

FOLKLOR DAN FOLKLIFE

Dalam Kehidupan Dunia Modern



KESATUAN DAN KEBERAGAMAN

Editor:

- Dr. Suwardi Endraswara, M.Hum. ▪ Dr. Pujiharto, M.Hum. ▪
- Dr. Yoseph Yapi Taum, M.Hum. ▪ Drs. Afendy Widayat, M.Phil. ▪
- Eko Santosa, S.Pd. M.Hum. ▪



Folklor dan Folklife dalam Kehidupan Dunia Modern: Kesatuan dan Keberagaman
Copyright © _____, 2013

Diterbitkan oleh Pustaka Timur, 2013
Perumahan Nogotirto III, Jl. Progo B-15, Yogyakarta 55292
Tlp. (0274) 7019945; Fax. (0274) 620606
e-mail: redaksiombak@yahoo.co.id
facebook: Penerbit Ombak Dua
website: www.penerbitombak.com

PO.359.05/13

Penyunting:

Dr. Suwardi Endraswara, M.Hum.
Dr. Pujiharto, M.Hum.
Dr. Yoseph Yapi Taum, M.Hum.
Drs. Afendy Widayat, M.Phil.
Eko Santosa, S.Pd. M.Hum.

Tata letak:

Nanjar Tri Mukti

Sampul:

Dian Qamajaya

Perpustakaan Nasional: Katalog Dalam Terbitan (KDT)
Folklor dan Folklife dalam Kehidupan Dunia Modern: Kesatuan dan Keberagaman
Yogyakarta: Penerbit Ombak, 2013
xii + 964 hlm.; 14,5 x 21 cm
ISBN: 978-602-258-051-5

**BAGIAN I:
FOLKLOI
DAN KE**

- 1 Tumbuha
Oleh: Ear
 - 2 Menghay
keboan,
Oleh: He
 - 3 Model pe
Oleh: I-M
 - 4 Puitika P
Oleh: Pu
 - 5 Folklor B
Oleh: I N
 - 6 Maengke
Oleh: Jul
 - 7 *Bulalo lo*
Oleh: Ma
 - 8 Lingkung
Olilit Tim
Oleh: Ma
 - 9 Hiyang V
ekopuitil
Oleh: Mi
 - 10 Sesengga
Oleh: Mu
 - 11 *Waraha*
kearifan
Oleh: Nil
 - 12 Cerita Ra
Genius S
Oleh: Nil
 - 13 Cerita Ra
Oleh: Nu
- ~ 120

THE PHILOSOPHICAL VALUE OF "CING-CING GOLING" FOLKLORE IN GEDANGREJO VILLAGE, KARANGMOJO, GUNUNGKIDUL

By: SutrisnaWibawa
(Yogyakarta State University)

Abstract

This study aims to (a) describe the philosophical meaning of folklore *Cing-Cing Goling* in the village Gedangrejo, Karangmojo, Gunungkidul and (b) describe the public response supporting the existence of folklore *Cing-Cing Goling*. The results of this analysis are the value of philosophical folklore *Cing-Cing Goling* there are three results, namely religious values, social values, and historical value. Religious values are the reference to the two activities, first as a means to express our gratitude to Ki Tropoyo, Ki Wisangsanjaya, and Ki Yudopati who had granted all the ideals, bereavement support, and gave the gifts of life, and secondly as a means to give thanks to God Almighty for the safety, peace, and the fulfillment of means of living. Social value indicated by the tradition of *Cing-Cing Goling* is for charity to the community. Historical value reflected in the performance of *Cing-Cing Goling* is a historical reconstruction of Ki Wisangsanjaya and Ki Tropoyo with his wife when he first came in the village of Gedangan. Supporting responses of the folklore show the variation in each group of generation. Variations of responses are influenced by the type of work and educational experiences of supporting folklore community. In the low-educated older generations who are generally farmers, still have a very strong bond to carry out the tradition, while the older generations who is educated up to upper middle school who are generally civil servants give realistic responses according to the era. At low educated younger generations still show a fairly strong belief. As for the younger generation of the educated upper middle, is no longer tied to the existence of folklore *Cing-Cing Goling*.

A. INTRODUCTION

Folklore is a part of a collective culture, which is inherited from generation to generation among the collective in the form of oral and examples are accompanied by gestures or auxiliaries reminder. In accordance with modern folklorer statement, that a form of folklore will live on if he still has the function of society supporters (Danandjaja, 1991: 1).

Gedangrejo, a village in the subdistrict Karangmojo Gunungkidul is still having a ceremony by the collective group named *cing-cing goling*. The ceremony if it is identified with the principal characteristics can be termed as a folklore. The ceremony is still held, held once a year after the harvest season. Ceremonial procession was not only attended by the locals of Gedangrejo, but also the surrounding community even extends to the district. When it is linked with the previous statement that folklore would survive if it still has a function, it can be said that folklore *cing-cing goling* is still alive because it still has the function of supporting the community, the community of Gedangrejo. A folklore that still functions in addition to supporting community influence, as a form of cultural folklore archipelago will contribute to the content of the national culture. Similarly, *cing-cing goling* which is a form of folklore will be able to contribute to national culture of Indonesia. As it is known, a universal culture consists of a system of subsistence (economic) systems, equipment and supplies life (technology), social systems, languages, arts, knowledge systems, and the religious system (Danandjaja, 1991: 11).

Javanese folklore studies, especially the *cing-cing goling* can provide services to fill the elements of national culture. For the sake of its own development of Javanese culture, a study of *cing-cing goling* as a folklore can provide a great service, because that is where it can be seen from one of the concrete elements of Javanese culture that is still alive and functioning in the middle of the Java community. By thematically analyzing folklore *cing-cing goling*, it can be seen in the form of the social system of values to be inculcated to the community supporters folklore. Similarly, the response of supporters today, folklore is still functioning effectively, although only as a ceremonial function.

This study aims to (a) describe the value of philosophical folklore *cing-cing goling* in the village Gedangrejo, Karangmojo, Gunungkidul and (b) describe the public response supporting the existence of folklore *cing-cing goling*.

B. LITERARY REVIEW

1. Philosophical values

Philosophical concept of value in this study is a part of the philosophy of value or axiology. Axiology is the science that investigates the nature of value, which is generally the terms of the philosophical (Kattsoff, 2004: 319). In another definition, Mudhofir (2001:45) explains that the axiology derived from the Greek word meaning Axios valuable, precious and logos meaning study of. Analysis of the values is to determine the meaning, characteristics, origin, style, size, and position of epistemology. Wiramiharja (2007:155) describes axiology is concerned with axia which means the value or worth. Axiology can be interpreted as a philosophical discourse that addresses the value and assessment.

According to Scheler, hierarchies of value have higher levels declined to a lower level. This hierarchy cannot be reduced empirically, but revealed through action preferences. Hierarchy consists of four levels, namely (1) the value of pleasure, (2) the value of vitality or life, (3) spiritual values, and (4) the value of chastity and profanity. (Scheler in Vehicle, 2004: 59-62).

Bertens states that value is something exciting; something sought something fun, something like and wanted, in short something good. Value is something that is not denied or justified. Value always has a positive connotation (Bertens, 2014:149). Kusumohamidjojo (2009: 150) explains that value is something important, well-regarded, and high-priced, shall be applied, must be achieved, or at least aspirated. Value can also be described as a privilege, which is what is appreciated, valued, or respected as any good, either would be a value and his opponent (bad, bad) will be a negative value or no value. Notonagoro explains that the values can be divided into three, namely: (1) the value of the material, which is something useful for human physical life, (2) vital values, that is something useful for humans to be able to conduct the activity or activities in human life, and (3) Religious value, i.e. everything that is useful for human's religious life. Religious value consists of four grades, namely: (a) the value of truth, the value of which is based on human reason, (b) the value of beauty, everything that originates in the human sense, (c) the value of the good or moral values, i.e. everything which is based on human will, and (d) religious value, i.e. something that is supreme and absolute value (Notonagoro in Darmodiharjo, 1978:90). Alisyabana's group says there are six values, namely (1) the values of the theoretical or scientific group which assessed through measures of right and wrong, (2) economic values or economic group whose values can be assessed whether something is beneficial or not or cost-benefit criteria, (3) religious values or religious group which is the value of the highest value, (4) the values of aesthetic or artistic value of the cluster cannot be seen from the picturesque beauty of something, (5) political values or group in which the power value is positive is a negative power and submission, and (6) social values or value group solidarity, which is a positive value to determine what negative in relationships with others. Six groups that value through various configurations can determine the value system or moral system typically every personality, every social group, and each culture (Alisyabana in Suseno, 2005: 135).

2. Folklore

Folklore consists of two words, namely folk and lore. Folk collective meaning or according Danandjaja cited by Dundes (1991: 1) folk are a bunch of people who have physical identifying characteristics, social and cultural, that can be distinguished from other groups. Identification characteristics, among others: the same skin color, hair form the same, the same livelihood, the same language, the same level of education, and the same religion. Lore is a tradition from generation

to generation orally or through an example of which is accompanied by motion cues or reminders auxiliaries. So, folklore is part of a collective culture, which is inherited from generation to generation, among any collective matter, traditionally in different versions, either verbally or examples are accompanied by gestures or auxiliaries reminder tools (Danandaja, 1991: 2).

Folklore can be classified into three major groups based on the type, the oral folklore, folklore partly oral, and the folklore which is not oral (Brunvand through Danandaja, 1991: 21). Oral folklore is folklore that form was purely verbal. These forms include (a) sign language such as accent, nicknames, traditional rank and title of nobility; (b) traditional expressions such as proverbs, proverb and a byword; (c) the traditional questions such as puzzles; (d) folk poetry such as rhyme, couplets and poems; (e) prose folk stories such as myths, legends and fairy tales, and (f) folk songs. Partly verbal folklore is folklore whose shape is a mixture of verbal and not verbal elements. Folklore forms belonging to the group is mostly oral folk beliefs, folk games, folk dances, customs, ceremonies, and the party of the people. Instead of oral folklore is folklore that looks not spoken, although verbally taught how to make it. Folklore can be divided into the material and not material. Material forms such as folk architecture, folk handicrafts, clothing and custom body jewelry, food and drink of the people, and traditional medicines. Form which is not a traditional material such as gestures, sound cues for communication folk, and folk music.

The supporting response problem of the folklore can be studied within the framework of folklore literary reception, the approach of the opposite of a work is seen in relation to how the readers react with (readers in this folklore is the folklore supporter). The reception is a reaction to a text reader (Yunus, 1985: 57) and (Luxembourg et al., 1984: 79). Response or reception to a work is relating to various aspects. Umar through Jonah Segers (1985: 57) in his study of a set of stories which prove that the reception tense readers not only with aesthetics, but also attracted by the sense of touch with what is described in the text. Likewise Wolfgang, Gast statement through Yunus Umar (1985: 57) reception problems are not only related to the literary aspects and aesthetics, but also about other aspects, such as (a) the nature of which there are about self-related text reader, jobs, education, residence, religion, (b) attitudes and values that exist in the reader; (c) competency or ability of language and literature reader; (d) experience that allows retain text analysis, and (e) acceptance of a reader situation.

C. DISCUSSION

1. The Story Description of Cing-Cing Goling Tradition

The tradition of *cing-cing goling* stems from the 15th century during the reign of King Brawijaya of Majapahit Empire. At that time there was a major war between the Kingdom of Majapahit and Demak which were governed by Raden Patah. The

war is between the two kingdoms of different beliefs, Hindu Majapahit kingdom, the kingdom of Demak being Muslim, was won by Demak kingdom. Majapahit warriors who gave up there and there were displaced. No soldier displacement to the east to the island of Bali and Lombok, and to the west up to Gunung and Menoreh Mountains. Soldiers and relatives of the king who fled to Gunungkidul, because they were guided by Yang Widhi, the revelation kingdom in the land of Java will go down in Gunungkidul. Thus, displacement of the soldiers and relatives of the king of Majapahit, in addition to also escape would mean waiting for the revelation of the kingdom of Java from Yang Widhi.

The three men escape from Majapahit, namely Ki Wisangsanjaya with his wife and Ki Tropoyo up in the village of Gedangan, Gunungkidul. In the village Gedangerjo they are received by village elders that consist of three brothers, Ki Brajanala, Ki Naladangsa, and Ki Hangganala. Having become acquainted Ki Wisangsanjaya and Ki Tropoyo told their intents and purposes, that eventually the three of them were advised to stay in the village of Gedangan. All of their needs are fulfilled by Ki Brajanala with her sister and two grandchildren who live in Gedangan. To eliminate traces, that is not known by the royal troops of Demak, Ki Wisangsanjaya use pseudonyms Ki or Kyai Gedangan.

During Kyai Gedangan with his wife and Ki Tropoyo settled in the village of Gedangan, they felt good favor and services from Ki Brajanala, Ki Naladangsa, Ki Hangganala with their children and grandchildren. To reply to all the good favor, Kyai Gedangan have thought to build a dam in the river Kedung Dhawang, the water will be channeled into the middle of the village, irrigate dry and infertile fields, so it can be planted with a wide variety of plants, thus making the village and surrounding Gedangan grew prosperous. The idea was discussed along with Ki Tropoyo, Ki Brajanala, Ki Hangganala, and Ki Naladangsa. Finally, an agreement was settled to build the dam. The leadership and planning are left to Ki Tripoyo. The crude work of dam was collaborative done by the residents Gedangan. The dam was made of large logs and leaves, which were then covered with earth. During Ki Tropoyo's lead on dam construction some events impressed him, among others, there are villagers who died giving birth, and there was a woman who was menstruating at the river crushing soybeans to make *tempe* (soybean cake). As a result of the incident, Ki Tropoyo delivered a message to the villagers so that pregnant people should not come in place of *sedakahan* (offering) of the dam and did not present the offerings of *sedekahan tempe* in the dam.

The dam construction work had been completed. Kyai Gedangan then called his fellow escapees from Majapahit who lived in Simo, a *Ponjong* named Ki Yudopati. Kyai Gedangan asked for Ki Yudopati help to make channel from the dam to the village, to irrigate farmlands in the east and north of the village. Ki Yudopati undertook Kyai Gedangan's demand. On one night, Ki Yudopati executed the request of Kyai Gedangan by scraping his artifact to the ground. He scratched

along it, eventually it drains into the gutter of the dam. Ki Yudopati heirloom in the form of "Cis", had a very remarkable efficacy. Once the work is completed, Ki Yudopati did not return to Simo, but opted to stay in the village Gedangan.

The dam construction work has been completed. It may dam the stem river of Kedung Dhawang. Similarly, the channel can drain the water from the dam to the arid lands of the east and north of the village, so that the land can be planted with a variety of plants and vegetables. Ki Brajanala, Ki Hangganala, and Ki Naladangsa with their children and grandchildren were very happy with the results, as well as Kyai Gedangan, Ki Tropoyo and Ri Yudopati. Then, it stroked their mind to hold offerings, uttering gratitude to God Almighty. Offerings are held in a place of Kedhung Dhawang river dam. To express love, then a show "cing-cing goling" was enacted. The performance of "cing-cing goling" is a reconstruction of Kyai Gedangan or Ki Wisangsanjaya's journey and his wife and a bodyguard that is Ki Tripoyo.

2. The Description of Cing-cing Goling Performance

Performing *cing-cing goling* resembles a dance accompanied by the words *cing --- nggoling, cing --- nggoling, cing ---- nggoling* and so on. Greeting of *cing --- nggoling*, is derived from the word *cincing* and *goling*. *Cincing* in Javanese means to raise the fabric above the knee, and the word *nggoling* means *ngglimpang gumulung* or spinning. It is said that according to the story, which Nyai Wisangsanjaya flawlessl bypassed by villagers, especially the youth, interested in beauty Nyai Wisangsanjaya. In the middle of the trip, Nyai Wisangsanjaya constantly harassed by residents, attracted to her beauty. The disorder can be overcome with heirloom of *cemethi*. Any disturbance, heirloom of *cemethi* sounded, then scattered those who were disturbing Nyai Wisangsanjaya, and so on if there is any disturbance.

The performance of *cing-cing goling* is performed by descendants of Ki Brajanala, Ki Hanngganala, and Ki Naladangsa. At first performers are numbering of 12 people, one person to be the daughter of actors (Nyai Wisangsanjaya, Ki Wisangsanjaya one person, and one person as Ki Tropoyo as a bodyguard, and nine people as a nuisance. Since 1930 until now, performers changed to 24 people, as the three main actors and twenty-one as a disturbance. Procession ceremony of *cing-cing goling* is held on Monday or Thursday by Javanese Calendar of Pon or Wage, held once a year, after the harvest. The implementation of ceremony is at approximately noon until 13.00- 17:00 pm.

3. Philosophical Value of "Cing-cingGoling" Folklore

Based on the themes that emerged, then the philosophical value of folklore *cing-cing goling* is as follows.

a. Religious Values

Religious values can be divided into two groups. The first group is the older

generation (aged 50 years and over) who considers that the tradition of *cing-cing goling* as a means to say thank you to Ki Wisangsanjaya Ki Tropoyo and all who have bereavement support, grant any ideals, and give gifts of life. Theme was supported by data obtained from recordings of prayer "*ing salejengipun pikantuk blessing dhateng penjenenganipun Grandmother Tropoyo ingkang wonten ngriki utawi ing ing dham dhung dhawang ingkang sampun mukswa*". The data can be viewed on The behaviors of some residents who still invoke the blessing at the time had certain ideals and traditions during the "*cing-cing goling*", is used as a means of implementing *nadar* (vow), as expressed in the words "*kangge ngluwari nalika said gadhah panyuwunan*", it can be seen on the evening of the day before the ceremony *cing-cing goling* in behavior of burning incense in *sungapan pawonan* to deliver a thank you, for having fulfilled a request. About *panyuwunan* it can take place at any time, except when *ngluwari ujar* is performed at the ceremony of *cing-cing goling*.

In addition, the tradition of *cing-cing goling* is used as a means to invoke blessings to Ki Tropoyo, Ki Wisangsanjaya, Ki Yudopati, Ki Brajanala, Ki Naladangsa and Ki Hangganala who lead a life that is always given the safety, peace and inexpensive food and clothing. As revealed in the words of one of the village elders who chanted at the opening ceremony of "*cing-cing goling*" that is "*public kagem Gedangan I, II, III sageda kasembadan menapa ingkang dados sedyanipun, sageda kasembadan menapa ingkang sarwa-sarwi dipungayuh*".

The second group is the generation aged 50 years and under who are trying to adjust to religious teachings. According to the group, tradition of "*cing cing goling*" is used as an activity to give gratitude to Almighty God for the safety, peace, and the fulfillment of means of living. In that group, the tradition of *cing-cing goling* has a value as an educational tool for the community to straighten religion, which is only performed grateful to God Almighty. This is supported by the village elders greeting speech at the following pledge:

Estunipun sejarah cing-cing goling saben taunipun mesthi dipunaturaken kados ing titi wanci menika. Namung kemawon, kangge ngawekani dhateng ing sadhengah bab sarta sadhengah kapitadosan, menawi masyarakat Gedangan khususipun menika nyembah kayu watu, menika sejatosipun boten. Awit, prastawa kados ing titi wanci menika, saestu mujudaken prastawa pengetan ingkang dipuntindakaken saben taunipun".

Such speech is also found in other research subjects, that is:

If it is for people like me who for generations have been educated generally, the tradition of *cing-cing goling* is used as a means to correct religious teachings, *cing-cing goling* is a tradition not to worship stone or timber, but as a means to thank God. In essence, we just commemorate the services of Ki Wisangsanjaya Ki Tripoyo and prosperity that has made the village,

not to worship him as a person who prosper villagers. So, he was just as a *lelantaran* only, not intended for displacing him with God. The effort was taken, because there are certain circles who want to diminish the tradition of "cing-cing goling" by reason of associating those figures with God."

To strengthen the religious philosophical values, it can be seen in the implementation of the feast that followed prayers to Almighty God, as spoken by the village elders after pledging intents and purposes of *sedhekah* dam, "*salajengipun ikrar kulo cekap mekaten kemawon, mango sedherek me aturi dongani*". Usually, the prayer is done by "people" with the ordinances of Islam.

b. Social Values

Social values is shown in the implementation of the tradition of *cing-cing goling* is used as a means of *sedhekah*, by distributing food to those who came (about Gedangan residents and visitors from outside the village). The theme is supported by the name of the activity itself "sedhekah dam". *Sodakoh* means *Sedhekah* or contribute to others.

c. Historical Values

The tradition of *cing-cing goling* is used as a means of notice services of Ki Wisangsanjaya, Ki Tropoyo, Ki Yudhopati, Ki Hangganala, Ki Naladangsa and Ki Brajanala who have made dam, which can irrigate fields in the dry season, so they can be planted with a variety of plants. In addition, the procession of *cing-cing goling* is used as an admonition that the dam comes from the leader of Majapahit. It can be seen in the form of *cing-cing goling* itself which describes the arrival of Ki Wisangsanjaya and Ki Tropoyo all coming of Majapahit Empire.

Village elders' following the speech shows the historical value:

Dados estunipun wilujengan kados ing dinten menika, mujudaken prastawa pengetan anggenipun Kyai Tropoyo lan Kyai Wisangsanjaya sekaliyan ingkang sampun damel kemakmuran masyarakat Gedangan ngantos dumugi titi wanci menika ingkang sampun kirang langkung 400 taun. Wilujengen menika kanthi tetinggalan "cin-cing goling". "Cing-cing goling" menika nggambaraken nalika jengkaripun Kyai Wisangsanjaya saking Majapahit dumugi Gedangan. Kyai Wisangsanjaya sekaliyan dipungodha para nem-neman, lajeng mlajar kanthi cicing agemanipun - ingkang nggodha saya bersemangat, lajeng cemethi dipunungelaken, ingkang nggodha bubar lan salajengipun. Menika sejarah singkat ingkang kula aturaken."

Data was obtained from several residents also showed a historical value, as in the following data:

Mrikinipun rak nalika perangipun Majapahit, menika piyambakipun mlajar, lajeng dumugi ing Gedangan, ing mriki danel bendungan. Sareng bendun-

gan dados, lajeng seneng-seneng kanthi tetinggalan cing-cing goling. Cing-cing goling menika mujudaken sanepan anggenipun Ki Wisangsanjaya sekalian ingkang dipunkawal Ki Tropoyo mlajar saking Majapahit. Dados, menika kangge ngenget-enget kemawon.

3. The Community Supporting Responses of Folklore

Results of the study showed a variation in the responses in each of generation groups. Variation of the response is determined by the profession or occupation and education.

a. The Responses of Old Generation

The response to the presence of the older generation on the folklore *cing-cing goling* can be grouped into two: first, the low education group (most did not finished primary school) who generally work as farmers and secondly, groups of educated upper middle people (junior high and up) who generally work as a civil servant. The first group still has a very deep bond; a response to the existence of folklore "cing-cing goling" is still very strong. Several subjects said:

Dospundi Nak, boten badhe pitados upami cing-cing nggoling menika boten dipunwontenaken, mesthi badhe numusi kedadosan-kedadosan ingkang boten sae. Kados gangsal taun kepengker, won ten lare sanes dhusun boten pitados kalih Nbah Tropoyo... Iha pawonan niku diuyuhi.. pejalrane abuh...wusanane nggih boten ketulungan. Dados kados umur sakula niku taksih pitados sanget Iha ngewahi adat mawon wonten sangsarane kok ngedalaken ambengan mawon nggih nek salah setunggah boten ekhlas, nate sing diwragat niku nek dimasak boten mateng. Napa malih badhe ngowahi sanese.

The data is in line with the statement, "*kados epidemic niki, kula kalih Kang Wito empun ngelikake, niku boten ngleresi .. Iha ditempuh, nggih kathah kedadosan ingkang boten sae ngoten*". Circumstances, there is a match with the following data, which essentially states the existence of a very deep tie to the folklore of "cing-cing goling" with the older generation:

Panyuwunan demand is that something be done generally by older people, such as wanting his son to be an employee, selling merchandise, or if you have intent that can be accomplished without a hitch and so on. Indeed, many people outside the area those make demand of *nenyuwun* here. If it is the younger generation, such behavior is not there. Even bringing *Ambengan* (offering) to the feast alone, young children are embarrassed.

In the second group, the older generations of educated middle to upper work which generally are civil servants give realistic responses according to its era. If it is related to the existence of folklore itself responding still remain to be implemented, which involves only the belief in the greatness of *Mbah Tropoyo* who is still able to

provide help when there are people who have thinning application. In that group, the procession of *sedhekah* of the dam with the performance of “cing-cing goling” is directed at efforts to commemorate the services of Ki Tropoyo, Ki Wisangsanjaya, Ki Yudopati, Ki Naladangsa, Ki Brajanala and Ki Hanngganala and their daunting task to irrigate the fields in the dry season, so the fields can be planted various crops. So, the ceremony of “cing-cing goling” is not a behavior that leads to a cult of personality. The following data shows the responses:

If it is for people like me who for generations have been educated generally, the tradition of *cing-cing goling* is used as a means to correct religious teachings, *cing-cing goling* is a tradition not to worship stone or timber, but as a means to thank God. In essence, we just commemorate the services of Ki Wisangsanjaya Ki Tripoyo and prosperity that has made the village, not to worship him as a person who prosper villagers. So, he was just as a *lantaran* only, not intended for displacing him with God. The effort was taken, because there are certain circles who want to diminish the tradition of *cing-cing goling* by reason of associating those figures with God “.

b. Youths response

The response to the presence of the younger generation on the folklore of *cing-cing goling* is also influenced by educational background. Educated young generation in elementary school’s response to the presence of folklore is still quite strong. However, the behavior of an application asking for something to *Mbah Tropoyo* by burning incense in *pawonan* is not found anymore. Some subjects were said the following:

Tiyang-tiyang ngriki sinaosa enem taksih pitados kaliyan Mbah Tropoyo, naming sampun boten wonten ingkang gadhah kaulan kados tiyang-tiyang sepuh. Menawi bab kapitadosan.. taksih, malah kados taun niki saperangan kanca nem-neman ngewahi pakean, kajengipun supados sae, kala taun niki rak angsal bantuan saking pariwisata, kedadosane boten sae niku.

The responses of younger generation who are educated upper middle are in the dwindling presence of folklore. Participation in the ceremony of *cing-cing goling* is limited to the preservation of tradition. Conservation efforts is reflected in the innovations that made the younger generation who are members of *Karangtaruna*, for example by updating the clothes that attract tourists, even though the business innovation that challenged the other members of the community who still believe in folklore of *cing-cing goling*. Likewise, the actors’ innovations are now performed by the younger generation.

Looking at the behavior of today’s young generation, some community leaders are concerned about the preservation of folklore *cing-cing goling*, as the perceived youth participation has declined. Such as receptions undergo, generally only older

group,
goling"
injaya,
nting
rious
a cult

people, the younger generation is ashamed to follow the feast. The concern was reflected in the expression of several public figures, as follows:

In the days of old if the *sedhekah* dam took place, all people flock to place of *sedhekahan*. Village elders are in the south, guests to the north, and from the centre to north occupied by all societies of Gedangan. Now, those who bring *Ambengan* are only old people, where there are no young people carry *Ambengan*. At most, young people are only as a spectator. Over time there is the possibility of the downs, even going extinct.

About the concerns of the community leaders are also recognized by the younger generation who are generally well educated up to upper middle grade, as expressed as follows:

If for kenduri (feast), most of my friends are indeed embarrassed. However, for the preservation of the *cing-cing goling cing-cing goling* performance most of the friends still agree. This year through Karang Taruna (youth clubs) with the help of the Department of Tourism, we buy clothes, although when it will be used, there is a lot of older people who do not agree.

of
g
e
h
?

D. CLOSING

1. Conclusion

On the supporting community, the folklore has *cing-cing goling* three philosophical values, i.e. the value of religious, social, and historical value. Religious values refer to two activities, first as a means to express our gratitude to Ki Tropoyo, Ki Wisangsanjaya, and Ki Yudopati who had granted all the ideals, bereavement support, and give gifts of life, and secondly as a means to give thanks to God Almighty above safety, peace, and the fulfillment of means of living. Social value indicated by the tradition of "cing-cing goling" is for charity to the community. Historical value is reflected in the performance of *cing-cing goling* which is a historical reconstruction of Ki Wisangsanjaya, Ki Tropoyo with his wife and when he first came in the village of Gedangan.

Public response supporting the existence of folklore *cing-cing goling* shows the variation in each generation group. Variations of responses are influenced by the type of profession or occupation and education in the advocated folklore. In the low-educated older generation who generally are farmers still has a very strong bond to carry out the tradition, while the older generation who are upper middle school education in general as civil servants give realistic responses according to the era. Associated with the presence of folklore, the responded group still remains to be implemented, only adapted to the changing times. At the low educated younger generations, such as the generation of low-educated parents also continue to show strong confidence. The difference is only the outward behavior, that the older

generation still does various *panyuwunan* while the younger generation has not done it anymore. As for the younger generation of the educated upper middle grade, is no longer tied to the existence of folklore *cing-cing goling*. For them, the implementation of *sedhekah* dam with a performance of *cing-cing goling* is merely to preserve tradition.

2. Suggestions

The existence of folklore *cing-cing goling* is very unswerving to the religious values. In fact, the value of it is more and more washed out as a result of the influence of folklore thanks to the mindset of supporting education experience. Thus there is the possibility of the existence of folklore was threatened. To cope with it there are some recommendations as follows:

- a. Village heads together with society advocates folklore to establish a community and through that community can be thought of conservation efforts and development.
- b. There is a planned and purposeful guidance of related agencies, such as the Center for Research of History and Traditional Values, Education and Culture, and the universities which have faculties of language and literature.

REFERENCES

- Bertens, K.. 2004. *Etika*. Jakarta: Gramedia Pustaka Utama
- Bogdan, R.C. and Biklen, S.K.. 1982. *Qualitative Research for Education: An Introduction to Theory and Method*. Boston: Allyn and Bacon.
- Dananjaya, James. 1991. *Folklor Indonesia*, Jakarta: Grafiti "Penelitian Folklor Jawa sampai Taun 1971". Yogyakarta: Makalah Ceramah Ilmiah Proyek Javanologi
- Darmodiharjo, Darji. 1996. *Pokok-pokok Filsafat Hukum*. Jakarta: Gramedia.
- Kattsoff, Louis O.. 2004. *Pengantar Filsafat*, terjemahan dari *Elements of Philosophy* oleh Soejono Soemargono. Yogyakarta: Tiara Wacana.
- Kusumohamidjojo, Budiono. 2009. *Filsafat Kebudayaan*. Yogyakarta: Jalasutra.
- Mudhofir, Ali, 2001. *Kamus Istilah Filsafat dan Ilmu*. Yogyakarta: Gadjah Mada University Press
- Soedarsono, ed. 1986. *Kesenian, Bahasa dan Foklor Jawa*. Yogyakarta: Proyek Javanologi
- Suseno, Frans Magnis. 2005. *Pijar-pijar Filsafat*. Yogyakarta: Kanisius
- Teeuw, A. 1988. *Sastra dan Ilmu Sastra. Pengantar Teori Sastra*. Jakarta: Pustaka Jaya.
- Wahana, Paulus. 2004. *Nilai Etika Aksiologis Max Scheler*. Yogyakarta: Kanisius

Wiramihardja, A., Sutarjo. 2007. *Pengantar Filsafat (Sistematika Filsafat, Sejarah Filsafat, Logika dan Filsafat Ilmu 'Epistemologi', Metafisika dan Filsafat Manusia, dan Aksiologi)*. Bandung: Aditama.

Yunus, Umar. 1985. *Resepsi Sastra: suatu Pengantar*. Jakarta: Gramedia.