EMBODIMENT OF REGIONAL CULTURAL RESILIENCE THROUGH PRESERVATION OF TRADITIONS: A STUDY ON THE TUMPENG SEWU TRADITION IN KEMIREN VILLAGE, BANYUWANGI REGENCY

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ABSTRACT
This study aims to find out how the preservation of the Tumpeng Sewu Tradition in Kemiren Village, Banyuwangi Regency, has direct implications for regional cultural resilience. The preservation of the Tumpeng Sewu tradition in Kemiren Village, Banyuwangi Regency, is an interesting phenomenon because it has various impacts. In the midst of a global era that demands modernization, the preservation of traditions is very necessary so that they remain sustainable. However, it is also at risk of losing its local culture as a result of modernization. This is a descriptive qualitative study. The findings of this study suggest that the preservation of the Tumpeng Sewu Tradition, which employs cultural commodification, has the potential to contribute to and have an impact on a variety of sectors, particularly tourism in Banyuwangi Regency. The preservation of the Tumpeng Sewu Tradition in Kemiren Village has direct implications for regional cultural resilience. The findings of field researchers include several aspects, such as the socio-economic and daily behaviors of people who are influential as a result of the preservation of the Tumpeng Sewu Tradition in Kemiren Village.

KEYWORDS
Preservation of Tradition, Tumpeng Sewu Tradition, Cultural Resilience.

1. INTRODUCTION
Tradition is an activity that occurs in a society that has existed for a long time and has been passed down from generation to generation until now. The tradition that has developed in society today is a form of ancestral heritage. Tradition is centered on a belief and ritual activity that develops in society and eventually becomes a culture (Koentjaraningrat 2004). Culture can be defined as the process of adaptation of a society to its environment. This is evidenced by the variety of cultures that differ from region to region. Based on this, it can be said that cultural diversity occurs due to different living environments or environmental determinism.
Ecological factors are one of the factors that cause cultural diversity to develop in society (Soekanto 2015). A culture that develops in society will form a tradition. Tradition in society is the result of a communal thinking process that forms a sustainable living system. In other words, tradition is a habit related to beliefs, teachings, and customs that have been handed down from ancestors and are preserved as a reflection of life for the community. This proves that in carrying out the tradition, it will be colored with cultural values. Cultural values have a role in every tradition that will be carried out. Cultural values can be said to be a system guide that will play a role in carrying out a tradition in society.

These guidelines are the driving factor for tradition, which will always develop in society from generation to generation. According to Geertz (2017), traditions that develop in society are related to beliefs in which there are religions and symbols. This can be seen in the village’s Selametan tradition, which is held in various regions with the aim of thanking God for the blessings given. Religion is closely related to symbols as a liaison medium between God and humans. Tradition is widespread throughout the regions of Indonesia. Indonesian people have various kinds of distinctive traditions that are always celebrated from generation to generation according to their beliefs (Danugroho 2020).

The Tumpeng Sewu tradition is one of the traditional rituals with the presentation of food dishes. One of the interesting things about the Tumpeng Sewu tradition compared to other traditions in Kemiren Village is the philosophical symbols presented. The food served is tumpeng, as a symbol of their tradition. The symbol indicates that food is a vital part and plays an important role in rituals and religious practices (Indiarti 2016). Tumpeng Sewu originates from the Selametan Desa practice, which is carried out as an expression of gratitude to God for the abundant harvest and as a tradition to keep the village clean so that everything is under His protection.

Selametan is a form of commitment to God in Javanese culture. This practice is considered aboning jati, which ignores the traditional panembah in the form of traditions of birth, life, and death. The purpose of the Selametan activity is to bring unity and peace to the universe, which is a manifestation of supernatural existence according to the beliefs of the Javanese people. The Oising Tribe is one of the few tribes in Banyuwangi that still follows their customs. The Oising Tribe community in Kemiren Village has various types of traditional culture and special traditional rituals that are still carried out from generation to generation. The Kemiren settlement was founded in the 1830s during the Dutch colonial period. This hamlet was once just a stretch of green rice fields and forests belonging to the Cungking Village community, which is claimed to be the forerunner of the Oising Banyuwangi community. Candlenut and durian plants have taken over this forest. This is why this village is known as Kemiren. Kemiren Village is administratively located in Glagah District, Banyuwangi Regency, East Java, and historically, genealogically and sociologically, it still shows the order of socio-cultural life based on Oising traditional values. Kemiren Village, which has been appointed as a tourist village, is also used to maintain its peace as a treasure of Oising traditional culture.

This cultural tourism area in the middle of the city has its own uniqueness, which confirms that this village has the face of Oising and is described as Oising’s cultural heritage. The traditional house, which is still in the form of a traditional house structure, and the inhabitants of a different language, the Oising language, are the two characteristics of this village. The culture and customs of the Oising Tribe cannot be abandoned by the Kemiren Village community because the Kemiren Village residents are direct descendants of the Oising Tribe. As a result, the entire growth of Kemiren Village is built on the local community. Cultural preservation policies are limited to regulating arts activities or local customs, which are deemed more cost-effective.

Lindsay (1995) in Cultural Policy and The Performing Arts in South-East Asia states that existing policies have changed and destroyed culture, customs, and the arts with disproportionate handling and
policies towards commodification, and the government has paid little attention to the substance of the original culture. From a political point of view, communitarianism has served as a reminder that western public policies have lost their sense of community. Public policy always prioritizes accommodation of individualism and business processes. This makes development policies produce a culture that is disconnected from ethical values, customs, and unity (Parson 2005). Therefore, it is very interesting to examine the extent of the preservation of traditions that apply to cultural commodification and its implications for regional cultural resilience. This study focuses on the study of the Tumpeng Sewu tradition in Kemiren Village, Banyuwangi Regency, and its implications for regional cultural resilience.

2. METHOD
The research method used by the researcher is descriptive research using qualitative methods. Qualitative research methods are research techniques used to analyze the environment of natural phenomena and researchers as the main subject (Sugiono 2015). The reason for using qualitative research in this study is that researchers want to understand more deeply how the people of Kemiren Village carry out efforts to preserve the Tumpeng Sewu tradition and how this has implications for cultural resilience. Researchers used Miles, Huberman, and Saldana’s data processing model in this study. Data analysis, according to Miles, Huberman, and Saldana (2014), consists of three activity lines: data reduction, data presentation, and conclusion drawing or verification. To support this research, the researcher uses reference indicators from Labkurtannas by adjusting what is happening at the research locus. Aspects of indicators presented by Lemhannas are mixed in with socio-cultural aspects, so researchers sort out the appropriate ones to be used as indicator aspects in seeing regional resilience. Based on this reference, researchers can see whether the preservation of the Tumpeng Sewu tradition will have implications for the resilience of regional culture in Kemiren Village, Banyuwangi Regency.

3. RESULTS AND DISCUSSION
3.1 Village Slametan Becomes a Tumpeng Sewu Tradition
The traditional cultural values of the Osing Tribe are still very strong. Customary rituals are carried out routinely by people who have high levels of knowledge and cultural spirit. For example, at Mocoon Lontar, every Wednesday night, the Tumpeng Sewu, Seblang, Ider Bumi, and Kebo-Keboan routines are carried out. The culture they are associated with is seen as a set of human behavior patterns that rely on creativity and belief to meet their needs. This is done so that the cultural heritage of our ancestors can be passed on to future generations. Even though the majority of the population in Kemiren Village is Muslim, on the other hand, the community still performs traditional rituals that have been passed down from generation to generation. Residents’ rituals mostly consist of prayers for the protection of all members of the community, not only those in Kemiren Village but also the people of Banyuwangi as a whole. This is the same as what was conveyed by the customary chairperson of Kemiren Village, Banyuwangi Regency.

Art is still art, rituals and traditions are clearly different. Traditional rituals cannot be abandoned. There are prayers, places of worship, and spells in rituals, just as there are in religion. Everything is shown to ask for safety from the Creator. (Interview with Mr. Suhami, Traditional Head of Kemiren Village 2021).
Tradition can be defined as a set of behaviors intended to teach beliefs or standards through repetition, all of which are related to the past (Irhandayaningsih 2018). Traditions that have established values or conventions from their ancestors have a relationship with human behavior. One of them is that the Javanese always remember and count prey, time, board, place, ancestral spirits, rajakaya or pets, plants, and themselves. According to the Javanese, this practice is known as Nyurteti. Nyurteti can be interpreted as the practice of remembering and assessing the behavior of the Javanese people, which has its own characteristics in every part of Javanese society (Danugroho 2020). This practice can be seen in the Tumpeng Sewu tradition in Kemiren Village, Banyuwangi Regency.

The implementation of the Tumpeng Sewu Tradition in Kemiren Village involves displaying large quantities of tumpeng. Every Dzulhijah month, the Tumpeng Sewu Tradition ritual is held. For the implementation of the Tumpeng Sewu tradition, there is no exact date for the ritual, but it is determined by the traditional elders, and it must be in the Dzulhijah month or the last month in the Hijri calendar. The moral message of this tradition is a sense of mutual cooperation as well as the desire for the people to be safe and free from all diseases. Tumpeng Sewu is eaten with Pencel Pitik, which is grilled and seasoned with grated young coconut. Rows of torches are lit along the way, adding to the village’s traditional atmosphere. In the current era of globalization, it is not enough just to preserve the wealth of traditions and rituals. The cultural movement must be brought out so that it is not eroded by the flow of time (Danugroho 2020). This type of cultural movement is to preserve traditions and rituals, not only to maintain the religious system, or what can be called clangenan, but also to support the economic system, or survive.

Globalization has the potential to erode local wisdom, posing a challenge for modern society in preserving customs and culture derived from traditional societies. The influence of modernization has brought capitalism, which has an impact on the exploitation of the wealth of traditional communities or indigenous peoples. Banyuwangi has various natural and cultural potentials. This is a combination that supports tourism. Furthermore, humans are responsible for the development of this potential. The concept of man-made tourism is based on event tourism in the Banyuwangi Festival calendar to strengthen natural and cultural destinations (BPS Kabupaten Banyuwangi 2020). One of the products that combines cultural tourism and man-made is the Tumpeng Sewu Festival. Tumpeng Sewu, which emerges from the dominant culture and customs of Kemiren Village, is considered capable of attracting visitors. The existence of tourists is synonymous with tourism, so efforts to promote cultural-themed potential are carried out in the Tumpeng Sewu Festival series by commodifying and making cultural traditions into commodities. The rate of cultural change is proportional to the growth rate of capitalism.

Through these traditional symbols, community traditions are commodified as items that are attractive and easy to accept. The ancient practice of cleaning the village in Kemiren and the activities of the Village Slametan have been commodified over time. There is a modification of a function that was once sacred but has now changed as a result of the development of a new mindset as a result of science and technology. Changes in the cultural order are also influenced by modernization. When a cultural tradition is turned into a commodity and produced, that is when commodification occurs. The transformation of the Tumpeng Sewu Tradition is one of the efforts to keep the tradition alive so that it does not fade away with time. Changes that occur in the Tumpeng Sewu Tradition have several processes. The Tumpeng Sewu tradition originated in the Kemiren Village Slametan.

The Oising people are an indigenous tribe in Banyuwangi Regency. But on the other hand, Javanese people have a dominant population in Banyuwangi. This is shown by the culture and customs of the Oising people, which are mixed with Javanese culture. Slametan culture is one of the civilizations that is still practiced by most of the people of Banyuwangi. Slametan can be interpreted as the Javanese equivalent of
a communal feast, which is a frequent element of religious ceremonies. These ritual actions, as in almost every other area, signify the mystical and social unity of the people participating in them. Slametan can be given to commemorate, atone for, or consecrate almost any event. Birth, marriage, witchcraft, death, moving houses, nightmares, harvests, changing names, setting up a factory, illness, asking for village guardian spirits, circumcision, and politics are all possible reasons for holding a slametan (Geertz 2017).

The slametan is a sign of the Javanese’s devotion to God. The Javanese are rich in slametan, and these activities are seen as a tradition of birth, life, and death. The function of the Banyuwangi Slametan is similar to the function of the Slametan performed by Javanese people in general. Although the goal is the same, the Slametans held in Banyuwangi go by different names, especially in Slametan villages that perform village clean rites. One of these is the Village Slametan in Kemiren, which has progressively developed into the Tumpeng Sewu Slametan, although this does not affect the purpose of the village cleansing ritual. When there was famine or many people were sick in ancient times, the great-grandfather, who was revered by the Kemiren people, asked to hold the Barong Ritual and Village Slametan. The people in charge of the procession are descendants of Buyut Cili. The Ider Bumi and Slametan Desa rituals were the first to carry out a clean village ritual, each of which includes a special ceremony as an offering and a traditional ceremony. This is explained by the traditional leader as follows:

This ritual is carried out for the welfare of Kemiren Village or as a sign of gratitude and as a rejection of various calamities. (Interview with Mr. Suhaimi, Traditional Head of Kemiren Village 2021).

A series of village slametan are performed at the grave of Buyut Cili, which are attended only by certain people, including village elders and those with genealogy. Village elders are said to be able to talk with Buyut Cili, who is considered to play a role in carrying out traditional rituals for cleaning the village, not to mention donating tools that are brought to the grave. Furthermore, the Village Slametan activity was fully carried out by the people of Kemiren Village, who served tumpeng and other side dishes as a token of their gratitude. Slametan’s actions and donations are aimed at bringing harmony and world peace, which are said to reflect supernatural realities in Javanese religion.

Several types of slametan in Kemiren Village are performed according to their purpose and are considered ritual by the community. While ritual is a way of releasing oneself from supernatural entanglement (Endraswara 2018). The Blambangan Indigenous People on the east coast of Java are known as the Osing Tribe. Traditional ritual activities to clean the village, which are closely related to requests for fertility and cleaning the village, make the Osing community a community that is closely related to ancestral will related to the relationship of the life cycle and the social sphere in society (Saputra and Mustamar 2008). The form of traditional ritual activities to clean the village, which will reject the balance, is also explained by the Head of Kemiren Village, Banyuwangi Regency, as follows:

Initially, this activity was referred to as village cleaning or village Slametan and was carried out by the village head at that time. Pulling pancen, or withdrawing tribute, is a term. So, the community was given an invitation by the village head and was required to bring 500 at that time. The village head is like someone who has a hajat or Slametan, so that all the people come to bring the money for the village head with the aim of cleaning the village; after that, a village Slametan is held (Interview with Mr. Suhaimi, Traditional Head of Kemiren Village 2021).
The transformation of the Village Slametan into the Tumpeng Sewu Festival takes quite a long time. According to the origins of the village of Slametan, the action is basically aimed at carrying out a ritual of cleaning the village. The people of Kemiren did not perform the Slametan together at first. Slametans are held by each RW under their respective scope of jurisdiction. In addition to the various locations, the implementation time also varies. However, the month in which the village Slametan takes place remains the same, namely Dzulhijah, on Sunday, Monday, or Thursday night. The people of Kemiren Village believe that Sunday and Thursday are holy days; therefore, there are only two days available. In 2007, all the RT heads, village heads, and representatives of traditional institutions gathered to discuss how the village slametan, or traditional village clean ceremony, could be carried out simultaneously by the entire Kemiren village community.

The results of these deliberations led to the election of one day, namely Thursday in the first week of the month of Dzulhijah. From that time on, the Village Slametan began to be called the Tumpeng Sewu Tradition. Tumpeng Sewu was fully implemented in 2008, at the start of Pak Tahrim’s tenure as village head. People spread mats on the main road of Kemiren Village, just as they did in Slametan Village. The term Tumpeng sewu is used because each household serves a tumpeng for each head of the family, so the number of tumpeng is large. related to the word sewu for the Javanese or Osing to refer to something in large numbers. This expression is also used to provoke people’s curiosity to go on vacation (Indiarti 2015). The minimum number of tumpeng provided, however, is 1000 or tumpeng.

This tradition is supported by nearly a thousand family heads in Kemiren Village. Each head of family must donate a tumpeng to be served at the village Slametan ceremony, in accordance with the prevailing traditions and beliefs of the people. Giving Tumpeng Sewu is also one of the ways for the residents of Kemiren Village to welcome a thousand-fold harvest blessing through a celebration event. Tumpeng Sewu continues to be held from year to year, all on the same day. In 2014, Tumpeng Sewu was designated by the Ministry of Education and Culture as one of the three intangible cultural heritages in Banyuwangi Regency. This shows that the government has enacted written and unwritten regulations to protect the Tumpeng Sewu Tradition (Indiarti 2016).

Not only the Central Government, but also the Kemiren Village Government, has responded in order to keep the Tumpeng Sewu Tradition alive. The Kemiren Village Government, which at that time was led by Mr. Tahrim, made a claim that one tradition was included in the implementation of the Tumpeng Sewu Tradition. Pak Tahrim filed a claim for Mepe Kasur at the end of his tenure as head of Kemiren Village. The concept stems from the fact that all of Kemiren Village shares the same red and black mattresses (Rahmadani 2018). Mepe Kasur’s claim was then used with the intention of making the Tumpeng Sewu Slametan more lively.

The mattress is seen as an object that is close to humans and the root of all diseases that originate from the bed; therefore, this ritual begins on the 1st of Dzulhijah. Residents saw drying their mattresses compactly as a sign of their defiance of reinforcements. People started drying their beds as soon as the sun rose. The mattress is pounded after a few minutes of sun exposure. This is done until all the dust and dirt suspected of transmitting the disease are gone and the mattress is clean. The Tumpeng Sewu ceremony begins with drying the mattresses, also known as Mepe Kasur by residents of Kemiren Village. This custom is interesting because the housewives in Kemiren Village that morning sunbathed the mattresses together, and the colors of the mattresses that were dried from one house to the next were the same, namely, red and black. The Tumpeng Sewu ritual can be used to strengthen ties between residents of Kemiren Village, apart from being a form of appreciation and also rejecting reinforcements. This is because, during the Tumpeng Sewu Ritual, residents of Kemiren Village generally do not only produce one tumpeng and give the rest to relatives who come to take part in the Tumpeng Sewu Ritual.
After the Tumpeng Sewu ceremony is over, it is followed by reading the lontar at the village head's house, commonly called the mocopatan. The following night, the barong group held a barong performance. Residents of Dusun Kemiren usually carry out Tumpeng Sewu because, apart from the ritual that has been carried out for centuries, the community is also worried that if it is not carried out, the village will face disaster. Crop failure or other disasters may occur because traditions are not carried out (Nurman 2017). Therefore, the residents of Kemiren Village continue to perform Tumpeng Sewu and pass it on to their children and grandchildren. The Tumpeng Sewu ceremony is considered sacred by the residents of Kemiren Village because it is used to ward off evil, reject reinforcements, and express gratitude for an abundant harvest. As a result, the Tumpeng Sewu ceremony is held every year, and the number of visitors increases every year. Tumpeng Sewu began as a slametan ritual that was only enjoyed by Kemiren Village residents and some invited relatives, but after that there was a commodification of the tradition carried out by several parties, such as the customary institution, village government, and the Culture and Tourism Office of Banyuwangi Regency.

3.2 Preservation of the Tumpeng Sewu Tradition Based on Cultural Commodification

The state of local wisdom begins to falter along with technological advances and the times that lead to modernization. Globalization has the ability to eliminate local wisdom, which is a problem for contemporary civilization in maintaining traditional community practices and culture (Tashadi et al. 1998). Modernization brings with it capitalism, which has an impact on the exploitation of the wealth of indigenous peoples or indigenous peoples. Traditional village cleaning ceremonies, prayers, respects, offerings, sacrifices, eating together, fasting, dancing, meditating, and meditating are all included in the event. For decades, the order of the ceremonial components in this traditional ceremony has been determined by humans.

Culture includes all the components used in traditional practices. The religious system of the Kemiren Village community includes the traditional practice of cleaning the village (Widyastuti 2011). This is because it is related to belief in the relationship between humans and gods and spirits. Buyut Cili, or ancestors, are the gods and spirits in this case. The respect of the people of Kemiren Village for the services of Buyut Cili as the ancestor of the Osing Tribe is closely related to the ceremony that was carried out as part of the traditional village purification ceremony. This has an impact on the culture of the Kemiren people because they continue to pass down traditions from generation to generation.

Slametan, which is often part of Javanese culture, is also practiced by Banyuwangi residents, especially in Kemiren Village, which is one of the ancient villages of the Osing Tribe, a native tribe of Banyuwangi. The type of slametan performed by the residents of Kemiren Village is one of the efforts to clean up the village to honor the Buyut Cili as the ancestor of the village, especially the Osing tribe. Kemiren Village is known for its traditional customs and culture, which are still closely guarded today. Traditions of art and community that have been passed down from generation to generation and will never be forgotten. One of the community’s customs is to carry out the Village Slametan, which is a traditional village cleaning ceremony.

The people believe that by carrying out the ancient ritual of cleaning the village, the city will always be protected from harm by the Almighty, thanks to ceremonies honoring the Buyut Cili, the ancestors, and the mediators of the village. The implementation of village cleansing rituals in the form of Village Slametans has proven to be able to attract visitors and tourists (Danugroho 2022). The residents of Kemiren Village also take advantage of this to introduce the customs and culture of the Osing Tribe, a native tribe of Banyuwangi. The initial motivation for organizing the Village Slametan, namely carrying out hereditary traditions, can be transformed into a tourist attraction that supports commercial reasons. Banyuwangi offers a variety of natural and cultural resources. This is a mix of attractions for tourists. This potential creates artificial tourism. To
strengthen natural and cultural attractions, this artificial idea is focused on event tourism in the Banyuwangi Festival (B-Fest) calendar.

The variety of Banyuwangi tourism products consists of 40 percent nature tourism, 40 percent cultural tourism, and 20 percent man-made or artificial tourism (Pemerintah Kabupaten Banyuwangi 2017). The Tumpeng Sewu Festival is a product that combines cultural tourism with artificial tourism. Tumpeng Sewu, which emerges from the dominant culture and customs of Kemiren Village, is considered capable of attracting visitors. This is because the presence of tourists is synonymous with tourism, so efforts to promote cultural-themed potential are carried out in the Tumpeng Sewu Festival series by commodifying and making culture a commodity. The rate of cultural change is proportional to the growth rate of capitalism. These traditional symbols are commodified as aspects that are attractive and easy to accept. Over time, the village Slametan activities became a commodity as part of the practice of cleaning the ancient village of Kemiren Hamlet.

There are functional modifications, such as what was once sacred and is now changing as a result of the development of mentality as a result of science and technology. Changes in the cultural order are also influenced by modernization. Commodification occurs when culture is turned into a commodity and a tourist attraction. Commodification is the transformation of non-commercial products, such as goods, services, or other entities, into commercial products, while basic goods or commercial objects are referred to as commodities. The commercialization of the traditional village cleaning ceremony into the Tumpeng Sewu Festival is a cultural commodification carried out by several groups, such as the Kemiren community, which is supported by the government, by utilizing the culture of the Osing Tribe as a product or commodity. The Kemiren environment used to be quite closed, but once Kemiren Village was recognized as a tourism village in 1996, it became a little more open.

The development of facilities and infrastructure to support tourism activities is the result of efforts to make Kemiren Village a tourism village. Subsequently, openness manifested itself in the acceptance of both foreign and modern components (Handayani and Harlina 2021). The commodification of culture shows that there is an industrialization process that regulates the system as a result of modernization and is motivated by commercial interests. This cultural industry has the same characteristics as other mass-produced commercial goods, namely commodification, standardization, and massification (Widyastuti 2011). For example, the Village Slametan was commodified as part of the Kemiren Village Clean Adat Ritual, resulting in the Tumpeng Sewu Festival featuring the Tumpeng Pecel Pitik commodity, which was once sacred because it was used in rituals but is now being commercialized.

Commodification is the process of turning something that is not a commodity into one, either by treating it as such or by turning it into a product that can be exchanged for profit (Suyanto 2013). The commodification is carried out in Slametan Kemiren Village, where the traditional Slametan Tumpeng Sewu food, which is part of the village’s clean ceremony, is transformed into a commodity that can be sold to visitors or tourists. The holding of the Tumpeng Sewu Festival, featuring certain culinary rituals, namely Tumpeng Pecel Pitik as a symbol and commodity, has contributed to the commercialization of Slametan Tumpeng Sewu. The culinary destination of Tumpeng Pecel Pitik is truly from Slametan; Tumpeng Sewu is a meal offered as a form of appreciation for the community and respect for ancestors in the Clean Village Traditional Ritual.

The commercialization of Slametan Tumpeng Sewu did not happen overnight and was masterminded by a few individuals. Therefore, the Tumpeng Sewu Festival transforms ritual dishes, especially Tumpeng Pecel Pitik, into products that can be marketed and attract visitors and tourists. This can boost the economy in Kemiren Village and Banyuwangi Regency. Therefore, economic motives, community innovation, and visitors are the driving forces behind the commodification of the Tumpeng Sewu tradition. The economy is an internal element that must be faced by actors in the commodification process. The demands of tourism
and globalization, which have an impact on the people of Kemiren Village as commodification actors, have caused them to adopt a lot of culture and technology that are currently developing.

This causes them to embrace modernization as part of their lives. Economic globalization has presented challenges to the development of Indonesian culture and caused every cultural product to compete freely and creatively (Iniarto 2016). Much like industrialization, globalization also encourages economic competition and encourages individuals to produce commodities that can offer benefits by utilizing culture as a commodity. Humans are required to fulfill various demands in their lives as a result of the progress of the times, and they try to get as much profit as possible in economic affairs. Communities supporting traditional arts have a new view of their existence in relation to traditional culture as a result of the needs of the tourism industry.

Traditional culture must exist in order to become a commercially valuable commodity. The culture of the people of Kemiren Village is synonymous with the Tumpeng Sewu Slametan, which is very closely related to traditional culture as a traditional village cleaning ceremony. Outside visitors can now join in on the event, which is now presented as a festival-turned-spectacle. This event was also held to showcase the potential of Kemiren Village from a business perspective. Tourism, which is considered an economic driver, has the ability to increase people's income and business ambitions and promote local knowledge-based industrial businesses (Leonandri and Rosmadi 2018). One of the initiatives undertaken by the government and society to improve the economy is through the tourism and creative industries sectors.

Performing arts, culinary arts, crafts, and other creative industries such as souvenirs from Kemiren Village are some of the creative businesses that can be created in the tourism community. Local cultural expressions are often adapted to meet tourism needs for sale to visitors. The locals seem to be just tourists who have succumbed to capitalist dominance or hegemony. The residents of Kemiren Village recognize the economic potential of changing one of the components of the village’s traditional cleaning ceremony, the Slametan Tumpeng Sewu, which is performed at the Tumpeng Sewu Festival. This is also a way to introduce Kemiren Village to visitors, including local and foreign tourists, so that traditional villages can become tourist destinations that are on par with other tourist destinations.

The existence of creativity in the Kemiren Village community is another reason besides the economic aspect that can motivate individuals to commodify. The creativity of the community is in line with the goal of making Kemiren Village a tourist destination. The growth of this village must also be linked to its extraordinary potential. Never before discovered or held in the realm of public culture, creativity is seen as innovation or something fresh and original. The process of changing and adding to existing one results in creative innovation. As a result of the creative process, new and important items for the environment will emerge. The existence of the creative sector cannot be separated from the creativity of the community in maintaining culture (Tindaon 2012). The creative industry in a region has creative groups that contribute to the development of ideas and the production of creative products based on intellectual, artistic, and cultural power as well as technology that is in line with the times and originates from the dynamic or changing needs of society.

This creative economy is also the result of economic stimulus, with culture as its capital and communal creativity as its attraction. The Tumpeng Sewu Festival, as well as community involvement in it, reflect the ingenuity of the people of Kemiren Village. The performances of Barong Kemiren, Mepe Kasur, Sajian Leluhur, and The Presentation of Tumpeng Pecel Pitik are examples of creativity. Kemiren Village residents’ participation in carrying out all the series of processions is one of the supporting factors for the implementation of the festival. Residents must be able to recognize and enjoy their local culture as a national cultural treasure because Banyuwangi has so many arts and cultures. Cultural arts must be included in the planned performance so that viewers can perceive it as fun. This can be achieved by setting up a stage where singing performances can take place.
Osing songs, traditional Banyuwangi dances, and Barong performances are examples of community innovation in producing a calendar of events that will attract visitors and teach them about Banyuwangi's cultural diversity. Visitors who attended the event were initially only involved in the form of an ordinary village slametan, with the goal of becoming a traditional village clean ritual. But over time, this became another aspect that encouraged commercialization (Castells 2010). An event clearly requires an audience from a tourism perspective, and the emerging development goals of the event are driven by the expected visitor attendance to generate revenue, economic reasons combined with creativity as a visitor attraction.

The presence of visitors encourages individuals to develop and even change their culture. The large number of visitors who are attracted to the event are identified by the community groups that host the event, and then they create local continuity, which is seen as an opportunity to suppress, strengthen, reproduce, and relate to local culture even if it conflicts with social norms, cultural values, and prevailing beliefs.

“In order to maintain the sacredness of tradition, there are some things that are certain: the regency government and the service must comply with village policies and traditional institutions. Even if the Pemkab and Disbudpar are late, the tradition of Tumpeng Sewu must still be carried out after Maghrib. Traditions that have been considered important rituals in Kemiren Village will be carried out in accordance with the provisions regulated by the Kemiren Village Customary Institution” (Interview with Mr. Muhammad Arifin, Head of Kemiren Village 2021).

The holding of the Tumpeng Sewu Festival is based on the large number of tourists who are interested and is seen as having an income impact for the residents of Kemiren Village so that it can be sustainable from year to year. Although the Tumpeng Sewu Festival changes the cultural values and customs of the community, it also increases the capacity and ability of Kemiren Village to replicate local wisdom. However, for the implementation of the Tumpeng Sewu tradition, which is considered a ritual in the Kemiren Village community, the Village Government has a strategy in the midst of cultural commodification. The implementation of traditions in the form of rituals is still regulated by the customary institution. The Culture and Tourism Office of Banyuwangi and the Government of Banyuwangi Regency follow the traditional institutions and government of the Kemiren Village.

3.3 Preservation of the Tumpeng Sewu Tradition in terms of Cultural Resilience
The development of national resilience is a continuous process that begins with each individual in family life and progresses to the community environment, regional level, and national level (Danugroho 2022a). The description of resilience in the context of national life has keywords consisting of intervention, absorption, adaptation, transformation, strategy, and threats. In the concept of national resilience, there are policy interventions that will ultimately produce two things, namely resilience and sustainability (Armawi 2019).

The Figure 1 shows how policy interventions to undermine change lead to the development of three aspects, namely absorption, adaptation, and transformation. Absorption is the damping power of the threat spectrum on the subject. The topic of resilience will help reduce the impact of the threat spectrum. The ability to adapt to conditions that arise as a result of threats is called adaptation (Danugroho 2022b). Adaptability allows people to become more resilient, enabling them to avoid negative changes. Then there is the transformation skill, which is the ability to turn danger into opportunity, which helps the subject grow stronger. These three aspects will strengthen the resilience of the nation. In addition, policy interventions will also shape sustainability, which is realized with strategies such as alternative plans, drivers, problem solvers, and controlling uncertainty.
Indonesia As an archipelagic country that stretches from Sabang to Merauke, Indonesia has a variety of ethnic and cultural traditions that characterize each region. One of them is in Kemiren Village, Banyuwangi Regency (Ratnasari 2017). However, due to the swift currents of globalization, foreign cultures are increasingly entering Indonesia, thus threatening the sustainability of regional culture. This effect spread rapidly and had a major impact on the cultural fabric of society. The influence of foreign culture quickly causes culture shock, which is a situation where people are unable to bear the influence of various foreign cultures, resulting in an imbalance in their lives. This is the shock that affects national stability, especially in the aspect of regional cultural resilience. Based on this, when viewed in the context of resilience, it can be seen how efforts are made to dampen shocks that occur in cultural issues in the current global era.

In the context of the Tumpeng Sewu Tradition in Kemiren Village, Banyuwangi Regency, efforts have been made to preserve the tradition by means of cultural commodification. The commodification of culture is carried out by the government of Banyuwangi Regency, which cooperates with several regional institutions that have traditions, such as the Osing Customary Institution of Kemiren Village, the Kemiren Village Government, and the Kemiren Village Community. This is a policy intervention carried out by the government of Banyuwangi Regency in collaboration with several other relevant stakeholders to introduce traditions to the wider community in the form of festivals with the goal of traditions continuing to exist even in the midst of modernization. Preserving the Tumpeng Sewu Tradition in the context of cultural commodification has a variety of consequences (Maylinda and Sudarmono 2021).

The impact that has arisen is on the aspect of preserving tradition, even though there are some values in tradition that have lost their sacred value. In addition, traditions framed by cultural commodification have an impact on the economic aspects of the surrounding community and increase district revenues (Handayani and Harlina 2021). From this, it can be seen that the Tumpeng Sewu Tradition can withstand the shocks that occur due to cultural threats in the modernization era. Furthermore, in the midst of these threats, traditions can adapt to the changes that demand to be faced. These changes require a cultural transformation that must
be passed. The cultural transformation in the Tumpeng Sewu Tradition was a shift from the Village Slametan, the Tumpeng Sewu Tradition’s naming, to the commodification of the Tumpeng Sewu Festival.

The existing policy intervention in preserving the Tumpeng Sewu Tradition is in the efforts of the Banyuwangi Regency Government to introduce the tradition in the form of tourism. The cultural commodification applied in Kemiren Village in preserving the Tumpeng Sewu Tradition is an effort so that the tradition is not lost in the midst of global currents. This effort is also a branding effort for traditions throughout Banyuwangi Regency so that traditions are better known by the whole community. This effort also shows that the Tumpeng Sewu Tradition has the ability to absorb the current global era. The efforts of the Banyuwangi Regency government to integrate with the Osing Customary Institution, the Kemiren Village Government, and the Community in framing the Tumpeng Sewu Tradition in the form of cultural commodification went through a long process and change (Indiarti 2016). The cultural transformation that occurs in the Tumpeng Sewu Tradition shows that the tradition is able to survive in the current era, which always demands modernization. The community in this case makes a very significant contribution because the subjects of the Tumpeng Sewu Tradition are the people of Kemiren Village.

Policies for preserving the Tumpeng Sewu Tradition also have a sustainable impact, accompanied by strategies for its implementation. Problem solving is not only solving visible problems but is also being done more comprehensively with the aim of creating sustainable conditions. Policies related to the preservation of traditions within the framework of cultural commodification have various challenges, one of which is integrating the ritual and tourism sectors. This challenge is certainly a key factor for realizing sustainable policies. Therefore, to answer this challenge, the government of Banyuwangi Regency makes policies related to the festival and its implementation by following the requirements of the customary institution and the village government.

It will certainly be able to reduce the negative impact of the commodification of culture. By looking at its impact, the policy intervention carried out by the government of Banyuwangi Regency has been sustainable, but it should be noted that the functions of the tradition must be maintained intact (Wolbers 1992). Local cuisine in the Tumpeng Sewu Tradition used to be part of a certain ceremony as an offering to the Buyut Cili, now it has developed into a commercial thing. The modernization process then gradually elevates local gastronomy into a commodity with economic value, resulting in great social benefits. This must be considered because, to realize sustainability, policies must be in harmony with the functions of traditions that have existed since and are the goals of the ancestors in conveying them to the community. Therefore, policy interventions carried out by the government of Banyuwangi Regency, the Kemiren Village Government, the Osing Customary Institution, and the Kemiren Village Community can create resilience and must be maintained in order to achieve stability, justice, and prosperity.

4. CONCLUSION

Based on the discussion above, it can be concluded that the preservation of the Tumpeng Sewu Tradition in Kemiren Village, Glagah District, Banyuwangi Regency has a long process of preservation. The Government of Banyuwangi Regency adapted and made the Tumpeng Sewu Tradition in Kemiren Village, which is a sacred and annual activity of the Osing Tribe, a cultural tourism destination by highlighting one of the characteristics of the Osing Tribe. Local food, which was previously part of a ceremony for offerings to the Buyut Cili, has developed into something commercial. The Tumpeng Sewu tradition has been commodified into the Tumpeng Sewu Festival, which attracts tourists and helps residents of Kemiren Village, as well as increasing the regional income of Banyuwangi Regency. The efforts of the community, the Kemiren Village
Government, and the Banyuwangi Regency Government to preserve the Tumpeng Sewu Tradition have had an impact on regional cultural resilience. When viewed through the lens of resilience, it is possible to see how efforts are made to mitigate shocks that occur in cultural issues in the current global era. In the context of the Tumpeng Sewu Tradition in Kemiren Village, Banyuwangi Regency, efforts have been made to preserve the tradition by means of cultural commodification. The commodification of culture is carried out by the government of Banyuwangi Regency, which cooperates with several regional institutions that have traditions, such as the Osing Customary Institution of Kemiren Village, the Kemiren Village Government, and the Kemiren Village Community. This is a policy intervention carried out by the government of Banyuwangi Regency in collaboration with several other relevant stakeholders to introduce traditions to the wider community in the form of festivals with the goal of traditions continuing to exist even in the midst of modernization.

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