



ASOSIASI TRADISI LISAN (ATL) ORAL TRADITIONS ASSOCIATION (OTA)

Sekretariat: Jln. Menteng Wadas Timur No. 8 Jakarta Selatan 12970, Tlp. (021) 8312603

Faks. (021) 8312603; e-mail; atl_lisan@yahoo.com; www.atl-lisan.org

ASOSIASI TRADISI LISAN (ATL)

TERAKREDITASI DI UNESCO NO. 90223

No. : 27/ATL-P/IX/2019
Hal : Undangan dan Dukungan

13 September 2019

Yth.

Prof. Dr. Novi Anoeграjekti M.Hum
Perwakilan ATL Jember
Beserta Staf Pengurus

Dengan hormat,

Bersama ini kami memberitahukan bahwa ATL didukung oleh Pemerintah Sulawesi Selatan dan Direktorat Jendral Kementerian Pendidikan dan Kebudayaan bermaksud mengadakan Seminar Internasional Tradisi Lisan ke XI pada tanggal 24-- 27 Oktober 2019 di Universitas Hasannudin dan di Istana Raja Gowa. Acara ini akan melibatkan para pemakalah dan pelaku seni tradisi dari dalam dan luar negeri.

Sehubungan dengan hal tersebut, kami mengundang Ibu dan Bapak untuk menghadiri acara ini. Tema seminar Internasional Tradisi Lisan ke XI ini adalah “**Menumbuhkan Tradisi Lisan sebagai Warisan Budaya Meningkatkan Kesejahteraan dan Keselarasan Budaya**” (*“Thriving Oral Traditions as Living Heritage: Promoting Prosperity and Cultural Harmony”*) dengan sub tema sebagai berikut:


1. Fungsi Pendekatan Sejarah dalam Kajian Tradisi Lisan
2. Fungsi Arsip dalam Preservasi Tradisi Lisan
3. Fungsi Memori / Ingatan dalam Tradisi untuk Pembangunan Berkelanjutan
4. Penguatan / Pemberdayaan Komunitas dan Ingatan untuk Pelestarian Warisan Budaya
5. Proses Kreativitas dalam Penemuan dan Pengembangan Tradisi
6. Tradisi Lisan sebagai Muatan Lokal Pembelajaran pada Generasi Muda
7. Tradisi Lisan dan Media untuk Keberlangsungannya di Masa Depan
8. Revitalisasi Bahasa dalam Proses Transmisi Tradisi Lisan
9. Pengetahuan dan Ekspresi Budaya Tradisional Menghidupkan Tradisi Lisan

Selain acara tersebut di atas, kami berharap setiap ATL Daerah dapat diwakili oleh Ketua dan atau anggota pengurus lain untuk menghadiri Musyawarah Nasional ATL pada tanggal 23 September 2019. Mohon kiranya laporan kegiatan dan hal lain terkait pengembangan organisasi dapat dipresentasikan dalam MUNAS tersebut. Bersama surat ini kami menyertakan TOR kegiatan untuk dapat disebarluaskan seluas mungkin .

Atas perhatian , dukungan, dan kerja sama yang diberikan, kami mengucapkan terima kasih.

Salam hormat,

Ketua,


Pudentia MPSS



No: 001 / Sertifikat-Lisan XI-2019



SERTTIKAT

Diberikan kepada:

NOVI ANUGRAVEKTI

Sebagai

PEMAKALAH

Pada

SEMINAR INTERNASIONAL DAN FESTIVAL TRADISI LISAN

LISAN XI

di Makassar

pada 23 -27 Oktober 2019

dengan tema:

“ Menumbuhkan Tradisi Lisan sebagai Warisan Budaya Meningkatkan Kesejahteraan dan Keselarasan Budaya”
(*"Thriving Oral Traditions as Living Heritage: Promoting Prosperity and Cultural Harmony"*).

Makassar, 23 Oktober 2019

Pudentia MPSS.

Ketua ATTL Pusat

A. Suriadi Mappangara

Ketua ATTL Sulawesi Selatan

Dwia Aries Tina Pulubuhu

Rektor Univ. Hasanuddin

***IDER BUMI* RITUAL OF BANYUWANGI Fencing the *Bersih Desa*, Embracing Festival**

¹Novi Anoeграjeki, ²Sudartomo Macaryus, ³Asrumi, ⁴Kusnadi,
⁵Abu Bakar Ramadhan M, ⁶Dewi Angelina
^{1,3,4,5,6}FIB Universitas Jember, ²FKIP Universitas Sarjanawiyata Tamansiswa Yogyakarta
novianoegrajeki.sastra@unej.ac.id; sudartomo@ustjogja.ac.id;

Abstract

The ritual was held as an expression of gratitude for the successful harvest, soil fertility, safety of the villagers, healed illness, respect for the history of the village, and driving out evil spirits that disturb the village. Rite is considered as a form of social practice to bring together various aspects of social life. *Ider Bumi* Rituals in Banyuwangi include: *Seblang Bakungan*, *Seblang Bakungan*, *Ider Bumi* Kemiren, Kebo-keboan, and Keboan which are held once a year. This paper aims to explain the dynamics of annual ritual of *bersih desa* in a form of festival. Using the ethnographic method, the research begins with collecting data from library sources and is supplemented by field data obtained through observation, participation, and in-depth interviews with key informants. Data interpretation is done in cultural studies by placing each event as a cultural sign that is interrelated with power relations. On the other hand, ritual dynamics and innovations occur and are developed to support tourism development programs in Banyuwangi Regency. Innovation is also to empower the efforts to improve people's welfare. Culture is not preserved only as decoration and accessories, but it also has economic value and increases the welfare of the supporting community. Thus the implementation of the ritual is related to government policy. Comprehensive meaning is done by looking at and analyzing the relationship between phenomena as a whole. This is an opportunity for optimizing the potential of the local people's creative industries and marketing local industry products.

Keywords: culture, innovation, creative products, revitalization, ritual

A. Introduction

Etymologically, the term *Ider Bumi* consists of two lexicon *ider* which means 'traveling around' and *bumi* which means "the land". In some rituals in Banyuwangi, *Ider Bumi* is a primary activity, just like *barong Ider Bumi*. Meanwhile, in some other places, the *Ider Bumi* is a secondary activity, such as in *the Seblang Bakungan dan petik laut Muncar*. *Ider Bumi* as the primary and secondary activity remains a necessity within the entire ritual. Therefore, its presence is mandatory, both in praritual and post-ritual.

The ritual that places the *Ider Bumi* as a primary activity is the *barong Ider Bumi* in Kemiren Village and puter kayun Boyolangu Village. Rituals that place the *Ider Bumi* as a secondary activity are the *Seblang Bakungan*, *Seblang Bakungan*, *the Aliyan keboan*, *the Alasmalang keboan*, and *the pitu gelat of Kopen Kidul Hamlet*, as well as the ritual based on the maritime based culture of *petik laut* in Muncar Beach. This paper aims to explain the dynamics of annual ritual of *bersih desa* in a form of festival. At the same time describing the activities of the *Ider Bumi* which is the main activity of the ritual and which supports the ritual activities.

Ritual is a representation of human religiosity. Religiosity as an expression of admiration and recognition of forces that exist outside of human beings, such as wind, fire, water, earth, moon, sun, and mountains. These various powers are personified using various designations, such as *danyang*, *baureksa*, guardians, and rulers (Anoegrajekti, et al., 2019: iii). In Banyuwangi, the ritual is placed as one of the cultural activities that has been listed in the Banyuwangi Calender Festival (CBF) since 2012 and published through the official website of the Banyuwangi Regency Government. Thus the CBF can be accessed by the international community so that they can choose the cultural activities to be witnessed.

Ider Bumi as one of the ritual activities is packaged aesthetically. Thus, *Ider Bumi* becomes an attractive performative attraction to be enjoyed, including metaphorical movements (Rappaport, 1999: 115; Wils, 2007: 258; Grimes, 2007: 165). However, the aesthetic rules in rituals tend to be repetition with strict provisions and tend to be resistant to outside intervention. The basis of the implementation of the ritual also varies, involving the direct experience of individuals, collectives, or the influence of individuals or communities that have experienced and conducted it. The beauty and the possibility of it to be a performance are also seen in terms of language, as de Jong's view (2007: 112) based on the results of his research on language in the liturgy that is arranged by applying aesthetic rules that prioritize dynamics and harmony.

The ritual that takes place in Banyuwangi as an expression of gratitude for the various lucks and fortune that have been received in the past year and the hope that in the years to come for the blessings in the form of abundant crops, safety from all kinds of disasters, calamities, pagebug, and various other tragedies. The tragedy is understood by the community as disharmony related to ritual. The tragedy that happened within the Bakungan committees and administrators after 2011 was seen by the community as a result of the false implementation of the seblang ritual which deviated from the provisions, for there was the scene of cockfighting which was replaced with fake cockfighting. The fake cockfighting is a person who wears a chicken costume and performs a chicken fighting scene. This appreciation reinforces the rules and norms of implementing rituals which tend to repeat themselves and follow strict provisions. The relationship which tends to be irrational gets justification as said by Baker (2014: 11) which conveys that tragedy theory as a collective morality remains important for the core processes in contemporary society.

Accuracy in determining the time can be seen in Doering's research (2017: 205) which focuses research studies on Jewish society about the Sabbath. In Jewish society, the time is strictly enforced, including restrictions on activities that must not be carried out on the Sabbath. In the Banyuwangi community, the timing tends to be the authority of the supporting community. Specifically for seblang Padasari, the determination of time and seblang dancers is through a process of *kejiman*, that is, when a member of Olehsari community experiences trance or possession and is then responded by the handler in determining the time of the seblang ritual. In 2014, the implementation of seblang failed. Back then, the time and the actual dancer were determined through customary deliberations and not through the process of *kejiman*. Therefore, the traditional management and the committee decided to postpone the implementation of the seblang ritual until after a community member had experienced *kejiman*.

C. Method

By using ethnographic methods, the study begins by collecting library data and is supplemented by field data obtained through observation, participation, and in-depth interviews with selected informants. Informants are determined based on their involvement and role in the community and in carrying out rituals, such as community leaders, handlers, cultural figures and local bureaucrats. Data validation is done by triangulating sources. Data analysis is carried out thoroughly and continuously from the data provision stage. Sorting data is done semiotically by placing each data as an interconnected cultural phenomenon. Data interpretation is done in cultural studies by placing each event as a cultural sign that is interrelated with power relations.

D. Results and discussion

1. Rituals as a Religious Journey and Social Adaptation

The results of the study identified 8 (eight) *Ider Bumi* activities taking place in Banyuwangi. The two activities of the *Ider Bumi* are primary activities, namely the Barong *Ider Bumi* Kemiren Village ritual and the Puter Kayun ritual Boyolangu Village. In the other six rituals, the *Ider Bumi* is an activity that complements the main activities, namely the *Seblang Bakungan*, *Seblang Bakungan*, *Aliyan Keboan*, *Alasmalang Keboan*, *Kopen Kidul Hamlet Pitu Title*, and *Petik Laut Muncar*.

Overall results of the study are presented in table 1 below

Chart 1: Variety in the Implementation of the *Ider Bumi*

No	Varieties of <i>Ider Bumi</i>	Schedule	Abouts
1	<i>Ider Bumi</i> in Kemiren Village	2 Syawal	<ol style="list-style-type: none"> 1. Followed by 4 barong groups (Old Barong, Barong Lancing, Small Barong, and Family Barong), traditional arts, central and regional bureaucrats, and community members. 2. Main route of Kemiren Village. 3. Myth about the great-grandmother Cili meeting with Barong.
2	Puter Kayun in Boyolangu Village	10 Syawal	<ol style="list-style-type: none"> 1. Followed by the Boyolangu community and Banyuwangi Regency bureaucrats. 2. The route from Boyolangu to Watudodol. 3. Myth about great-grandfather Jaksa as a witch who can eliminate roadblocks.
3	<i>Seblang Bakungan</i>	Eid and will be held for 7 days in a row	<ol style="list-style-type: none"> 1. Teenage female dancer with seblang descent. 2. The route surrounds the Bysari Hamlet and there are 7 (seven) stopping points. 3. Taking place the 7th day. 4. Mite nadar makmidah whose child is sick and when healed it will be made clear. 5. Followed by the Bysari community and guests present.
4	<i>Seblang Bakungan</i>	Eid Al-Adha	<ol style="list-style-type: none"> 1. Elderly female dancers who are menopausal. 2. the route is around the Krajan Hamlet, starting at the mosque and ending at the Seblang arena. 3. held after the maghrib prayer, lighting uses oncor (oil lamp), while calling on the majesty of Allah. 4. Followed by Bakungan community members and guests present. 5. Myth, the reunion of the danyang of the Bakungan Village who moved when clearing the lily forest for the village.
5	Keboan Aliyan	Muharam	<ol style="list-style-type: none"> 1. Residents of the Aliyan community. 2. The route surrounds the village of Aliyan. 3. Followed by ritualists, residents of the Aliyan community and guests present.

No	Varieties of <i>Ider Bumi</i>	Schedule	Abouts
			4. Myth about Dewi Sri as the Goddess of Rice and the Goddess of Fertility and buffalo who are farmers' friends keep the seeds distributed by farmers.
6	Kebo-keboan Alasmalang	Muharam	<ol style="list-style-type: none"> 1. Alasmalang community members 2. The route surrounds the village of Alasmalang. 3. Followed by ritualists, residents of the Aliyan community and guests present. 4. Myth about Dewi Sri as the Goddess of Rice and the Goddess of Fertility and buffalo who are farmers' friends keep the seeds distributed by farmers.
7	Gelar Pitu Dusun Kopen Kidul	7 Syawal	<ol style="list-style-type: none"> 1. Barong group and Kuntulan Kopen Kidul hamlet practitioners 2. The route surrounds the Kopen Kidul Hamlet area to the tomb of Buyut Saridin and ends on the main street of Kopen Kidul Hamlet. 3. Followed by barong groups, herons, bureaucrats at the Glagan District level, community members, and guests present. 4. Buyut Saridin left 7 (seven) messages to the residents of the Kopen Kidul community.
8	Petik Laut Muncar	15 Muharam	<ol style="list-style-type: none"> 1. Actors of the Muncar fishing community. 2. The route surrounds 4 (four) fishing villages of Muncar. 3. Followed by members of the Muncar fishing community and guests present. 4. Tribute to the great-grandfather Sayid Yusuf who pioneered the establishment of the Muncar Coastal Fishermen village.

2. Barong *Ider Bumi* and *Puter Kayun*

Ider Bumi in the Barong *Ider Bumi* Kemiren Village ritual begins with ceremonial activities, in the form of opening art performance, greetings, and prayers followed by the highlight of the event, namely *Ider Bumi*. *Ider Bumi* travels from the ceremonial stage towards Mount Ijen and ended at the end of Kemiren Village. After completing the *Ider Bumi*, the group is joined by Barong Tuwa, Barong Lancing, Barong Cilik, and Barong Families, followed by a salvation, which was a meal together which is attended by guests present and residents of the Kemiren community. On the occasion of *Ider Bumi*, the bureaucrats who are present are using decorative vehicles.

Puter Kayun Boyolangu Village is held as a tribute to the great-grandfather of Jakso who succeeded in removing the barrier during the road construction on Watu Dodol Beach. *Ider Bumi* is taken by driving a horse cart because historically the Boyolangu community has a main occupation as a provider of land transportation mode. At this time when the Boyolangu people had not managed to carry a horse cart, for the purposes of the march, the community rented horse carts from several villages in Banyuwangi, such as from Wongsorejo. The struggle of the Boyolangu community to provide horse carts as their vehicles during the Puter Kayun ritual shows that traveling by horse cart is the main activity. *Andong* that was used is beautifully decorated to provide an aesthetic effect that is appropriate to be enjoyed by the people who witnessed it.



Gambar 1: Barong *Ider Bumi* Desa Kemiren (Dokumentasi Tim Peneliti)

In two ritual activities that place the *Ider Bumi*, where travelling is the main activity, is carried out using the beautifully decorated terrestrial mode of land. These decorative vehicles show that *Ider Bumi* has performative elements that its beauty can be enjoyed. The beauty is also supported by the preparation and organization that are organized and supported by the state which is represented by the presence of Banyuwangi bureaucrats in both activities. The 2017 and 2018 Barong *Ider Bumi* was attended by the Minister of Tourism of the Republic of Indonesia, Arief Yahya with his wife. Puter Kayun of Boyolangu Village was attended by the Regent of Banyuwangi, Abdullah Azwar Anas and the related SKPD. The presence of local and central bureaucrats is a form of recognition and strengthening of the preservation of both rituals.

3. Seblang Bakungan and Seblang Bakungan

Ider Bumi in the *Seblang Bakungan* ritual is held on the 7th day by traveling around the Padas Hamlet. Seblang dancers stop at 7 (seven) spots of the village that have been determined and are always repeated at the same location. The accompanying music and *sinden* followed the *Ider Bumi* journey and are followed by the guests present. In the village hall of Olehsari, the seblang dancer is welcomed by the official of the Olehsari Village Government by dancing with the seblang dancer. Whereas in the other 6 (six) stopping points, the dancer of seblang dances alone, with the accompaniment of gamelan and sinden. Performative power is seen in seblang dancers who wear complete costumes, accompanied by gamelan music, and sinden who sing songs to accompany seblang dancers when they travel and dance at each stop point.



Figure 2: *Ider Bumi* as the part of *Seblang Bakungan*, a seblang dancer sat on a stretcher because she was only 9 years old (left). *Ider Bumi* as the part of *Seblang Bakungan* with participants carrying a torch (Right) (Research Team Documentation).

Seven of the stops are four of which indicate the borders of the area, namely the two ends of the highway which is still in the area of the Bysari Hamlet and two borders adjacent to the rice fields. The other three are (1) the village of Padas Dusun, in the form of a crossroad that is located in the middle of the hamlet, (2) the tomb of Buyut Ketut who discovered of the Dada Pada, and (3) the village hall of Olehsari which is the center of the village administration. Thus, the *Ider Bumi* shows the existence of territorial authority, respect for ancestors, and respect and recognition of formal rulers.

Ider Bumi on the *Seblang Bakungan* ritual is held on the day of the ritual implementation, right before the *Seblang* ritual takes place. *Ider Bumi* is held after the community members perform Maghrib prayer. The journey starts from the mosque around the Krajan hamlet and ends at the studio where the *Seblang Bakungan* ritual is held. During the *Ider Bumi*, the electric lights were turned off and the lighting was replaced by kerosene torches carried by the *Ider Bumi* participants and which were installed along the road that was passed by the *Ider Bumi* Parade. *Ider Bumi* is finished by calling for the greatness of God. Arriving at the *Seblang* ritual arena, the *kentongan* and *bedhug* of the mosque and the electric lighting were turned on again.

The journey that begins with prayer shows human limitations and dependence on God's power. Prayer is also an expression of gratitude and hope that the journey of life and work, especially in processing the natural potential of God's creation produces abundant fortune and get salvation. The spirit of cultivating and utilizing nature is symbolized by a journey that relies on the lighting of fire from the torch and is traveled on foot. While the appeal to God expresses recognition of His greatness, power, and infinity.

4. Keboan Aliyan and Kebo-keboan Alasmalang

Ider Bumi in the Keboan Aliyan ritual takes place after following the mud scene which was the peak of the Keboan Aliyan ritual. The series of Keboan Aliyan ritual activities are salvation (*kenduri*), followed by a mud puddle scene and continued with *Ider Bumi*. The salvation is held in the morning and is followed by residents of the Aliyan community by holding dishes that were served to relatives and guests who were present at the ceremony. *Kenduri* is held along the main road of Aliyan Hamlet. The mud puddle scene is held in the yard of the Aliyan Village Hall. In the scene there will be an art performance and greetings and gifts for the orphans. The compensation is the form of government participation and concern to the citizens who need special attention. After the mud scene, the *Ider Bumi* continued by walking on a procession along the main road of Aliyan

Hamlet.

In the 2019 event, *Ider Bumi* became more performative because it was supported by an evaluation from the jury team for each contingent who was also the representative of the hamlets that are included the Aliyan region. The assessment is based on the each performance of each group. *Ider Bumi* procession includes the figure of Dewi Sri as the goddess of the farm and the goddess of fertility who takes care of the rice plants, while the farmers are asleep at night. Therefore, when the harvest takes place people would bring Dewi Sri home (*mboyong*) to be buried at home. *Ider Bumi* symbolizes the journey of life of farmers in working on rice fields. The farmers are friendly with buffaloes and make it as a power to cultivate agricultural land to be planted with rice.



Figure 3: *Ider Bumi* Keboan Aliyan (Research Team Documentation).

Ider Bumi in the Alasmalang Kebo-keboan ritual took place as a series of rituals that started the mud scene as the peak of the Kebo-keboan ritual in Alasmalang. Kenduri is held in the afternoon one day before. Kenduri takes place at the intersection of Alasmalang Village, followed by residents and guests to witness the Kenduri procession. The kenduri salvation is attended by Muspika, Camat, Kapolsek, and Sector Commander Officials, as well as Village and Village Chief and neighboring Village Chiefs. Meetings with the community are commonly used as a forum to inform the development of the achievements and the development of the plans that will be implemented in the coming years. Specifically related to ritual, the celebration of Kenduri salvation is an opportunity to remind the community members to continue to be faithful and fulfill their responsibilities as farmers to provide food for the community.

Ider Bumi procession in Kebo-keboan Alaslamanng takes place along the main road of Alasmalang Village. Participating in the procession is the art of jaranan tradition, the figure of Dewi Sri as the goddess of rice and the goddess of fertility. Arriving in the mud puddle the buffaloes demonstrate their role in maintaining the PDI seeds distributed by farmers and how to cultivate agricultural land. Meanwhile, Dewi Sri acted while feeding buffaloes and guarding farmers' rice plants, especially at night when farmers rested at home.

5. Gelar Pitu Ritual

Ider Bumi at the Gelar Pitu ritual in Dusun Kopen Kidul takes place as a series of activities that began the pilgrimage of the tombs of the ancestors, Buyut Saridin and the rescue that took place on the main street of Kopen Kidul Hamlet. *Ider Bumi* at the *gelar pitu* ritual is held on the 7th day of Eid. The ritual begins the night before organizing Mocoan activities, which is an event of singing songs using the Lontar Yusuf manuscript. The next day starting from the main street of Kopen Hamlet, the Earth takes place around the area of Kopen Kidul Hamlet. *Ider Bumi* is followed by traditional art groups of jaranan barong adults and children's barong jaranan. The ider earth procession rested at the grave of the great-grandfather Saridin and did the praying, praying, and watering of the barong head who participated in the *Ider Bumi* procession.



Figure 4: *Ider Bumi* ritual title of Kopen Kidul Hamlet during a pilgrimage at the tomb of Buyut Saridin (Research Team Documentation)

After praying and watering the barong head, the next procession of the *Ider Bumi* is to go to the main street of Kopen Kidul Hamlet to hold the kenduri salvage which is attended by residents of the Kopen Kidul community and attended by Muspika Glagah Subdistrict, Village Chief, and Hamlet Chief. Activities ranging from reading Lontar Yusuf, *Ider Bumi*, pilgrimage to the tomb of Buyut Saridin, and the Kenduri salvation of Title Pitu are messages conveyed by their ancestor, Buyut Saridin, to residents of the Kopen Kidul community.

In the framework of developing the *Ider Bumi* culture in Kopen Kidul Hamlet, it has the potential to be the preservation, development and utilization of traditional arts, religiosity, community sociality, and community organizations. The development of the traditional arts field can be seen in the implementation which involves mocoan groups, barong jaranan, and kuntulan. The involvement of these art groups has the potential to become one of the target performances of each group of activities and fostering art in the community. Religiosity is seen in the use of Lontar Yusuf as mocoan material. Lontar Yusuf contains the journey of life of the Prophet Yusuf, which at the beginning of the development of Islam in the archipelago became a medium for da'wah. Other religiosity is seen in the prayer that was held during the celebration of salvation. The development of community sociality can be seen in the organization and cooperation between community members involved in the *Gelar Pitu* Ritual. All these values lead to the strengthening of community cohesiveness which is one of the virtues that continues to be developed to realize a harmonious life. Cohesiveness was also strengthened by a unifying figure that was respected by Kopen Kidul residents, Buyut Saridin. Respect is done verbally and nonverbally and visually by installing a banana leaf roof (klaras) on the roof of the tomb of Buyut Saridin.

6. *Petik Laut* Ritual

Ider Bumi in the *petik laut* Muncar ritual takes place before the implementation of the *petik laut* ritual. *Ider Bumi* takes place around 4 (four) villages which are the concentrations of Muncar fishing community occupancy. *Ider Bumi* in the form of a procession carrying *gitik* (raft) containing offerings to four village locations and the location of the meeting of the downstream and the sea. *Ider Bumi* is also a tribute to the ancestors who discovered the fishing village of Muncar. In Muncar there are two ancestral figures who received respect from the community, namely Buyut Sabar and Buyut Sayid Yusuf. Great-grandfather Sabar is buried in Cemara Beach, Weringin Putih Village which is commonly traveled by land. Great-grandfather Sayid Yusuf is buried in Sembulungan Beach which must be taken by sea trip, on the day of the Muncar *Petik Laut*, while accompanying a

tricycle of offerings to be released at Lawang Beach, between Muncar and Sembulungan.



Figure 5: *Gitik* offerings after the *Ider Bumi* was buried in the Barak Kalimoro and in the morning were taken to the stage of the *petik laut* ritual (Documentation of the Research Team).

Overall, the procession of the *Ider Bumi* is about going to the tomb of Buyut Sabar that was buried at Cemara Beach, Weringin Putih Village. Cemara Beach is now also a location for mangrove conservation and a tourist attraction. Furthermore, the procession of the *Ider Bumi* is carried out by carrying offerings to 7 (seven) locations which became the meeting point of the river with the sea. The meeting point of the river with the sea becomes the exit and entry of fishing boats. Therefore, it gets special treatment by making it the destination of the earth's senses. *Gitik* that had traveled the long journey at night was buried in Barak Kalimoro. The community members take turns guarding and keeping the fire burning throughout the night, until the *gitik* is released into the sea.

E. Conclusion

The results of the research and discussion above show the following points. First, *Ider Bumi* becomes an inseparable part of the implementation of rural agrarian culture-based rituals and maritime culture-based rituals. In the Barong *Ider Bumi* of Kemiren Village and Puter Kayun Village in Boyolangu Village, the *Ider Bumi* is the primary activity. In the Barong *Ider Bumi* ritual, the journey is taken on foot, while the land transportation mode in the form of a decorative carriage is provided for officials from the center and the regions. The Puter Kayun Ritual of Boyolangu Village The journey from Boyolangu to Watu Dodol is by horse cart.

Second, the *Ider Bumi* becomes a ritual attraction because it is introduced by using aesthetic rules. The whole thing is in line with the view that states that the *Ider Bumi* as part of the ritual is performative. *Ider Bumi* in the eight rituals has their own uniqueness. In the *Seblang Bakungan* ritual which in terms of property shows a simple characteristic is unique because when doing *Ider Bumi* lighting lights are turned off and rely on lighting from kerosene torches prepared along the main road of Krajan Hamlet.

Third, the performance of the *Ider Bumi* is one of the targets for performing arts in the

community. Thus there is a mutualistic symbiosis between ritual and fostering art in society. Whereas the implementation that involves the community becomes an arena of participation and development of solidarity that leads to the vertical and horizontal cohesiveness of the community. With the establishment of social integration, people will be able to face and overcome life's challenges.

Fourth, *Ider Bumi* as part of the ritual becomes an expression of respect for ancestors, religious attitudes, and awareness of historical history. The consistency and development of such behavior has the potential to be the basis for the development of a down to earth character.

Bibliography

- Anoegrajekti, Novi. dkk. 2018. *Modul Film Dokumenter*. Jember: LP2M Universitas Jember dan LPDP bekerja sama dengan Kepel Press.
- Baker, Stephanie Alice. 2014. *Social Tragedy The Power of Myth, Ritual, and Emotion in the New Media Ecology*. Macmillan: Palgrave
- de Jong, Aad. 2007. "Liturgical Action From A Language Perspective About Performance And Performatives In Liturgy". Hans Schilderman (Ed.). 2007. *Discourse in Ritual Studies*. Leiden-Boston: Brill.
- Doering, Lutz. 2017. "The Beginning of Sabbath and Festivals in Ancient Jewish Sources". In Ben-Dove, Jonathan and Lutz Doering (Eds.). 2017. *The Construction of Time in Antiquity: Ritual, Art and Identity*. New York: Cambridge University Press.
- Grimes, Ronald L. 2007. "Ritual, Performance, and the Sequestering Sacred Space". Hans Schilderman (Ed.). 2007. *Discourse in Ritual Studies*. Leiden-Boston: Brill.
- Rappaport, Roy A. 1999. *Ritual and Religion in the Making of Humanity*. Cambridge: Cambridge University Press.
- Wils, Jean-Pierre. 2007. "From Ritual to Hermeneutics an Exploration with Ethical Intent". Hans Schilderman (Ed.). 2007. *Discourse in Ritual Studies*. Leiden-Boston: Brill.