

FOLKLOR DAN FOLKLIFE

Dalam Kehidupan Dunia Modern



KESATUAN DAN KEBERAGAMAN

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Folklor sebagai salah satu hasil perpaduan antara cipta, rasa, dan karsa suatu bangsa yang sekiranya dapat dikatakan sebagai sebagai simbol dari kekayaan dan keberagaman bahasa dan budaya dalam bangsa tersebut. Folklor yang sarat dengan tempaan yang datang dari lingkungan fisik maupun lingkungan sosial manusia seakan menjadi warisan yang khas dari leluhur suatu bangsa dalam menyebarluaskan pengalaman yang sarat dengan berbagai macam kearifan lokal di dalamnya. Tidak jarang folklor memuat nilai-nilai religi, sosial, pendidikan, hingga keharmonisan antara manusia dan alamnya yang dapat berperan sebagai pedoman hidup suatu masyarakat.

Tidak dapat disangkal memang, bahwasannya dengan pengdopsian pola pikir zaman yang akrab dengan modernisme seperti sekarang ini, folklor kadangkala seakan dijadikan "korban", dianggap sebagai sesuatu yang remeh dan bahkan irasional. Namun nilai positif yang terkandung dalam folklor tidak bisa serta-merta disingkirkan dan hilang ditelan zaman, khususnya dalam usaha pencarian identitas bangsa.

Kiranya suatu usaha dan energi yang luar biasa amatlah dibutuhkan guna mencari kembali identitas bangsa, di antaranya adalah dengan mengembalikan, menafsirkan, dan menggali kembali nilai-nilai luhur yang terkandung dalam folklor. Pelaksanaan *Konferensi Internasional Folklor Asia III* di Yogyakarta pada 7–9 Juni 2013 ini adalah salah satu usaha riil untuk menggali kembali nilai-nilai dan melestarikan folklor, tidak hanya folklor Nusantara saja, melainkan folklor regional Asia. Buku *Folklor dan Folklife dalam Kehidupan Dunia Modern: Kesatuan dan Keberagaman* ini adalah kristalisasi pemikiran-pemikiran dan impian-impian para cerdas cendikia yang menaruh minat pada folklor. Tentu saja merupakan suatu hal yang menggembirakan apabila dengan adanya acara dan buku ini maka folklor dapat kembali dihargai dan menjadi pedoman dalam kehidupan manusia.

Selamat membaca.



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EROTIC FOLKLORE, IDEOLOGICAL AND HEDONIC INSIGHT IN STUDY OF JAVA LITERARY ANTHROPOLOGY

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A. Introduction

Javanese folklore has many deposits. Javanese folklore is very wide-ranging. It turns out that, of the many folklore owned, is a picture of a high-level thinking. Javanese folklore pedestal made symbolic thought is erotic, ideological, and hedonist. These three seemed to be the spirit in the struggle Javanese folklore.

People anthropologically Java, Java delivered many erotic folklore through cultural mediation. Their daily lives made pedestal folklore expressions, among others, through various kinds of foods. Food traditions are symbolic expressions of folklore that is at once erotic. Teachings of the great sexual erotica, conveyed symbolically. Javanese food, rich in symbols of sexual erotica. Even eating any ordinance contains various symbols. In this regard need to ponder the idea of Ricoeur (Dillistone, 2002: 129) that the symbol invites interpretation. Interpretation of meaning depends minds work uncovers the hidden meanings, be correlative concepts. The key symbol means the interpretation depends how mengkorelasikanteks-text figuratively.

It is true, if Walker (2005: 25-36) in his book titled *The Handbook of Sex*, a person is much adore sex life. Almost every time, human conversation toward sex. Naturally, presumably, when people think of sex that Java was the subject of conversation is light, but it contains. In life, people idolize Java with live sex (a) perpetual and (b) happy. Both of these, symbolized through food in the dishes prepared at all times.

Food is also often the ideological foundation. Ideology about life grand, mystical, and perennial expressed through folklore names Javanese food. This marks the Java that folklore always be around his life. The symbols of life they eat everyday, as a reminder of the great teachings.

In addition, Java also utilize ideology folklore through dance stories, puppets, Ketoprak, ludruk, kentrung, and so on. Dance (beksa) is the motion of the body, usually used as a high-level ideological mainstay. According Sedyawati (2008: 5) dance is "the language of motion". Through dance, people can move anything, from graceful to an energetic erotic motion. If it rests on the idea Toelken (1979: 7) taripun classified depicting folklore folklife. Although the dance form gestures, but he was the living image. That is, an ideology Javanese dance. Javanese dance is an ideology, which depicts daily life.

Dance folklore tells of many people. Among other things, there is a dance form of wayang wong, Langendriyan, langen mandrawanaran, reyog, and so on. From a certain side, dance is a performance (Toelken, 1979: 19). As the show (performance) gambyong dance, show, srimpi already a critical ideology Javanese. Not to mention when the dance is played in the form of stage performances. Java human life, it was in color, marking the presence of life. Vibration dance has been at the heart of the Javanese. Performing taripun often use symbols food. Wayang wong dance offerings of

the goddess Sri placed on the stage, near the gongs, gamelan at the edge of the arena, is a magical food.

Thus, studying food and dance at the same time will know who the Javanese. In the show, the Javanese also expressing the hedonist. Dance and the food was actually contains hedonic behavior Javanese. If it is seen from the anthropological literature Java, Java hedonism is an expression of joy, but often exaggerated. Life is often looking for fun. Through movement, food, performances, save a number of Javanese folklore that need to be revealed.

From the erotic side, ideological, and hedonistic, often combine to form a behavioral folklore. Therefore, this paper seeks to clarify three things through the lens of anthropological literature. Anthropology is the study of human life. According to Bascom (1965: 26) anthropology related folklore. According to him, both folklore and anthropology are important knowledge about human culture. So with a critical review of the anthropological literature Javanese folklore, will be able to reveal the joint lives of the Javanese.

B. Food Tradition Java: From Erotic To Spiritualists

Food traditions of Java, such as apem is a symbol of erotica folkloristik. Apem wilujengan usually used in rituals. That said, there is folklore apeman in the palace, which is very confidential. That is, the ritual performed before the harbor. Apeman made by the women in the palace of Yogyakarta. Apem erotica Java is a symbol, which depicts sexual teachings. Apem is a form of female genitalia. Typically, apem paired with another tradition called food stocks, shaped taper. Stocks are made of the same material with apem. Apem materials and stocks are glutinous rice, given sugar, and other scents.

Toelken (1979: 74-77) food traditions, which characterize members of identity, community, and kalenderik be used in rituals, can be called food lore. That is, food is a form of folklore tradition that depicts the life of a collective. Collective Java seems rich foods that contain the name of the teachings of erotica. This is a hidden teachings, conveyed symbolically. Food names referenced lived about sexual power. Food is our life. The food is traditional, body-soul (read: the Javanese). Food and tradition, it is difficult integral. Food is the world of birth, tradition is the inner world. Physical and spiritual (soul) which accompanies human life Java. Javanese traditional create a variety of foods, not just a biological need. Not only health problems. Not just filling the stomach, but as a portrait of the inner world. Food became a source of intellectual kejawen, endless excavated. Inner world (tradition) that the virtual, wrapped through the diversity of food, up to the value manawarkan valuable.

Of thousands, even millions of traditional food names, actually can be grouped into four: (1) snacks (nyamikan), (2) side dishes (lawuh), (3) a staple food, (4) food rituals. The entire name of the food, is associated with a particular folklore. The name is a typical Javanese food, according to the selected idiom erotica. Erotica is expressed in folkloristic culture picture. It is important to understand, because according to Bascom (1965: 27) "is the basic concept of culture in anthropology today." That is, culture is an important reference in the current of human life. Food traditions, folklore adlaah expression that contains a high level of culture. Hence the names referred to narrate a particular world, which could not be separated from erotica, cosmology, ecosystems,

and cultures. Not to mention when viewed from various forms of food, always to be named in line with his form. That which led the websites of traditional foods is very sensitive and rich in meaning.

From the anthropological literature, Javanese food was often used to express erotica Java. It inidapat infused through rhymes (parikan) below.

Kodhok Nguntal tela
Boyok me dadi lara

'Kodhok eat yams
Boyok me so sick '
(Soebagyo, 1992: 10)

Indeed, parikan above only tells the simple things, that there is a frog swallow tapioca. However, the essence of the anthropological literature it has meaning suprafolklor. Namely, the sexual erotica depicts a high level. Thus the tradition of poetry that is associated with the idea of literary anthropology Benson (1993: 250) called anthropology poetry. That is, the poem describes an anthropological ethnography. Poetry piece of it, is expressive folklore about living a Java community. Happenings erotica by poet tradition wrapped with attractive aesthetic style. The initial impression, the poem expresses just food, it is an expression of Java erotica.

It seems that the poem does not mention sex, but the singer parikan often analogize food "tela", is a picture of male genitalia. The genital pain associated with boyok, post-game sex. So the Javanese in the express teachings of erotica sex, more hidden. In addition to the physical embodiment, the Javanese also likes to play around the word (rhymes Java) that come into contact with sex. Again focused on traditional foods as embryos. Among other things, geplak pinteng penak meneng wae ginger flavor. This poem alongside people who want to reflect on sex, also wants to criticize social life. Sex life means also framed by the social and cultural aspects. Thus in implementing sexual practices, are expected not excessive. Functions of quatrains so merupakan control social action. If it is linked to the idea Toelken (1979: 161) the use of symbols in a community food can be called food preservation. That is, an expression of folklore for food preservation (maintenance) life.

Unfortunately, very few people want to think about the meaning behind the food. When people eat, just delicacy sought. At the time of warm meals, rarely willing to explore what the meaning behind it. When people entertain guests with three types of traditional foods, rarely willing to speculate explore the meaning of food at hand. Unfortunately again, people do not know the name of the food you eat, yet also delicious. Though almost all of the traditional foods of Java, is the result of its creator's obsession that contains layers of meaning.

If impregnated clearly, the real names of Javanese traditional food, the sexual teachings ayng has memfolklor. Call it, hawug-hawug, srabi, ongol-ongol, pilus, turuk bentul, konthol sandwiched between, bowsprit, klepon, way, klemet, arem-arem, shredded, blind fierce, diamonds, lemper, and so is a reflection of the world of sex kejawen. Facial features is realized through the representation of sex and food names at once packed with form "resemble" genitals. Benson (1993: 28) folkloristic expression can thus be called folk culture, folk culture means. People tend to be creative Java. This is the power of the polish Javanese culture. Any form of food and his name is

associated with his life. So it is not wrong for Bascom (1965: 31) argues that "folklore as survivals from Earlier stages of civilization." That is, it is an expression folklor preservation efforts of human civilization. Therefore, traditional food, in addition to having economic attractiveness, clearly an effort to plant natural sexual discourse. Sex becomes awake kesakralannya.

The names of such food, often creating a sense of shame. Not a few traditional food vendors must change the name of the food. This is for the seller feeling more awake. Buyers are often ashamed to call the food that is being searched in the market. For that, often there are sellers who offer food with the words "Mango Mas, was icipi, Niki snacks cypress". That is, please try this food taboo (indecent). Even in the herbalist song often heard chanting poetry: mangoes pait napa sing sing bitter, Kirang Marem eseme bakule added. That is, please drink herbal bitter or bitter, if not satisfied smile later kutambah seller. The smile became a media context that offers erotic.

Javanese sex, actually not taboo anymore. If people want berikir associative almost all the traditional food is sublime sexual imagery. That is quite aesthetically again, when the Javanese make food rituals, sacred postscript, but polished erotic philosophical. The offerings in the form of cone-ambeng slametan and-Kupat lepet, is a picture of a very high sex erotica. Target sacrifice offerings, actually to the Creator. Attainment of the transcendental power, depicted just as suspicious manjing wrangka wrangka manjing suspicious, such as the unification (manunggaling servant-Gusti) cone-ambeng and lepet Kupat. Thus, the culmination of these traditional foods are also said to be a manifestation of sejatining lanang and sejatining wadon. It is often known as the Ramayana Hayuningrat ngelmu literature Jendra Diyu, which can only be expressed (dibabar) through the "four eyes" (sorry to borrow the term Thukul Arowana).

Similarly, a ritual food completeness ingkung (whole chicken). Inkung there stating as shorthand iki linangkung kang. Anything else I mention ing kono manekung kudu. The word "kung", also often translated another, namely mekungkung. Manekung is a spiritual concept, the human relationship with God. While mekungkung, is a sexual act that is understated. Typically, the Javanese who made it to the point of being one (the identical) will run manekung behavior. Conversely, people who actually come to the end point of sexual, will also run the process "mekungkung". Especially men, mekungkung process is incredible pleasure. Therefore, if there ingkung, usually used rooster, should not the female.

As for the other ritua food, which is a form of sex and sangkan paraning of being pretty much. Megana cone, a sharp rice, vegetables given therein, is the world of human authenticity. That is, as the picture of a human when in guwa garba mother, for 9 (sanga) SASI 10 days. Age baby 10 days, a meeting cahya Kakung-daughter, who is depicted through the offerings of porridge brother (mother) and white (the father). Mother is wadon, means master, or container. He is also in charge mrobot (weigh) kumilat white cahya trip, which is also called Tirta kamandhanu. On the merit of the mother as a sacred container, will be mixed with the red light, which is called Tirta Perwitasari. The meeting was light, growing for nine months.

The second meeting of such a sacred element, if the story of Bima, must be accompanied by courage. The discovery of the essential elements are in exceedingly severe forest-through called Krendhawahana, none other than the human body. In the forest there is a cave Gandawadana nasal form, the respiratory process. Is not it when

people play sex, actually empower breathing. Breath becomes a broadcaster, as the wind, which follows the journey of the earth and water elements in the body.

Food is also a reflection of the ethical mindset of Java. Social philosophy they embodied in a variety of foods. The presence of type manakanan Randha royal, for example, as a portrait of a person (a widow) who likes to act immoral. It can be observed from the character of the process of Randha royal food. Origin of this food is quite problematic, meaning of cassava, kliti, cooked, decomposed into a tape, which should be eaten, still fried, wrapped in flour. This event refers to the process of "back and forth" (royal). So people actually prefer to live the ultimate Java, unlike the tardisional food.

About the Java ethics, not only appear in the name of traditional food, but eat procedures. Eating for the Javanese should not while walking, standing, talking, while you sleep. In the tradition of Javanese life, food becomes a frame presence of ethical relationships. Kosep ora llok in the inner world of Java, many related to food. In other words, eating is not just to supply goods via the mouth, but rather as a socio-cultural construction of vast.

Spiritual aspects also appear in the names of food offerings, such as sticky rice, compote, apem. Typically, food is related to the spirit world. The belief that the symbol apem (afufun), apologize to compote (Creator), so that people increasingly sticky rice (rumaket), closer to God. Usually three types of food stocks is still accompanied again, in the form of a mountain. Pisungung stocks means, means providing, as a symbol of surrender.

Of the type, there are vegetables called brongkos, ointment, gudheg, lodheh, scallions greetings, bobor, trancam selling traditional, stir-stir, pecel, gudhangan, knows bolsters, buntil, oblok-oblok, kothok, oyok-oyok, padhamara, fireworks, savory, is a picture of the mindset that completely integrates Java (saiyeg saeka praya). Determination. Javanese people can harmony, if can be united. With so many elements in vegetables, to create a vegetable tardisional name, means there is the will to unite. Vegetable elements will not be good, without mixed. Once the Javanese life, when capable manjing Ajur-ajer, such as warm, selling traditional, gudhangan, and other, more meaningful life (Mirasa).

Types of side dishes, such as marinated tofu, tempeh garit, bergedel, entho-entho, bothok, endhok fried, stews, dent gereh, pelas, and others. Javanese is a picture of simplicity, innocence. The side dishes, is what it is. From natural ingredients that are found, will create the distinctiveness of side dishes. Prasaja processing, refers to the idea that life is not to be ridiculous.

Categories of staple foods, namely rice are also some varieties, such as savory sega, sega liwet, yellow sega, sega wuduk, and so on. In line with jarwadhosok, sega (mad disesegke relief), meaning inserted will make people satisfied. By eating rice tardisional people will feel satisfied. A wide variety of rice, usually appears as necessary. Philosophy yellow color, a symbol of nobility. Berlebel traditional staple food, is different from the regular (daily). Food (principal) traditional, such as rice, have inner world wide context, in line with needs. Moreover, if the rice is packaged with a variety of other foods, became a symbol of life which is too broad kejawen.

Traditional foods has expanded into segments Javanese life. Various aspects of life, often use food as a foothold. Pepali (ban) they hold a major, associated with

ugkapan (Unen-Unen) Dhahar prevent opponents bolsters. That is, the Java should avoid eating and sleeping. Eating, as a source of life. However, if too excessive, as pernicious. Prevent eating, means sesirih (imprisoned, ngeker lust).

Cosmological, prevent eating means to curb the passions that come from the earth element (Lebu). Imagine, all the elements of traditional food comes from the ground (gedhe universe). An incandescent elements which become wisdom, Kumbakarna figures depicted. Kumbhakarna is the "king of eating". He advocates aluamah lust, lies in the north in the realm keblat papat five pancer. Thus, the Javanese who died were buried lengthwise to the north (lucky Ngalor). That is, returned to the earth element and anasirnya.

Context curb lust, also plastered in Unen-Unen life do not just nggedhekake Puluk. That is, live to eat, not eat to live. Life is about getting upa sapulukan, in Javanese tradition was considered a disaster. That is, none other than the temptation aluamah, cosmos that would drag the man to the other evil desires. In all likelihood, it will be overwhelmed with their unnatural diseases.

Therefore, to prevent turbulence aluamah appetite (eating), the Javanese have a life principle madhang turu longan longan. That is, eating is no longer exaggerated. Eating is a concomitant of life, not a life staple. Prasaja live, eat potluck, much better than the well-paced meal. Inner beliefs held by the Javanese always ana ana dina upa, obah Mamah. That is, life is not going to pursue eat constantly, until the breaking of any institution. Thus encouraging the belief that life is full Javanese spiritual vibration. Eating is important. But, do not mean to be concerned with eating. Not to mention the traditional food. Even though it is a traditional food, is much more natural, non cholesterol, but preventive aspects should be much better than cure as a result of too much eating.

Subsequent developments, many traditional food coloring oral folklore and art kerawitan Java. Oral folklore almost certainly take advantage of word games (purwakanthi), for example cultivation ebony banding iwak mlebu weteng, let teng, tengga let me let tu la lara Setu turuk bentul let tul tulungana nagasari let ri na come on come on exploratory ngetan rinawengi tan away gawe ayo ayo we wedang coffee ayo ayo pilus dawa wa ... and so on. Word game tardisional touch type foods can thus be extended continuously, until the infinite. Depending intelligence reasoning.

In kerawitan art, also commonly heard idioms of traditional food which creates its own rhythm. Aesthetic feels a touch more emotion when the names of food dicengkokkan a singer or sinden. For instance, it is often heard: gethuk asale saka tela, sleepy eyes what tambane iku. There is another gebleg Wates dhik kandhang kaloka sing, ala pantes neng ning ati ... Mirasa. Similarly, pineapple salad lelagon pantese wadhahi glasses, tiwas-tiwas nglabuhi wong ora sane. Wuni salad rujake the gentry, and so on - is a representation of a traditional food that is processed aesthetically. If this is associated with thinking Yoder (1972: 325), food and art are two things that are different, but inter-related. Folklore art turned out to be a storage warehouse (storage) cultural assets. So he suggested that folklor study of food traditions, to the point of meaning and its preservation. Art folklor it can store, maintain, and expand meaning. The expansion of the meaning and context will make this type of food is increasingly recognized. From there also the addition of meaning will emerge by itself. Multiple interpretations can arise in all forms of the food aesthetic.

Javanese rituals, obviously raises expression (wangsalan), which no other has the connotation of traditional foods. When there is a ritual process of application, it will display "ngebun-Ebun Enjang njejawah sonten". That is, bun Enjang means suwun (beg), replied the sonten (surabi). Surabi also frequently spoofed into srabi. Context means the time associated with food, which refers to aspects of culture "please mate".

With traditional food aneka discussion above can be understood lebi much, that people are so rich Java heap busaya basik material and spiritual. Food as material culture, is clearly a biological need. He became a pillar of life. However, food as spiritual needs, will offer a broad and deep horizons of thought. Erotic aspects, ethical, cosmic, and aesthetic modifications reflected through food. The teachings of apparent nobility of a wide variety of foods. Thus, only some discussion, perhaps there are many more layers of meaning other more telling.

C. Body Motion: Folklore Hedonism Java

The body often becomes the object of folklore expressions. Ploitasi presence of the body is quite surprising, since it is often exploited by various parties. People who study the folklore, often find special gestures. The body is erotic. However, through the body can also look toward the spiritualistic folklor. Below there is the idea of the body, which is very symbolic.

The body is a special symbol of wholeness
diversity, balance
strength in men, beauty for women
(Dellistone, 2002: 40)

The body was indeed tempting. Moreover, if the existing body movements, very fascinating. Gestures folklore is that many captivating people's attention. Moreover, when the sexes differ, the view of the body has a special appeal. Sex appeal is usually the most should show up. Conscious or not, the man who approached a woman with geratan neck, white, slim, certainly tempted.

There is a novel called Hamlet Ronggeng Paruk by Ahmad Tohari, depicting dancers ronggeng gestures, is a portrait of folklore motion. Dance traditions depicted, not much different from that found on the scene folklore Seh Among Raga with Niken Mine Raras in Fiber Centhini. This fiber is a vast encyclopedia of folklore. The Javanese are known silent, it also has an erotic folklore gestures and once hedonist. Such cultural expressions, which explores the body, as an expression of hedonic. Hedonic means Klangeran (in Javanese).

The word is derived from the word Klangeran lange (beautiful), fascinating, and full of special attraction. So do not be surprised, if Oka Rusmin also composed the novel Dance of the Earth, which tells the violent person's heart to return to their homeland (Ratna, 2011: 212). From the anthropological literature, this work is an ethnographic folklore, which is a fictional story. Revealed in the literature comes from orality identity (orality). Characteristic of oral folklore combined with gestures, to polish the story and valuable culture. From the anthropological literature, folklore culture displayed merupakan face and motion orally. When combined with the orality movement, will create a beautiful atmosphere.

That is why I agree with the thought Bascom (1965: 32) that "anthropology are also concerned with the place of folklore in the daily round of life, in its social settings,

and in the attitudes of native peoples towards Reviews their own folklore." Means , anthropology and anthropological literature also very concerned that there is a folklore. The place and time will determine the face of folklore. Folklore in the form of gestures, will describe the attitudes and behavior of humans in the vicinity. That mirrors the identity of the locality, which is characteristic of their own folklore. Imagine, when the Javanese shocked Inul movement (butt) a few years ago, all the commotion of comments.

Unexplained Inul, is a folklore fact llau period. Said Ratna (2011: 420) has called homo man aestheticus, meaning fond of beauty. The motion of the body is a beautiful culture, which sedpa eye. Then easily understand the motion Inul and other campursari singer, the anthropological literature, an attempt satisfying life. Satisfaction of life is left brain maintenance, which is members consumption beauty (aesthetics).

Inulisme, is a pop culture stream (Java), let it go on. Although many people, including the man chided Rhoma Irama (forbidden) - Inulisme remain strong. In Bandung Inul still hailed tens of thousands of fans. Not to mention the glances of people overseas, especially Japan, is difficult to stop - to be invited. Whereas in our country, bokongisme Law, ekstisme, ngeborisme not clear (there), why pemojokan Inulisme rolling. We do not need to worry if you learn of the opinion Manan (1989: 24-25) folklore motion can be interpreted in terms of cultural relativism. Cultural relativism considers that it is unique. Culture is not ethnocentric, allergic to change.

Folklore gestures, in my opinion is a portrait of a changing culture. Vortex center (ethnocentric), already bebrgeser towards the enjoyment of cultural consumption. Enjoyment is buduaya pragmatics. So I go okay, if Gus Dur (deceased) firmly: allow Inulisme be creative in a democracy. From the anthropological literature, the dazzling gestures etnosemiotik (Ratna, 2011: 44) is a cultural symbol of sex. Sex may disemiotikan with words and gestures, and even form. Therefore, this term is quite mengggoda Inulisme. Terletakpada sexual temptation.

It is strange indeed, because sex is the biggest influence in life. Every time people think, its mouth on sex. Especially in folklore, oral sex became sweetener. The motion of the body is the spice of life. So Dorson (1972: 25-33) in terms of folklore, often psychoanalytic play. At that time sex was also raised in folklore, so-called sexual symbols. The term is widely spread on the motion, especially classical and modern dance. Any motion, including the poco-poco dance, is the face of sexual folklore hedonia. Enough leverage libido (the voltage 220). Moreover, when juxtaposed with the song My love popular Java Kodher Suddenly, Cocak Swamp, and Kelinciku Ucul. Sort of. Association of Java is fantastic, moralist, and mystic. Inul name, is an impressive taste. Njero flavor and taste njaba mixed. Guess it Sublimed average in the minds of the Javanese.

However, the scent was launched smell inulisme another (read: banger). Especially for the sick. So for the elderly who are allergic to hedonism. Perhaps also, the parents pretended not passionate. It is not strange, that the vomiting, the real hypocrite. Javanese anti inulisme, just lying to yourself. Just pretend. That's it? Well, anyone (men) who do not like big woman, you fool! The Javanese are fond association. Super imagination, which often rambling and kebablasan. Strange, Inul are not too far, than others. Why the fuss? If Inul drill, as far as I do not wear tight skirt around the back or side. Then, if there is an audience comments on the sidelines of dangdut: "ora Inul

kathokan," only if reasonable answer spontaneously. In the past, when dangdut Kudang Lumping fame was so, then there is: "Horses lumping (3X) ... sing sing, sing watch ...". In fact, the original: trance and jump-jump. Thus the singing context, the folklore performances utilizing gestures.

Kealiinohomoku (1972: 399) a lot of attention to folklore gestures, such as dance. According to him, the motion picture is accompanied by singing folk tradition. People's understanding of folklore motion needs to be interpreted in context, including the motion associated with a particular event, such as a ritual dance. Dance or movement and song, such as load campursari folklore aesthetic, visual effects, and emotional. Is not the song Java (campursari) has grown Cocak Swamp? How compared with Inul rocking? Both, the difference in body movement and the string of words alone. If it's physical, not movies Warkop Dono-Kasino-Endra more greng? If it's diction, not Fiber Centhini, Balsafah Gatholoco, Recognition Pariyem, also more "hot"? How did VCD ethics in the dark (read: warm) the edge-side of the road (in front of the East Java Cultural Park)? Bathroom or VCDs are so excited, because Femmy Permatasari, Rachael Mary, and her friend - nglegena. It's body is beautiful.

Once I dive into the Babad Tanah Java, and a number of puppet stories, there is a similar Inul and some are contradictory. Stereotypes of women who dietis-etiskan according to the ancients, is prohibited double burden, nonsense. Pre-Inulisme ideology, so definitely ranges: women are no more than objects DSK (kitchen-well-mattress), explosion (now) just so the PSK (read: commercial sex pejual). Means, normative ethics frame Java: have sinned! In the past, women in the field of domestic dinormatiskan (model 6-M), it seems to me to be converted into 3-L (langen-langkas-langkung). Post-Inulisme, should pave the female-male stereotype than Yuyu-Kangkang Java.

Inulisme always dikontroversikan with ethics Java: cypress. Then there are the so-called heirloom Arjuna Sarotama (cypress + Main). Because cypress used as basis by the cultural norms of Java, then assess the development of ethics is often mistaken direction. Not njamani. This is usually born of kluthuk Javanese, who pretend clever, pretentious moralists. He was always a little uncomfortable seeing changed circumstances. Strictly speaking, he often thinks ridiculous use the old size. Well, so, please be advised. Then, I shake his head when he received a text message from Surabaya in March 2003, at 00:17 reads: "Press down dear". Surely, you would think again on Inulisme ugly, right?

How did Inulisme suppose that still ethical than pendangdut Sekaten 2002. Because, there is an audience who had brought matches. So did you feel when an artist friend peek at the movie house shopping first to kepuyuh in the corner of the building. Well, wobble Inul is sophisticated. He is still very young, 24 years old. Like a flower, judging from katuranggan - puspa bloom, not the thin-lipped Sea of honey, but the chicken was a vegetable. Inul, who was born January 21, 1979 in Pasuruhan it could destabilize the world's ass. From farmers to celebrities. Of demonstrators to corrupt. From the destitute to the nobles. All he talked.

So, if feasible KNPI + NU and Muhammadiyah youth, even MUI participate sultry. Not only was the Minister of Women's Role was upset. Let. Perhaps, in the era of gallant century Wiji Tukul, Pramoedya, Nano Riantiarno, etc.. - Will reappear. If not, will soon appear fatwa pornography, regulation rocking, and Presidential drilling. Whatever,

there are rules "perbokongan" or not, buttocks remain important. Art buttocks, is the difficult ethical abandoned. No need hypocrite.

But, do not be surprised. Inul is Inus. Ethics are ethics Java Java. If the "hand" of God has been pleased, be. What Inul desired, for menggebrag stage - successful (physical and mental). Suitable name he Ainurrakhimah. Tendency name is Ainur (so Inul, really Inul). Inul (I + which needs to be in-nul), loved. It Inul political success. Politicization buttocks. Namely, an aesthetic and artistic discourse, as opposed to political buttocks (Inul politics). Including political Inul Javanese, who likes to shake things here and there, which eventually frills gedhes this.

Example Inul politics, pretty much in the power of Java strategy. A virus that power crazy era. Gombalisasi. Performance inulisme who liked "Bukak chest", often followed by a politician tus Java. Poly (rat), sorry no native Java brackets, just want air-kerudhung walulang tiger. If inulisme like wearing clothes that transparency in the hoy, also abandoned by the holder of judicial rebues. The proof, Edy hare, eh sory Tansil, merucut. And, there are many more hare-hare-like white eel.

Try to remember, how when the buttocks Semar role. Similar political right to drill Inul market (consumers). Both are equally effective. Both of them, there is the concept: mblegeduweg ugeg-ugeg sadulita-hemel hemel. A typical language Semar is difficult to translate literally. However, its meaning can be ambushed. These two figures, equally apply spell. The problem, why Inulisme question, while Semar lawful?

Strictly speaking, Inul himself has admitted that break down the thick walls, huge. Abroad, his name honored. Performing in several countries, Japan, Taiwan, Amsterdam, Brunei, etc. .. Ironically, in their own country instead turned toward. Inulisme somersaults, it "almost" denied. This portrait of Javanese culture as well, right? Because, the Javanese themselves started crazy on foreign cultures.

Again, agree or not, the semiotic - drilling inulisme button it up. This is a round reformers. Sway him, also from side to side, twisting, rhythmic. Unlike the songs pilitikus swaying up and down, front and back, which eventually jegal-menjgal. So, learn from inulisme, there are some important things for the commercialization of Javanese culture: (1) changing the culture Javanese (buttocks) to the bag, (2) change the culture Javanese (ethics) prevalent, to sensual, greng, and different (unique).

With the above discussion, the meaning of the anthropological literature Java is quite clear that the body is the object viewfinder folklore. The body becomes a media broadcast and folklore performances. This indicates that the body sway, the hedonistic part of Java. Javanese people are making use of the body as an expression of folklore is a relief.

D. Conclusion

From pembahasa about food and body movement, for the Java is a cultural documentation. The food contains in-depth thinking about erotica symbols and ideology. The traditional food is also a source of hedonistic, as well as body movements. If the food was enjoyed through word and taste on the tongue, movement of the body through the eyes.

Remember a messianic allusion Jayabaya`s Term: ilang times kedhunge, ilang market kemandhange, wong wadon ilang wirange, Wong Lanang ilang prawirane. Riders wadon lesson Wong, Wong Lanang numpak plangki. If so, why should we weep

inulisme era. Why should inulisme stake desperately with Javanese culture. Why labeling of food and food forms should be questioned. Skill folkloris, usually able to shoot folklore-unique folklore, associated with food and body motion.

If so, the only people who could die or dicokot dicokot gentle stretching and ants will survive mengahdapi inulisme. Because, I inulisme konsumeristik kategorikan on culture, the culture demands unconventional things. Is it a sin remodel character, as far as it is still in the corridor akhlakul Mahmudah. Whatever!

When observers still think Java ethics statutes congregation, not to go into the nature and makrifat is everything so broken. Change skins are considered landslide moral character. Woe. In Makrifat Book (1928), simply explained when human beings are able to take advantage of the body in accordance with science, not just a dress body spirit. Inulisme have proved the existence of kifa'atul khususiyah. If you think makrifat, as does the idea Birds in Fiber Bayan Bayan Budiman (Mulkhan, 2002: 196) - makrifat it feels like three types of eggs (duck, village, boilers, for example) - the same.

Let, in trying to think makrifat iulisme glancing through three levels: (1) purgativa (takhalli), mengosong liver, introspective, except in God; (2) conteplativa (tahalli), ie in terms of praksional, cleanse the liver, the contemplation of God; (3) illuminativa (tajalli), uncover the supernatural. The core three, none other to better understand through feel engineering (drilling / engineering sense). Let us drill the air (wind), then will know things numinous, and loan term Magnis-Suseno (1984: 82). If you know Java numinous, actually inulisme just move on empan board. The term space this time, often a long debate, because each one understands as the experience outward, not inward. Unfortunately, the easy to judge, this ethical-unethical.

That is the Javanese. Often limping their own ethical thinking. They can advise, but did not do. So, his attitude is always forward mlerok ngempyuk backward. Eventually they love lancur saba stairs. Likes to criticize, but not consistently. As a result, emerging indication: Javanese people do not forget. Not a few people who cultivate the psychology of envy Java (methakil jail). Then, seeing the success inulisme, have thought unilaterally.

That we need to realize, Java ethical tradition had always been moving profanity indecent. The object is always feminine. Sources kesaruan are women. This hegemony, had kratonik ethical framing. As a result, women included "golden cage". Time was banned bereskrimen like Inulisme flow. Is strictly prohibited.

The proof, goddess Kunti who intend exploration Adityaherdaya aji, foundered. It is said that even considered as a vanguard kloningisme. Even more terrifying, when Nawangwulan bath spy Joko Tarub, digitukan goddess Draupadi by Dushasana her bra, goddess Ganga who is applying Inulisme in heaven, Ken Dedes exposed cloth, and Anjani SINOM picking leaves - all of these can be considered to violate KUHPW + KUHPCS, and judged. Means, understand the culture Javanese piecemeal, wretched. In short, inulisme still within reasonable limits. Not in the direction of Nudism. Still on track hedonism Java. Oriented from the romantic literary criticism Ros Coward (Story, 2003: 190), that the books should show two things: (1) focus on the needs of a very clear and (2) offer a very strong fantasy and general - may also be the breakthrough Inulisme. The breakthrough was a regression. Initially unconscious. Work Inulisme almost presenting a scopophilia (Freud's term), it means the pleasure of seeing - are achievements and prestige. Finally, it should do should be wary of, besides

Chikungunya and Sars virus, there's more: In Indonesia (Java) virus is contagious Inulfluensa, Attacking the buttocks, the cure (trivial): fuck-calcined, oral-lit, anal-gin, and the least expensive param SHAKE.

Finally, the lessons that should be taken for the Javanese gestures full of meaning. Motion picture and the songs are worshipping hedonism lifestyle. Hedonist culture, is pursued by the value of emotion, for pleasure. Favors was part of the embodiment of cultural value. Motion and the song that became a source of pleasure do not matter, but rather look for the meaning behind it.

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