IDENTIFICATION OF BARONG CULTURE AS ETHNOPEDADOGIC SOCIAL STUDIES LEARNING

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ABSTRAK

The use of tribal barong culture, especially barong ider bumi (village)—is a symbolic event for the beliefs of the Kemiren people. This barong procession culture has been carried out by regulation as a ceremonial village. And the ceremony of salvation / thanksgiving is a form of gratitude for the abundant land / harvest. However, the problem is that the current generation does not understand the significance of the barong tradition; they just do it every year, with little regard for the purpose of barong. As a result, they can only do so on special occasions because they have a long history. Because each side and shape of the barong has its own uniqueness. The purpose of this paper is to identify local content in barong culture using qualitative research methods using previous sources and interviews with the respondents concerned.

Keywords: barong, tradition, culture
Regarding the integrity of education, both Alwasilah et al. (2009) and Sunaryo (2010) assert that educational standards do not consider social and cultural considerations. Education is deliberative in the sense that society transmits and perpetuates the idea of a good life derived from people's beliefs derived from the fundamental nature of the world regarding knowledge and order. In addition, there are other important factors, such as ethics, human values, mutual respect, sensitivity to the environment, and breeding knowledge. In this case, education is studied about education at the junior secondary level in Social Science subjects (Suratno, 2010).

Social Sciences (IPS) is a body of knowledge that explores how humans interact with their immediate environment. This is in accordance with the idea of humans as social creatures, meaning that everyone certainly needs other people and their environment to interact and form social bonds. Yusrizal (2017) mentioned that the purpose of the social studies curriculum at the secondary school level is to increase students' knowledge and commitment to the goals and realities of the local community. This is also affirmed by Setiawan (2013: 16) that the purpose of the Institute of Social Sciences (IPS) is to develop the potential of the community to become members of the Indonesian nation who are tough, principled, and loyal. Human beings as members of society in a social context are what are taught in the social studies curriculum in schools (Yusrizal, 2020).

To overcome the crisis of cultural values, it is very important to apply, practice, teach, and watch out for in order to strengthen and enlighten the culture of the community (Ministry of Education and Culture, 2016). This can be achieved by establishing local environmental meetings based on local customs as an educational curriculum with an entopedagogy approach to barong culture for students so that students know and can know the values of the cultural elements that exist in the barong culture originating from Banyuwangi and students can facilitate understanding of culture. Ethnopedagogy can also be used to address aspects of local wisdom. Suwandari's (2017) research is related to the use of local barong culture as social studies learning. Utilizing local wisdom with local nuances can increase your sense of self and sense of lust. In addition, there are local specific geopolitical, historical, and situational situations within local wisdom. This is relevant to the research conducted, which makes local wisdom a source of students who use ethnopedagogy.
In this study, we will discuss several problem formulations, namely how the origin of barong, how the philosophy of barong in a cultural point of view, and how the meaning and function of barong. This study uses a qualitative descriptive method where researchers use sources from previous journals and take data from respondents, the theoretical research used in this study Victor Tuner’s theory with his liminal theory argues that there is a tug-of-war between older and younger generations. In other words, music in the context of culture is also a source for the creation of new ideas to be brought to life in the liminal period. This study aims to identify local content in barong culture and analyze in material development in terms of cognitive barong culture can be used as a source of learning social sciences, barong making can be included in psychomotor, besides that this research also contributes to value through values and attitudes that can be explored in barong culture.

RESEARCH METHODS

This research methodology uses qualitative methods as stated by Soetandyo Wignjosoebroto based which are aimed at addressing specific problems and oriented to do so. According to this author, this method is a real case study of the use of search answers in companies. Therefore, different approaches or techniques are needed during the completion process in order to provide results that are in accordance with the expected goals. This research uses qualitative research methodology, namely highlighting existing problems, conducting data analysis and sensitivity analysis, and identifying widely accepted facts as representations of certain social phenomena that affect the general public.

In contrast, the basic principle of quality evaluation requires analyzing different types of data in a descriptive format. The use of qualitative methods in conducting basic interviews is one way to conduct free interviews. That is, qualitative methods are studies that highlight problems that occur in the field. Using this quantitative research methodology, the authors hope to distinguish between truth and facts gathered after observation. In contrast, the basic principle of quality evaluation requires analyzing different types of data in a descriptive format.

And also this type of research boils down to library research, which makes library materials as the main source intended to explore theories and concepts determined by previous experts, follow the development of research in the field studied, obtain a broad orientation on the chosen topic, utilize secondary data and avoid duplication. And interviews as additional data as research refinement.
DISCUSSION

The origin of barong

According to Sutarto, in his book "Mutiara Masih III", the Barong character is said to come from folklore. The story of Barong characters begins with the Kingdom of Kahuripan is an influential and carrying kingdom. The king, named Airlangga, was loved by the people. Not far from the Kingdom of Kahuripan there is a small kingdom known as the Kingdom of Bedewang. Unlike the Kingdom of Kahuripan, the Kingdom of Bedewang was founded by a king named Kumba Ruda-ruda, who was both king and king. King Bedewang is very active and has the potential to become a wild beast.(J. M. Sari & Purwanta, 2021)

Airlangga really missed his mother who lived in Bendulu, Bali, one day king. The King wanted to remove his longing from his life. King Airlangga's visit to Bendulu was not only for his bodyguard, but also for his teacher, Empu Baradah. King Airlangga rested in the middle of the road, he heard the news that Bedewang Kingdom, the people were stricken with fear because they were ruled by King Kumba Ruda-ruda who was very cruel and arbitrary. Hearing the news, King Airlangga and his legal team decided to travel to Bedewang to protect the people of Bedewang from violence committed by King Kumba Ruda-ruda. King Kumba Ruda-ruda heard the arrival of King Airlangga with his soldiers. The second company cannot be stopped. King Airlangga's soldiers can be defeated by King Kumba Ruda-ruda. Empu Baradah then created a stealth garuda to defeat King Kumba Ruda-ruda who changed his form to Barong.(A. M. Sari et al., 2015)

According to Budayawan Using Desa Kemiren, on April 27, 2014, the origin of the traditional ceremony of Barong Ider Bumi began with one of them, namely Great-Grandfather of Cili. On the second day of Eid al-Fitr, Buyut Cili wanted to honor his father by announcing that Barong would visit Kemiren Village. Cili's great-grandchildren are very happy while holding janur and following the barong procession, called Barong Ider Bumi at the time. Although Great-grandfather Cili and his grandchildren are no longer there, the Barong der Bumi procession is still held every year. Mbah Sapiki and Mbah Saki are the third generation, like following the procession of Barong Ider Bumi.

According to Rahayu in his book "Barong Using Banyuwangi Cultural Tourism Assets", the term Ider Bumi comes from the words ider and bumi. Ider which means circulating or rotating is a way around, while the earth (earth) is the basic soil. Ider Bumi consists of the entire village area, which is the area where a group of humans live and live. Ider Bumi's activities are located in the life of the people of Using Banyuwangi. The implementation of Ider Bumi is always carried out in the form of processions or
marches by parading something, it can be in the form of offerings such as tumpeng, clothes, weapons / heirlooms, and the most popular is the procession.

The Ider Bumi procession is also carried out in the context of organizing a village congratulations ceremony or village clean ceremony, which is a traditional village selmaatan tradition which is held once a year. Originally there was an Earth Ider in Kemiren Village, according to the source, it was written or not. Kemiren village when many people who were attacked by diseases were attacked by blindheng, sleeping in groups or 20 gathered for fear of being attacked by the plague. In the morning the sick died, and in the morning the sick died. During this time, there are few mice that appear along with the disease. There are certain people who go to Great-grandfather of Chile to earn money.

The spirit of Great-Grandfather of Chile honored him, the old man helped the procession through the entire village. Inshallah, the sick will be healed and recovered. Then, among those who expressed their gratitude to Great-Grandfather of Chile, there was one who had a rum bath in the river (kedhung), and the whole community had expressed gratitude to Great-Grandfather of Cili. This bias was done on the second day of the lunar month, known as the birthday of Ider Bumi. From ancient times to the present, the Ider Bumi festival has been a Kemiren tradition. Farmers leaving the safe customs of their rice fields also do not dare with angklung paglak. Angklung paglak can be enjoyed by all visitors until the end of time.

**Barong philosophy**

Barong performance art is an original performance art of banyuwangi community. The event took place in Kemiren Village, Glagah District, Banyuwangi Regency. Barong performance art was born to be the forerunner of the establishment of the village of Kemiren. Barong performance art is a performance art in the form of a set of barong created and created by the people of Kemiren. As a result, the barong performance art is different from the previous barong performance art. Kemiren barong art is also called Using barong. Now barong has spread to the Banyuwangi region. The Kemiren barong performance art originally had a sacred function, which was used in the procession of the Kemiren village clean ritual. Barong was written as an answer to Great-Great-Grandfather of Chile's request through a dream. Kemiren village was attacked with Pagebluk's disease. Uleg-uleg Sur saw a dream that clean the village with barong to drive away the plague of Pagebluk. With his dream, uleg-uleg Sur created two new barongs: Sunar Air barong and Lundoyo Tiger barong. The plague of pagebluk disease disappeared, and the village clean ritual continues to be carried out every year every 2nd of Shawwal the Ider Bumi and in
the month of Dhul-Hijah which is called Selamat Desa until now. Barong was 250 years old when Samsuri's great-grandfather was a teenager. At present, it is estimated that he has lived for more than 450 years.

Barong is also used as a ritual medium to ensure the happiness of the Kemiren people at the end of each year. In addition to its sacred function, barong art has a professional function as an entertainment performance art consisting of 5 acts of staging stories, namely the first round of Air and Jakripah sunar, the second act of Panji Sumirah, the third act of Jim Parahyangan, the fourth act, bayine Suwarti, and Ider Bumi, as ritual functions, cannot be performed independently by the barong community. The traditional leader as a campaigner of the Ider Bumi ritual tradition undergoes and obeys customary norms in carrying out the Ider Bumi ritual and saving the village. Not just a ritual, barong art contains philosophical values that are launched and communicated to the wider community, making it a pillar of their lifestyle. Explained, values in community traditions are passed down through oral traditions, which are obeyed by the community to support the implementation of rituals.

Barong heirs have the right to maintain these values not to experience changes in society. Because barong art has traditional characteristics, implementation, so as to maintain these values is carried out through the Ider Bumi ritual which is still carried out every year today, can be obeyed and carried out by the community as part of the norm to Due to the fact that the need for the sacred has become the norm in the population until now, every year the village clean ritual is held twice a year, once in Ider Bumi and once in Dhul-Hijah. People are bound in carrying out rituals and fear that something will happen to them if the rituals are not carried out, so barong art becomes a guide in life.(Pramono et al., 2019)

Functions and purpose of barong

Abdul Syukur Ibrahim will say, that this element refers to the purpose of events in general in the form of the purpose of interaction of individual participants and also refers to the end result of the events that occur.(Manas & Chinmay, 2011). Mbah Tompok uses Barong Ider Bumi as a means to entertain his grandchildren on the first day of the new year, and repeat it on the second day. Mbah Tompok wished his grandchildren happiness together and could enjoy a long day. And the grandchildren of Mbah Tompok are very happy with the barong procession, so the activity of parading barong around the village is always carried out by Mbah Tompok and his accomplices. The desire to be happy has developed into a chain of custody for the Kemiren community in the second phase. The people of Kemiren Village hope that by
holding this Barong Ider Bumi ceremony, the entire village will avoid all dangers and bad things like what has happened that have happened This was revealed by Mr. Suhaimi. The people of Kemiren were afraid of blindheng who had attacked their village, so they continue to carry out the tradition of Barong Ider Bumi to this day. Because it is considered as an expression of gratitude for the crops preached in Kemiren Village.

According to statistics obtained from BPS Banyuwangi Regency in 2017, the majority of Kemiren residents are classified as farmers. According to statistics from BPS Banyuwangi Regency, 1 hectare of rice fields in Kemiren Village received rats of around 61.36 quintals of rice in 2017. As a result, so that the harvest of Kemiren Village remains abundant. In the future, the Kemiren community must take part in the Barong Ider Bumi Ceremony in the form of Porobungkil, which is the result of the Kemiren people's gratitude towards the abundant harvest. The second goal will be achieved when the event has been included in the Banyuwangi Festival calendar. However, now the ceremony has a new purpose as a means of advancing Banyuwangi Regency, namely Kemiren Village, so that residents both from within and outside the country want to visit Kemiren Village so that their economic life can continue to advance. The presence of the Barong Ider Bumi Festival in Banyuwangi provides positive encouragement for the people of Kemiren.

But the barong performance in this case has additional functions, one of which is as a ceremonial. According to Soedarsono, various ritual functions of performing arts, especially those related to worship ceremonies to totem animals, can be carried out in the form of:

1. Worship of totem animals for nature
2. Ceremonies to ward off diseases
3. Ceremonies to sacralize the land
4. Ceremonies for fertility and well-being

Barong performance art is the original performing art of the Osing people of Banyuwangi. Kemiren village, a glagah sub-district in Banyuwangi, has given birth and developed. Barong performance art was born to be the forerunner of the establishment of the village of Kemiren. Barong performance art is a performance art in the form of a set of barong made by the people of Kemiren. As a result, the barong performance art concerned is different from the barong performance art concerned Kemiren barong art is also called barong Using. Now barong has spread to the Banyuwangi region. The performing art of Kemiren barong originally served as an interest. Sacred benefits are used in the
Kemiren ritual process (Rahayu and Hariyanto, 2008). Throughout the year, two rituals have been performed: the Ider Bumi ritual, which takes place every two days, and the survivor village ritual, which takes place every month. Barong art has been passed down for generations to the bar family as the traditional art. It has been seven generations that ensure the survival of the barong family members (Sur), Krepek (Sanimah), Canggah (Tompo), Great-grandfather (Samsuri/Suroto), grandfather (Sapi'i), Father (Saleh). (Putro et al., 2019)

For the regional tourism industry, Barong Kemiren has developed into a tourism event. It became that the Kemiren community had to carry out their duties such as Idher Bumi and Selamatan Desa, the Banyuwangi government had to grow and promote the city's heritage by making it a calendar agenda. The impact of tourism has a socio-economic and socio-cultural impact. In terms of social and economic development, the influx of foreign workers will increase the size of the country. In terms of social welfare, there are benefits to optimizing the aforementioned program for the private sector, as it helps raise awareness of the Earth Ider ritual and the longevity of the project.  

Kemiren barong art is a sacred need of the Kemiren village community to be used as a clean Kemiren village rite. This sacred need is carried out and obeyed by the people of Kemiren village as part of the norms of society that develop in the midst of today. Although barong art is still practiced as a sacred need today, barong art is now also practiced as a profane need in the midst of modern society. Profan, Kemiren barong performing arts function as entertainment facilities at celebration events and regional tourism performing arts. (Iryanto, 2021)

In social development, there are considerations when optimizing This is a significant progress for the sector. Tourism has little influence. The Ider Bumi ritual and the village of salvation run. Tourism comes in providing culture utilizing the impact of social culture for the Barong family and the village of the Kemiren community, sustainability is maintained and the performing arts of Barong growth and development have become commodities throughout the world. improving the regional economy The importance of human development. When it comes to building a house. Cultural tourism was identified as a very fast and successful strategy. Barong identity as the main motivator in the course of regional festival activities to promote this particular event. However, barong has changed to the theme of other festivals in Banyuwangi, such as the Banyuwangi Ethno Carnival Festival (BEC) by using the baron theme to promote barong performing arts in the province.

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CONCLUSION

According to Sutarto, in his book "Mutiara Masih III", the Barong character is said to come from folklore. The story of Barong characters begins with the Kingdom of Kahuripan is an influential and carrying kingdom. The king, named Airlangga, was loved by the people. Not far from the Kingdom of Kahuripan there is a small kingdom known as the Kingdom of Bedewang. Unlike the Kingdom of Kahuripan, the Kingdom of Bedewang was founded by a king named Kumba Ruda-ruda, who was both king and king. King Bedewang is very active and has the potential to become a wild beast.

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