

TAYUB AS A SYMBOLIC INTERACTION MEDIUM IN SEDEKAH BUMI RITUAL IN PATI REGENCY

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Abstract

This study aims to find, understand, and describe the process of symbolic interaction in *Sedekah Bumi* ritual and the supporting symbols of *Tayub* as the symbolic interaction medium in the ritual. This study applies qualitative methods with the holistic approach. The research was conducted in *Dukuh Guyangan*, *Sidoluhur Village*, *Jaken*, *Pati Regency*. In collecting the data, observation, interview, and documentation technique were implemented. Further, the data were analyzed using the technique of data reduction, data presentation, drawing conclusion, as well as verification. The data was validated using the sources triangulation, the technique triangulation, and the time triangulation. *Tayub* as the medium of symbolic interaction realizes in four interaction processes, as follows: 1) symbolic interaction processes between the ritual actors and the spirits of ancestors reflected in *kenduren* procession held in *Punden*, 2) symbolic interaction process between *Ledhek* and *Pengibing* that is embodied in *Ibingan*, 3) symbolic interaction process between *Wiraswara* and the audiences that is seen during the dance performance, 4) symbolic interaction process between *Pengrawit* and *Ledhek* that is reflected in the dance movements and the accompanying music. The meanings of symbol behind the ritual itself are reflected through the realization of symbolic interaction. It consists of three elements, as follows: 1) *kenduren* prayer, 2) offerings and *ambeng*, 3) *Tayub* dance.

Keywords: *sedekah bumi*; symbolic interaction; *tayub*

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INTRODUCTION

Historically, *Tayub* dance came from an ancient kingdom. It was actually a part of religious ceremony which aimed to invoke for safety and as an expression of gratitude. *Tayub* comes from Javanese words, 'tata' which means well-ordered and 'guyub' means unity or harmonious. Thus, *Tayub* means a form of dance which is well-ordered so that it creates harmony or unity (Herawati, 2009, p. 41).

According to Hadi (2003, p. 101), *Tayub* is still often performed in populist ceremony namely *Sedekah Bumi* as well

as in wedding ceremony. *Tayub* dance is performed in both occasions since it is believed that the dance can magically affect fertility.

Tayub dance as a symbolic interaction medium in the ritual tradition *Sedekah Bumi* creates the realization of symbolic interaction process between ritual actors and the ancestors and also between dancers and the audiences. The meaningful symbols illustrated in *Sedekah Bumi* ritual cause the symbolic interaction among the society in *Dukuh Guyangan*, *Desa Sidoluhur*, *Kecamatan Jaken*, *Kabupaten Pati*.

People are always related to sym-

bols. These symbols reflect to the phenomenon that occurs every day in human life. People are *animal symbolism*. It means that the symbolic thoughts and behaviors are characteristics that naturally had by human; and all developments occur in life are closely related to those conditions (Endraswara, 2003, p. 171-172).

Symbolism in Javanese culture society is considerably important because they use symbols in everyday life. This habit comprises the interaction between societies as the ritual actors and their ancestors. The interaction is symbolized by providing offerings placed in a special spot named *Punden* as well as by holding a special performance in *Punden* on certain days.

Human identity is formed and revealed in her expression. Symbol is a means of communication for humans, especially in the religious world. Religious fact itself by nature is already symbolic. Because of that, Eliade asserts that the symbol is a way of introduction that is typically religious by nature (Suraji, 2006, p. 67).

Javanese symbolic actions are divided into three types, there are: (1) the symbolic act of religion which includes safety events, important events (death, birth, and *bersih Desa*), giving offerings to a sacred object, (2) the symbolic action in traditions such as wedding ceremonies, *ngabekten*, or *sungkeman* for Javanese society in Eid Fitr; and (3) the symbolic act in arts (Herusato, 2001, p. 88). In other words, symbolic forms are categorized into three kinds of action, namely: 1) the symbolic act of religion, 2) the symbolic act of tradition, and 3) the symbolic act in the arts.

The main concern in the theory of symbolic interaction is the dynamics of face to face interaction, the close interdependence between the individual's self-concept and the experiences of a small group, negotiations on shared norms and roles of individuals, as well as other processes that covers individuals and patterns of interaction on a small scale (Johnson, 1990, p. 4-5). The most fundamental propositions of symbolic interaction are: human behavior

and interaction that can be distinguished since they are shown through symbols and their meanings. Finding meaning behind the sensual becomes important in symbolic interaction (Muhadjir, 2000, p. 183).

There are three core of symbolic interactionism. First, people act against something by meaning owned by something (Sunarto, 2000, p. 36). Symbolic interaction from George theory places three basics of human activities in socializing, namely: (1) The characteristics of individual, (2) interaction, and (3) Interpretation. The substance contains: (1) Human life is surrounded by symbols, they respond to life with symbols as well, (2) Through the symbols, human has the ability to stimulate others different ways, (3) Through the communication of symbols, meanings and values can be learnt, and in addition to it, we can also learn the actions of others, (4) symbols, meanings and values are always related to human, then, they are used by human to think as a whole and even in a broader and more complex scope, and (5) Thinking is an action of search, it is likely to be symbolic and useful to learn and predict the future things, interpret advantages and relative disadvantages based on individual judgment, in order to make a choice (Kusumastuti, 2006, p. 185).

Based on the description of symbolic interaction above, it is concluded that symbolic interaction occurs between individuals from the process of socializing. It is continued to the activity of conveying something symbolically, and in the end to express meaning through the existing symbols.

Tayub dance as a medium of symbolic interaction in the ritual tradition *Sedekah Bumi* is a form of ritual. Soedarsono (1998, p. 57) says that the ritual function is not only related to the important events of life, such as birth, pangur, first haircut, baby's first step, circumcision, marriage, and death. Performance to support the society's ritual ceremony symbolizes the relationship between people and God. So that, people more concerned for the purpose of the ritual rather than in the form

of the arts.

The ceremony is considered as important events. According to Koentjaraningrat (2000, p. 377-378), there are four important aspects in holding ceremonies: (1) the place where a ceremony is held, (2) the time when a ceremony is held, (3) tools and equipments which are used in ceremonies, and (4) people who lead the ceremony. Ceremony is the unitary series of sharing form and communicating the elements among people with the spirits of nature and the spirits of ancestors. Ritual ceremony can be identified into twelve elements. There are: serving, sacrificing, eating food that has been given a prayer together, dancing sacred dances, singing sacred songs, playing sacred drama, fasting, intoxicating or obscuring thoughts by taking anesthetic medication to make themselves drunk (Koentjaraningrat, 2000, p. 378).

Basically, traditional ceremony is an attempt to be closer to God or ancestors through supernatural power that are considered to exist around them in order to maintain safety and welfare to live together in a society. *Sedekah Bumi* ritual as is done in *Dukuh Guyangan* (a small village), Sidoluhur Village, is still constantly preserved by the society as an expression of gratitude to Allah SWT.

Sedekah Bumi is one of the traditional rituals of society in Java, which has lasted for generations. This tradition is held once a year in order to maintain harmonious relationships between individuals with their ancestors or with nature. Javanese society develops the tradition of *Slametan* (Javanese grateful ceremony), visiting grave yard and visiting other sacred places. This is due to the belief of the society towards the existence of spirit. It is believed that the person who has died has a magical power to help the living generations. Therefore, in order to respect for the given help, people keep worshipping the spirit of their ancestors (Koentjaraningrat, 1984).

At the *Sedekah Bumi* ceremony, usually, the entire society cook a special dish called *tumpeng* and come together to the

house of a village elder or to the village halls or other places that have been agreed by the entire local society to hold this ritual. The elders will give a prayer to the *tumpeng*. After the praying session is ended, societies are allowed to eat the *tumpeng* together, or bring the *tumpeng* back to their house to be eaten by their entire family.

METHOD

The method used in this study is qualitative method with a holistic approach. This is a type of qualitative research that will be resulted in descriptive data both in the form of written or spoken words. In this approach, the observed people or behaviors are directed to the background and individuals as a whole (holistic). Data collection techniques conducted by researchers consist of observation, interviews, documentation. Data validation technique used is sources triangulation technique. Data will be analyzed using Adshead et al. (cited from Murgiyanto, 2002, p. 9-10) which divides the analysis process into four stages: (1) recognizing and describing the components, (2) understanding the relationship between components, (3) doing interpretation based on the socio-cultural concept and background, context of the performance, styles and genres, themes, as well as the concepts of specific interpretation, and (4) evaluating.

RESULTS AND DISCUSSION

Sedekah Bumi Ritual Tradition in *Dukuh Guyangan*

People in *Dukuh Guyangan* are mostly farmers. They cannot be separated from Javanese culture and tradition. They are preserving and regularly doing the existing tradition in every farming activity. Several examples of traditions that are culturally preserved are *Sedekah Bumi* (being grateful for the fertile soil) and *miwiti* (being grateful for the first harvest). Those traditions are still conducted by the society as a means of preserving and maintaining their ancestors' heritage.

The Procession of Sedekah Bumi Ritual Tradition

Sedekah Bumi ritual is held once in a year. It is always held on Friday *legi* (*legi* is one of the day in Javanese calendar). The procession is begun by reciting *istighosah* (big praying).

When the research was conducted earlier this year, *istighosah* was held on Thursday evening, June 5, 2014, in the house of the head of Sidoluhur village. Everybody was gathered at the house while the event itself was led by a *kyai* (a person who has considerably more knowledge about Islam). The *kyai* also gave the audiences a short lecture about Islam. In addition to that, teenagers of the village also played a special music instruments called *rebana* during the break time. The societies who gathered at the house were listening to the lecture solemnly as they respected the event, although, several jokes were also given by the *kyai* (islamic leader) in order to break the ice and entertain the audiences.

On Friday *legi*, around 10 a.m., the head of Sidoluhur village prepared all offerings and *ambeng* to do *kenduren*. Offerings prepared in the ritual consisted of: a bunch of bananas, chicken eggs, chilies, rice, *trasi*, incense, *cikalan*, brown sugar, *gereh* (salted fish), *mboreh* (name of a flower), *kendhi*, cigarettes, combs, money, and *merang*.

As for *ambeng*, it consists of *sego bucu*, *bumbon*, *ingkung*, traditional snacks, such as *dumbeg*, *gemblong*, *tape*, *bugis*. The offerings and *ambeng* were placed in *dundang* (basket) then were stretchered together by villagers to the *Punden* (a special staircase used in ritual ceremony). Both the offerings and *ambeng* are important requirements for doing the *Sedekah Bumi* ritual. It symbolizes the ritual that is created as a means of achieving the purpose of Guyangan society. This also symbolizes the interaction between the ritual actors and their ancestors through the ritual offerings and *ambeng* with *Danyang* in order to ask for blessing from God and their ancestors.

The event which was firstly held in ritual was *kenduren*, starting at 10.30 to 11.00

in *Punden Mbah Ro* and later in *Punden Wit Ringin*. *Kenduren* was led by a muezzin as the initial part of the ritual procession. It was a series of prayers to Allah SWT, thanking for His grace and asking for safety and welfare of the society.

The main event was held in the afternoon in *Punden Wit Ringin* by presenting *Tayub* dance in *Dukuh Guyangan*. It was started at 12.30 to 16.30. The ritual was started by *gepyak* which was presenting *Gendhing Manyar Sewu*. Especially in performing *klonengan Gendhing Manyar Sewu*, it has been done for the last six years, starting from 2009 to 2014.

At 13.00 am, *Tayub* dance was performed. *Ledhek* (the dancers) began to perform on stage that was placed in *kloso* (a special mat made by bamboos) in front of *Punden*. *Gambyong Tayuban* was performed to show the skill of the dancers to the audiences. In addition to demonstrating their skills in dancing, they also sang several Javanese *Gendhing*.

There were two types of *Ledhek* performances but belonged to the same dance performance, namely *Gambyongan*. The opening *Gambyongan Tayuban* was danced by three dancers that were belonged to Cipto Laras, a Karawitan group. The next part was *Ibingan*. In this part, the dancers were dancing with three men while also singing certain *Gendhing*.

The next event symbolized respect for the head of the village by asking the Head to dance together with the *Ledhek*. However, because the head of the village was a woman, her role was replaced by one of her worker. The performance was ended around 16.30 p.m.

Religious Component in Sedekah Bumi Ritual Tradition

There are several components needed to complete the ritual ceremony: a place to do the ceremony, the time, the ceremonial equipment, the ritual actors. In this study, the ritual ceremony was held in *Dukuh Guyangan*, in both *Punden Mbah Ro* and *Punden Wit Ringin* on Friday *Legi*, June 6, 2014.

As for the ceremonial equipment aspect, this ceremony is equipped with offerings and *ambeng*. The offerings consisted of: a bunch of bananas, chicken eggs, chilies, rice, *trasi*, incense, *cikalan*, brown sugar, *gereh* (salted fish), *mboreh* (name of a flower), *kendhi*, cigarettes, combs, money, and *merang*.

As for the *ambeng*, it consists of *sego bucu*, *bumbon*, *ingkung*, traditional snacks, such as *dumbeg*, *gemblong*, *tape*, *bugis*. The offerings and *ambeng* were placed in *dundang* (basket) then were stretched together by villagers to the *Punden Mbah Ro* and *Punden Wit Ringin*.

Ritual actors in this ceremony are *Mbah Sukemi*, the muezzin of *Dukuh Guyangan*, Mrs. *Pariyem*, the head of the village, and *Samiun* who was assigned to assist the muezzin.

Tayub Dance as the Symbolic Interaction Medium

The Origin of Tayub in the Ritual Tradition Sedekah Bumi

Tayub has been performed in this ritual ceremony for a long time according to the tradition that is inherited by the ancestors. According to the community leaders and head of the village, *Tayub* is performed in *Sedekah Desa* in order to avoid dangerous disasters. Another reason is because *Tayub* is one of the favorite dances of the *Danyang* (the spirits) in that village.

It is believed that the spirits receive the offerings through *Tayub* dance as the medium. Here, *Tayub* has double functions. First, it is functionalized as the ritual medium. Second, it is used as an entertainment medium for the society in *Dukuh Guyangan*.

Symbolic Interaction Process between Ritual Actors and the Ancestors

The Symbolic Interaction Process in the Offerings

The symbolic interaction process is also illustrated in the set of offerings used in *Sedekah Bumi*. Symbolic interaction sym-

bolized in the offerings and *ambeng* that was created to bring the spirits of ancestors to communicate with the ritual actors.

Kemenyan (incense) and *merang* are media that are used to interact with the ancestors' spirits. Incense and *merang* need to be burnt first in order to send the scent into the spirit of the ancestors. Besides the incense and *merang*, other offerings also need to be burnt, there are: a bunch of bananas, chicken eggs, chilies, rice, *trasi*, *cikalan*, brown sugar, *gereh* (salted fish), *mboreh* (name of a flower), *kendhi*, cigarettes, combs, and money.

There are meanings symbolized in every single offering prepared in *Sedekah Bumi*. A bunch of banana symbolizes harmony or unity of the people in *Dukuh Guyangan* to be together praying to God as a form of gratitude for the harvest. Chicken egg symbolizes unity (one), togetherness (round) and as a seed, it symbolizes a beginning of the future generations. A spicy chili symbolizes courage to organize the future life. Rice symbolizes the daily basic food eaten by *Dukuh Guyangan* society. They hope by serving rice, their daily need will be always fulfilled. *Cikalan* (a coconut) symbolizes the civilized future generations of *Dukuh Guyangan*. Brown sugar symbolizes the sweetness of life in *Dukuh Guyangan* in the future. *Gereh* symbolizes the side dishes that are served with rice. *Mboreh* flower symbolizes fragrant flowers that are used to invite the spirit of ancestors or *danyang* to come to the ritual. *Kendhi* (a water jug which is made of clay) symbolizes a life that can give another life, meaning that we have to help each other in life. Comb symbolizes tool for styling the hair. Money symbolizes tool that is used in every sale and purchase.

Besides offering is the presence of *ambeng* in the ritual ceremony. *Ambeng* consists of *sego bucu*, *bumbon*, *ingkung*, and snacks such as *dumbeg*, *gemblong*, *tape*, *bugis*. *Gemblong* is a food made from glutinous rice as the basic ingredients, mixed with grated coconut and wrapped in banana leaves. *Dumbeg* is food made from several ingredients, such as: rice flour, granulated

sugar, brown sugar, it is wrapped in young coconut leaf that has been folded as a cone. *Tape* is food made from glutinous rice that has been mixed with yeast and wrapped in banana leaves. It has to be left for a few days before it is served. Bugis is food made from glutinous rice paste and mixed with coconut milk, salt and filled with nuts or grated coconut, brown sugar, granulated sugar, shaped like a small ball and wrapped in banana leaves.

Ambeng and offerings are used as a symbol to interact with the spirits of the ancestor or *Danyang* upon the *kenduren* ritual. This is a means of achieving the purpose of ritual ceremony and as an offering to the spirits. It is important to be done so that the society may obtain a blessing.

Procession of Kenduren

Symbolic interaction is also seen when head of the village burns *merang* (the dried rice plant's stem). Then, *muezzin* leads the procession by reciting prayer in Islam, witnessed by the village head, village elders, and *Dukuh* Guyangan society. They pray with the palms of their hands lifted, solemnly following the lead from the *muezzin*.

Once the prayer is finished, people take the *ambeng-ambeng* served at the event. It is believed that *ambeng-ambeng* will bring safety, welfare and prosperity to them. Through offerings and *ambeng* as a media to invite the spirits of ancestor, interaction appears to be exist between the ritual actors and the spirits. By reciting prayers, it is believed that the ancestors are pleased and willing to pray for the welfare of the society.

This is the process of symbolic interaction illustrated in *kenduren* as one of the ritual procession in the ceremony. Although interaction appears to be between the society and the spirits of their ancestors, however, they devote the prayers to their God.

The Opening Procession of Tayub Dance

The opening procession of *Tayub* dance is not giving much attention to the

technique and beauty of the movements, but more to expression illustrated from the movements. This dance lasts for approximately six minutes with *Gendhing Beksan Pareanom* as the accompanying music.

Before dancing *gambyong tayuban*, master of ceremony invites the dancers by saying "*monggo poro kadang sutrisno kito sesarengan ningali gambyongan rumiyin, monggo mbakyu sing ayu-ayu kulo sumanggakaken*" (Let us see the dance together. For the dancers, the time is yours). After that, the dancers stand and start to dance *Gambyongan Tayuban* with one dancer sings Javanese *Gendhing*.

Tayub dance begins when the invitees (the village board) are invited to join the dancers. It is started by symbolically giving *sampur* (a piece of cloth used by the dancers to dance) to the invitees. After that, the dance is started with the local music or *Tembang Irama Tayub* used as the music accompaniment.

Gambyong Tayuban dance performed in the opening procession of *Tayub* dance is also one of symbolic interaction between the societies to the spirits. It is hoped that by presenting the dance, the spirits will be pleased. Meanwhile, the societies are also amused by the dance and feel relief knowing that they can honor their ancestors by pleasing them with the dance.

The Symbolic Interaction Process between the Dance Ritual Stakeholders (Dancers, Musicians, Master of Ceremony) and the Audiences

The Symbolic Interaction Process between the Dancers with the Audiences

As it has been said earlier before, in *Tayub* dances, we usually call the dancers as *Ledhek*, the audiences as *Pengibing*, and the master of ceremony as *Wiraswara*. A symbolic interaction also occurs when the dancers have an opportunity to invite some of the audiences to dance. It is performed in *Punden*, under a big tree where all audiences are gathered and stand in a circle. The symbolic interaction occurs when *Wiraswara* invites several audiences

to dance with the *Ledhek*. Audiences who want to dance need to queue. Besides dancing, they also can request a song to be sung by the *Ledhek*.

Symbolic interaction also occurs in *Ledhek* and audiences' performance. *Pengibing* and *Ledhek* are symbolized through the dance movements which is in a form of paired-dancing based on the music accompanied it. The accompanying music that is used usually *Gendhing Asmarandana*, *Palaran*, and *Dhandanggula*. Besides, the interaction is also symbolized by the process of giving the dance cloth from the *Ledhek* to the audiences, and from the audiences to the *Ledhek* when they have finished the dance.

Direct interaction was also seen shortly before the audiences perform on stage. *Ledhek* who has known the audiences, call the audiences and ask them to dance by calling their names, for example, "*Kamto, iki lho sampure!*" ("*Kamto, this is the sampur!*"). It means they ask a man named *Kamto* to dance with them. The interaction also attracts the other audiences to see the performance.

In *mengibing* scene, when the dancers are dancing with the audiences, the position of main *Pengibing* is face to face with the *Ledhek*, while *Pengguyub* are behind the *Ledhek*. After that, *Ledhek*, *Pengibing*, and *Pengguyub* move their bodies to the right side clockwise.

One round consists of two *rambahan*. Every *rambahan* has two *Gandhian* that is played. In total, there are four *Gendhing* in one round. In each *rambahan*, the *Pengibing* moves around the *Ledhek* 180 degrees. *Ledhek* is following the move by moving their body 180 degrees. Thus, *Pengibing* and *Ledhek* who were firstly standing face to face will stay to stand face to face in the end of the dance.

Ibingan is part of *Tayub* dance when the *Ledhek* is dancing with men audiences. Symbolic interaction is shown when *Ledhek* hands *sampur* to the audiences accompanied by *Pengguyub*. the appearance of the man along with *Ledhek*.

Symbolic interaction between *Led-*

hek and *Pengibing* is also shown through smiles and applause. This is symbolic interaction contained in *Ibingan*, there are *Ledhek* and *Pengibing*. *Ledhek* and *Pengibing* are the symbol of ritual that contain meaning and value.

The Symbolic Interaction Process between Pengrawit (Instrumentalist) and Ledhek

Symbolic interaction also occurs between *Pengrawit* with the *Ledhek* at the time of the performance. The interactions occur through the presence of music accompanying the dance and *tembang-tembang* that would be sung by *Ledhek*. Before the main performance begins, usually instrumentalists play *klonengan Gendhing Manyarsewu* or could be called as *gepyak* session. This is the session when the instrumentalists play *Gendhing-Gendhing Jawa*. It aims to invite the villagers to gather to watch the show, entertain the audiences, and also as a diversion while waiting for the dancers to finish their make up.

Gendhing-Gendhing Jawa that are usually played are *Dhandanggula*, *Asmaradhono*, *Pangkur*, *Palaran*, and *Sinom*. Whereas *Gendhing* played in *klonengan Gendhing* is *Manyarsewu*. All of tone in *Tayub* is begun with *Laras Slendro*.

Symbolic interaction is also presented when *Ledhek* sings *Gendhing-Gendhing Jawa*. Thus, interaction between *Ledhek* and *Pengrawit* is shown through the music. *Pengrawit* have their own way to tell *Ledhek* when they should sing. It is usually marked by *kendang* beats. When singing, *Ledhek* is unconsciously communicate with *Pengrawit* through the symbol of music.

The Symbolic Interaction Process between Wiraswara (Master of Ceremony) and the Audiences

Symbolic interaction is seen from *Gendhing-Gendhing* that were requested by the audiences. Here, the requested *Gendhing* is the symbol that can be heard and has meaning. For example, one of the audience asked *Gendhing Kinanti* to be sung, the lyric is as follows:

"Nulada laku utama, tumrape wong Tanah

Jawi, Priyagung ing Ngeksiganda, Panembahan Senopati, kepati amarsudi, sudane hawa lan nepsu, pinesu tapa brata, tanapi in siyang ratri, amamangun karenak tyasing sesame."

Direct interaction was also seen when the *Wiraswara* took a note and called every audience who are asked to dance. Another interaction occurred when the *Wiraswara* took a note every song that is requested by the audiences. As for example, Ari, one of the audiences shouted aloud to the master of ceremony, "*cong... cong... kembangrawe CHS cong...*" (Hi, I request *Kembangrawe* from CHS). The master of ceremony then announce that the next song is *Kembangrawe*.

The explanation above illustrates the symbolic interaction between audiences and the master of ceremony. The sequence of events led by the master of ceremony indicates the smoothness of life that occurred in *Dukuh Guyangan*, namely *keguyub rukunan* (harmony) and peace. In general, it symbolizes harmony as illustrated by *Ledhek* and the audiences who were dancing together.

Symbols that support Tayub as the Symbolic Interaction Medium in the Tradition *Sedekah Bumi*

Tayub dance performance has meanings that are illustrated in symbols. It supports the performance of *Tayub* as a means of symbolic interaction to honor the village ancestors. *Tayub* dance becomes the main event in the ritual tradition *Sedekah Bumi*. Meanings and values contained by the dance are part of symbolic interaction in the ritual tradition. These symbols are contained in *kenduren* prayer, *ambeng* and offerings, as well as in the *Tayub* dance itself.

Kenduren Prayer

Part of ritual ceremony *Sedekah Bumi* that is called *kenduren*, is actually an activity of praying together in *Punden* or other sacred places. While praying, they use the offerings and *ambeng* that has been prepa-

red before as the media that symbolizes their wishes.

Essentially, *kenduren* prayer that is recited by the muezzin aims to ask for safety and fortune to people in *Dukuh Guyangan*.

Through the muezzin who lead the prayer as well as offerings and *ambeng* as the communication symbol or interaction between the ritual actors and the spirits of ancestor, people in *Dukuh Guyangan* believe that the spirits will give their blessing.

Ambeng and Offering

Offerings are an important requirement for the ritual, as a means of asking for safety of life. Offerings in *Sedekah Bumi* consist of: a bunch of bananas, chicken eggs, chilies, rice, *trasi*, incense, *cikalan*, brown sugar, *gereh* (salted fish), *mboreh* (name of a flower), *kendhi*, cigarettes, combs, money, and *merang*.

This offering is a symbol dedicated to the ancestors. Ancestors who are pleased with the offerings will give safety and blessing to the society. Offerings are placed in a sacred place which is called *Punden*. A bunch of bananas symbolizes people in *Dukuh Guyangan* that will always be united and live in peace. Besides, white rope in the offering symbolizes people in *Dukuh Guyangan* who will help each other to solve their problems.

In addition to the offering is *ambeng*. *Ambeng* is a variety of food served to the spirits. It consists of *dumbeg*, *gemblong*, *tape*, and *bugis*. It symbolizes that people in *Dukuh Guyangan* have the same purpose of life. Together, they want their ancestors to bless their life.

Tayub Dance

The movement of *Gambyong Tayuban* is basically taken from *Gambyong* dance, while for *Ibingan*, it uses free-style movement that is following the accompanying music. *Tayub* dance movements are actually unstructured. It doesn't have any fixed movements yet. This because *Tayub* is a kind of free-style dances that is done by the dancers spontaneously by doing several improvisations.

Tayub as a populist dance has a nature of spontaneous, rough, and very simple movements. This is the reason behind the free-style movements done by *Pengibing*. Movements in *Tayub* are mostly improvisation results. The nature is spontaneous. Especially when the dancers are dancing with the audiences, the free-style movements symbolize the overflowing of happiness.

Tayub dance emphasizes the movements on certain parts of body to make it beautiful to be seen. Hip movement is frequently done in *Tayub* since it may arouse the sexual desire of the audiences. Thus, symbolic interaction occurs. *Ledhek* who are pretty and dressed in beautiful costumes attract the audiences. Besides, a dazzling smile, beautiful body, and melodious voice also have its own charm to attract people to see them.

Tayub dance is performed in the ritual tradition *Sedekah Bumi* has its own special meaning. People in that village believe that by performing this dance, the spirits of their ancestor will be happy so that there will be no obstacles during the procession of the ritual.

CONCLUSION

The symbolic interactions in *Tayub* dance performance in *Sedekah Bumi* ritual are reflected through four interaction processes. Among them are: 1) symbolic interaction process between the ritual actors and the spirits of ancestors reflected in *kenduren* procession held in *Punden*, 2) symbolic interaction process between *Ledhek* and *Pengibing* that is embodied in *Ibingan*, 3) symbolic interaction process between *Wiraswara* and the audiences that is seen during the dance performance, 4) symbolic interaction process between *Pengrawit* and *Ledhek* that is reflected in the dance movements and the accompanying music.

The meanings of symbols behind the ritual it is reflected through the realization of symbolic interaction. It consists of three elements, as follows: 1) *kenduren* prayer, 2) offerings and *ambeng*, 3) *Tayub* dance.

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