



Socio Cultural Study of Temanggung Tobacco Farmers In the Global Trans Era

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Abstract: Temanggung is one of the biggest tobacco producers in Indonesia. So far, tobacco has only been understood from an economic perspective. Though there are cultural aspects that also accompany it. Planting tobacco for the community is not only sowing seeds, but also a matter of noble culture. One of them is tobacco farmers in Legoksari Village. This research aimed to describe the cultural process in tobacco farming in Legoksari Village. This research used a qualitative method with ethnographic approach. The data analysis technique used was the Spradley model with domain, componential, taxonomic, and theme analysis. The results of this research indicated that in tobacco farming in Legosari Village there are four cultural rituals from the beginning of planting to harvest. Starting from Nyecel, Among Tebal, Lekas Tebal, and Miwiti. Including the initial planting period using the Pranoto Mongso calendar. Planting tobacco also pays attention to siti, wiji, wanci, and perati. This showed that tobacco farming in Temanggung is full of cultural noble values.

Keyword: Culture; Temanggung; Tobacco.

Introduction

Tobacco plants are one of the important commodities in the wheels of the Indonesian economy. Indonesia ranks fifth as the largest producer of tobacco (Gerintya, 2017). The area of planting tobacco plantations nationwide reached 209,095 ha and yields reached 193,790 tons (Ditjenbun, 2017). Tobacco excise results in 2016 nationally accounted for foreign exchange as much as 137.94 trillion, equivalent to 96.11% of national tax revenue (Ditjenbun, 2017). Tobacco also contributes to employment; through the tobacco sector it is also able to provide employment as much as 5.98 million residents. With details of 4.28 million in the manufacturing and industrial sectors and 1.7 million in the plantation sector (Ministry of Industry, 2017).

It is ironic when looking at the contribution of tobacco plantations to aspects of the national economy that are so large, the Ministry of Agriculture precisely classifies tobacco into a sunset industry, meaning that there will be no more policies to protect tobacco. Another fact that shows that national tobacco is no longer taken into account is 64% of the national tobacco industry is supported

by imported tobacco (Haryanto, 2017). The existence of a large tobacco import faucet and the absence of regulations made by the government is a challenge for tobacco farmers to be absorbed by the industry.

Temanggung is a legend in the clove industry. If the world knows Vuelta Abajo and Havana cigars, then Temanggung District has a special tobacco that only exists in Temanggung, it is Srinthil tobacco (Abihisa, 2011). Departing from this phenomenon, the term "Green Gold" emerged for tobacco plants, especially in Temanggung District. The area of tobacco plantations reaches 19,209 ha with the number of farmers reaching 64,030 households (Ditjenbun, 2017). The Temanggung Regency Tobacco Plan, which was compiled by the Regional Planning and Development Agency, states that the Temanggung Regency's tobacco vision is "Making Temanggung Tobacco a Green Gold for the Regional Economy" (Bappeda Temanggung, 2016).

Tobacco for the Temanggung District community is not only a matter of farming. Tobacco has an important role in the social structure of society. Tobacco has become an

inseparable part of daily life. One of the best tobacco producers in Indonesia, are Dusun Lamuk Legok, Legoksari Village, Tlogomulyo Sub-District, where tobacco is represented as a form of community cultural identity. Planting tobacco for the people of Lamuk Legok, Legoksari Village is a form of preservation of their noble culture, from pre-planting to harvest, all of which cannot be separated from the value of noble culture.

These cultures include *Among tebal* as a sign of the beginning of the tobacco planting season (Temanggungkab, 2017). In the tobacco season also follows the *Pranoto Mongso* calendar and also the *Aboge* as a reference for determining when to plant and also harvest. Tobacco has become a part of the life of the people of Legoksari. Until now the Tobaku plantation sector is still the main livelihood of the people of Legoksari Village.

Tobacco researches focus more on aspects of the impact of anti-tobacco policies, trade governance, and risks faced by farmers. However, researches on tobacco as a cultural product have not yet been carried out. Rahman and Slamet's (2015) research on the impact of tobacco control policies due to price instability caused by high farmer production results and is not matched by absorption of smallholder tobacco products in the tobacco processing industry. Furthermore, a research on tobacco trading in Temanggung District by Pamungkas and Rusjdiwati (2015) reviews the actors who are entitled to determine the quality of tobacco, it is graders. Farmers can't determine the quality of tobacco so that the welfare of farmers is getting worse. The study of the tobacco farmers risk chain in Temanggung District shows the risks that must be faced by farmers are weather, access to capital, price and quantity (Muchfirodin, et al., 2013).

Departing from the study of tobacco, no one has seen tobacco from the socio-cultural aspects. Therefore, this research focuses on the socio-cultural aspects of tobacco farmers in Lamuk Legok, Legoksari Village, Tlogomulyo Sub-District, Temanggung District in the face of globalization.

Materials and Methods

This research used a qualitative method. The approach used in this research was ethnography. The ethnographic approach

aimed to study the social life and culture of the community by participating in the daily lives of its people.

This research took place in the Lamuk Legok, Legoksari Village, Tlogomulyo Sub-District, Temanggung District. The research location was chosen because the residents of Lamuk Legok see tobacco as not only a plant to be cultivated. Tobacco has cultural value for the people. Many cultural rituals are performed before planting to harvest. The beginning of planting tobacco is determined by the Javanese calendar, *Pranoto Mongso*. Besides that, Lamuk Legok is also the best tobacco producer, *Srinthil*.

The data collection was carried out in two ways, they are primary data and secondary data extraction. Primary data were obtained through participant observation and in-depth interviews. While secondary data obtained from statistical data, journal articles, and reference books that are relevant to the focus of research.

Data were then analyzed using the Spradley model. There are four types of analysis in the Spradley model (Emzir, 2012); (1) domain analysis, i.e. find categories that are carried out by giving general and detailed questions, (2) taxonomic analysis, which is to describe in more detail the domains that have been found, (3) componential analysis, which is looking for specific characteristics in each internal structure by contrasting between elements, and (4) analysis of cultural themes, that is, looking for relationships between domains and relationships between whole which are then expressed into themes that are in accordance with the focus and sub-focus of research. The validity technique uses triangulation method based on the source.

Results and Discussion

Culture of Tobacco Farmers

Tobacco began to be known by the people of the Temanggung District since 1746, brought by the Dutch East Indies Government (Widiyanto et al, 2010) and became the main livelihood of the Temanggung residents. Farmers are closely related to the countryside and characterized by a subsistence economy. On the other hand, farmers also have a culture contained in it. Culture is a system (of socially derived behavioral patterns) that works to connect human communities with their

ecological environment (Kesing, 2016). One of them is tobacco farmers in Legoksari Village, which has a culture in its agricultural activities. The culture can be categorized into three parts.

First, pre-planting culture. Before planting tobacco, farmers knew the terms *siti*, *wiji*, *wanci* and *permadi*. *Siti* is a soil element that must be considered because the slope level is more than 15% and the soil texture is dominated by gravel. Farmers use a terracing system to prevent landslides. *Wiji* is a tobacco seed, farmers must ensure that the seeds used must be the best, one of which is to work together with the Ministry of Agriculture's Hatchery Center to develop better *Kemloko* tobacco seeds. *Wanci* is tobacco planting time which is in accordance with Javanese calendar calculation of *Pranoto Mongso*. *Permadi* is a tobacco treatment that must be maximized to get quality tobacco products. Prasetyo's research (2016) on tobacco productivity shows the level of soil density also affects productivity and the level of erodibility affects the level of tobacco quality index. The higher the erodibility, the higher the tobacco quality index.

Before entering the planting time and important days in tobacco farming, farmers have time restrictions that should not be violated. If violated, it will get a yield that is not optimal. The first taboo is a studio year or weton year. Farmers use the Aboge calendar which has an eight year cycle.

Table 1. Aboge Calendar

Year	Weton of Year
<i>Alip</i>	<i>Rabu Wage</i>
<i>Ehe</i>	<i>Ahad Pon</i>
<i>Jim Awal</i>	<i>Jum'at Pon</i>
<i>Je</i>	<i>Selasa Pahing</i>
<i>Dal</i>	<i>Sabtu Legi</i>
<i>Be</i>	<i>Kamis Legi</i>
<i>Wawu</i>	<i>Senin Kliwon</i>
<i>Jim Akhir</i>	<i>Jum'at Wage</i>

Every year there must be a *weton* which is unyielding. Second, *geblak* or the time of death of a parent. Third, *dino* which refers to the sum of *weton* of each tobacco farmer. Finally, *pupak puser* which means the release of the umbilical cord of each baby. The day that is not recommended for planting tobacco is done to honor the day that has been used by *Waton* of the year, *geblak*, *apese*, and *pupak puser*.

Farmers also use the standard of Javanese culture in counting the days of each cultural ritual.

Table 2. Benchmark and Pasaran of Neptu

Day	Neptu	Pasaran	Neptu
Minggu	5	Legi	7
Senin	4	Pon	5
Selasa	3	Pahing	9
Rabu	7	Kliwon	8
Kamis	8	Wage	4
Jum'at	6		
Sabtu	9		

Second, planting culture. Cultivation culture is carried out by tobacco farmers in the early days of land cultivation and in the beginning of planting tobacco seeds. The traditional ceremony that was carried out in the early days of processing land in tobacco cultivation was *nyecel*. The meaning of scolding is gratitude to the almighty God. Planting culture that is carried out by the community after implementing *lekas macul* or *nyecel* is *lekas tebal*. The word *tebal* is the term for growing tobacco, so that it can be interpreted that thick is a tradition that is carried out when it will start planting tobacco. In the fast ritual there is a prayer in Javanese that is offered by the community.

*"Niat ingsun arep titip nandur mbako ono ing tegal kene
Mugi Gusti Allah maringi pitulungan,
mbakone lemu
Adoh seko panggodo pungencono.
Nyuwun berkahe poro Nabi, poro Wali
Nyuwun berkahe Ki Ageng
Mangkukuhan, Panembahan Tegil
Mbesok mbakonepayu larang tak
upah-upahi juadah pasar ketan salak."*

*"My intention is to plant tobacco in this field.
May God give help, the tobacco is fertile,
Away from distractions and threats.
Please bless (also) from the Prophet, the Trustees,
Please bless Ki Ageng Mawaruhan
Panembahan Tegil.
(If) I sell high-priced tobacco, I will present
juadah pasar ketan salak"*

Third, harvest culture. Tobacco plants have a growth period of seven months. Tobacco harvesting period in Legoksari Village is generally carried out in August and September. At the beginning of the harvest, tobacco is known as *miwiti*, which is a cultural ritual carried out to start the first pick of tobacco leaves in the field. The implementation of *Miwiti* should not be concurrent with the prohibition of four big days, they are *sangar tahun*, *geblak*, *apese*, and *pupak puser*.

Furthermore, the *tungguk* ritual is held in the middle of the harvest. This is because if it is carried out at the beginning of the harvest it cannot be carried out because the main focus of all villagers is the Tobacco harvest. One of the hallmarks of the stump ritual is the *kapuroto* rice which is spread to the four cardinal points in the tobacco fields as a sign of turning down of all sorts of danger.

Philosophical Meaning

Every part of the ritual carried out by tobacco farmers in Legoksari Village cannot be separated from the philosophical meaning contained therein. First, *jenang abang putih*, in general can be interpreted as red is the earth and white is the sky. Specifically, red from maternal blood, white from father's blood. The two elements then become humans, so they are symbolized by red and white *jenang*. This implies that humans must remember their origins. Humans are born from red and white.

Second, *sego bakar cambah pethek*, composed of several ingredients, they are shrimp paste and fish. Fish that live in the sea symbolize the mood, his heart as wide as the ocean. *Seng lego legowo*. It is sprouts and legumes are plants that are easy to grow. Chili symbolizes the spiciness of life and behavior. In achieving the ideals must be firm and brave to face the red feeling. Shallot means to be brave to bleed. Something bold desire, but must be based on garlic. Garlic means purity. Burned rice means a strong determination that is made to cone because it is headed for one goal. Tobacco farmers must have resilience in the face of heat and rain.

Third, tumpeng *cemeng*, it is *tumuju mareng pemaleh* (towards the almighty). The sharp shape of a cone is like a meditating person's hand, where the right and left hands are fused. The meaning is a combination of the nature of God and humans.

Fourth, *jaddah* or *ketan* rice symbolizing *rumakete ing seduluran* or close brotherhood. Tobacco cannot be processed alone. There are several components that cannot be produced in Legoksari Village, such as tobacco baskets, banana trunks for tobacco and *rogen* covers or a place for drying tobacco. Tobacco involves various parties; its components are many and become one entity. Therefore, symbolized by *ketan* rice.

Ketan rice has a sticky texture. If it is added with a mixture, it will taste delicious. This means that in socialization there must be a good sense. While red *jaddah* has a sweet taste, as does the sweetness of community or business. There was nothing bitter at the offering ceremony. If anyone forgets the offerings, they have been replaced using bananas, which are given coins, which means that if there are deficiencies, they can look for themselves.

Strategies to Maintain the Culture of Tobacco Farmers

Tobacco has a strategic value in the Village of Legoksari. The entire family's profession is as a tobacco farmer and the land in the Legoksari Village in the dry season can only be planted with tobacco. In addition, there are sublime cultural traditions that have existed in the Legoksari Village since ancient times. Broadly speaking, the strategy undertaken by the farmers of Legoksari Village is divided into two they are cultural strategy and legal strategy. Cultural strategies are carried out by giving an understanding of tobacco to children and grandchildren since childhood. Directly invite the tobacco culture ritual process.

At the age of the child, they began to be introduced and invited to watch the process of resistance, then given an understanding of the culture of tobacco farmers gradually when they entered adolescence. When they reach adulthood, they can practice the entire culture in the Village of Legoksari. The entire community of Legoksari Village works as a tobacco farmer so that this facilitates the regeneration process. This phenomenon illustrates that what was conveyed by Koning (2004), White & Margiyatin (2009), and Naafs (2012), which revealed that the younger generation in rural Indonesia was not interested in agriculture, apparently was not found in Legoksari Village.

Another cultural strategy is to use the *Srinthil* Dance media. *Srinthil* dance is a representation of the daily life of tobacco farmers in the Legoksari Village in managing tobacco. The philosophical aspects of the *Srinthil* dance are the cultivation and culture of tobacco. In the *Srinthil* Dance the threats in the form of pests and anti-tobacco parties are explained. The end of the *Srinthil* Dance is the synergy between tobacco farmers, traditional leaders, and *dampo awang* which leads to the welfare of tobacco farmers. Juragan *dampo awang* is a trusted figure as the person who started the trading system in Temanggung.

Through *Srinthil* Dance, tobacco farmers introduce their culture to the world and as one of the farmers' regeneration strategies so as not to lose their cultural identity. *Srinthil* dance proves that the values of local wisdom are not obsolete and outdated values, but values that can synergize with universal values and modern values brought by globalization (Safril, 2011).

Second, the legal strategy is carried out by the farmers of Legoksari Village in an effort to obtain legal protection against tobacco, especially *Srinthil* tobacco. Legal strategy is performed to show the existence of tobacco farmers. *Srinthil* Tobacco is registered in the Intellectual Property Rights field of Geographical Indication with Registration Number: ID G 000000027 and registered on May 13, 2014 at the Ministry of Law and Human Rights of the Republic of Indonesia. Purpose Legal protection of intellectual property is intended so that those who have the right can exploit their wealth with a sense of security and comfort (Tanu, 2015).

Through the Indonesian Tobacco Farmers Association (APTI), tobacco farmers also submit a Draft Law on Tobaccory which aims to protect and improve the welfare of tobacco farmers. Until now, the Tobacco Bill is still in the DPR RI National Legislation Program. One of the considerations proposed in the Tobacco Draft Bill as written in point (A) is to consider tobacco as Indonesia's biological wealth and cultural heritage. Article 1 point 6 also states that processed tobacco products in the form of kretek are also included in the Indonesian cultural heritage (Draft Law on Tobaccory, 2016). Another important point of the Revised Draft Law is that it is limited to the import quota limit of 20% of total production

capacity. This is aimed at protecting tobacco farmers from the increasingly massive influx of imported tobacco.

Conclusion

Tobacco has an important role in the dynamics of social and cultural life in the Village of Legoksari. First, it has economic value, especially *Srinthil* tobacco which can only be grown in Legoksari Village. Second, the function of culture, because in the process of tobacco cultivation there is a cultural dimension that accompanies it. The noble culture must be maintained as a form of preserving the noble culture of the nation. Culture and cultivation are two inseparable entities, especially for tobacco farmers in Legoksari Village.

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