

Arts And Folklor Resources As Attraction And Development Of Indonesian Cultural Tourism

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ABSTRAK

Kesenian dan cerita rakyat merupakan budaya yang diturunkan dari nenek moyang. Folklor sering dijadikan bahan penelitian dan bahan kajian. Folklor harus dimanfaatkan dengan baik agar dapat bermanfaat bagi semua orang. Seni folklor sendiri memiliki banyak unsur seperti unsur seni yaitu drama, suara, sastra, musik, gerak dan seni rupa. Seni cerita rakyat juga merupakan salah satu alat pengembangan di bidang pariwisata untuk sekolah, kampus, desa budaya, tempat wisata dan bangunan bersejarah lainnya. Pemanfaatan seni cerita rakyat dapat menambah pengetahuan bagi anak-anak saat ini, dimana budaya di Indonesia harus dicari terlebih dahulu dan dapat dikatakan budaya di Indonesia sudah mulai berkurang akibat akulturasi budaya. Melalui cerita rakyat, mereka dapat dengan cepat memperoleh pengetahuan tentang budaya sebelumnya yang sudah ada dan diturunkan dari nenek moyang mereka. Penelitian ini menggunakan metode kualitatif. Hasil penelitian menunjukkan bahwa seni dan cerita rakyat memiliki banyak manfaat bagi sektor pariwisata. Tulisan ini akan menjelaskan tentang bagaimana memanfaatkan seni dan cerita rakyat untuk pengembangan sektor pariwisata Indonesia.

Kata Kunci: Seni dan Cerita Rakyat, Wisata Budaya

ABSTRACT

Art and folklore is a culture that has been passed down from the ancestors. Folklore is often used as research material and study material. Folklore must be used properly so that it can be useful for everyone. Folklore art itself has many elements such as artistic elements, namely drama, sound, literature, music, movement and fine arts. Folklore art is also one of the development tools in the tourism sector for schools, campuses, cultural villages, tourist attractions and other historical buildings. The use of folklore art can increase knowledge for children today, where culture in Indonesia must be sought first and it can be said that the culture in Indonesia has begun to decrease due to cultural acculturation. Through folklore, they can quickly gain knowledge about previous cultures that already exist and have been passed down from their ancestors. This research uses a qualitative method. The results showed that art and folklore have many benefits for the tourism sector. This paper will explain about how to use art and folklore for the development of Indonesia's tourism sector.

Keywords: Arts and Folklore, Cultural Tourism

INTRODUCTION

Art is a human need that must be met. Even though art is not one of the 3 main human needs (clothing, food, and shelter), the need for art is an indispensable need. In his life, humans need 3 main things that are

no less important than the 3 main human needs, namely religion to fulfill their spiritual or faith needs, science to fulfill their intellectual needs, and art to fulfill their taste needs.

The term art comes from the Sanskrit word *sani*, which means worship, offerings and services that are closely related to religious ceremonies called art. According to Padmapuspita, art comes from the Dutch language *genie* (in Latin: *genius*) which means extraordinary abilities that are born from. The notion of art has always developed from time to time in line with the development of the human view of art. In general, art is defined as anything that results from a person's activities with a communicative or aesthetic purpose that can express ideas, emotions, or in general, a world view of something.

There are two values commonly found in works of art, namely the value of form (sensory) and value of content (beyond the sensory). The value of this form is first captured by the recipient or connoisseur of art and can immediately arouse satisfaction and joy. Then the audience captures a certain feeling or the awakening of a certain feeling by the form, here appears what is called the "content" value of art. This means that forms can develop ideas and messages that are finally accepted by the audience, communication of artistic values occurs. Understanding form and content is also very close to the idea of Louis Sullivan, an architect from Chicago who is famous for the slogan "Form Follows Function" (form follows function). It is an idea that is applied to architectural art or to factory-produced goods. That statement becomes an axiom, a first principle for all modern design. This statement implies that the form and outward appearance of each item, designed to follow or constitute a result of the operation of its function. Starting from this postulate, we can get real relations, that is, things should be what they are and what the shape is for.

Meanwhile, talking about folklore is part of culture. Folklore, whatever its form and form, was created or created by humans (man made). Folklore is passed down from generation to generation through oral or semi-oral (partly oral). For this reason, it is necessary to first study about culture in general, with the hope that confusion in understanding about culture in general can be minimized. When viewed from the concept of culture, culture has 3 elements, namely; the whole system of ideas, actions and the work of humans in the context of community life which is made belong to humans by learning. "Culture" is actually a whole system, ideas, actions, and human work, in the framework of community life or in the context of social life which is made the property of humans to learn. This implies that the form of culture includes three things, namely ideas, activities, and artifacts. Of the three forms of culture above, it can be emphasized that the cultural form of ideas / norms / values is the most abstract form of culture.

Folk can be defined as collectivity. According to Alan Dundes, folk is a group or several people which has identifiable physical, social and cultural

characteristics, so that they can be distinguished from other groups. Identifying characteristics can be in the form of: physical markers (skin color, hair shape, etc.), social markers (livelihoods, education level, activities), and cultural markers (language, culture, activity, religion, etc.) Lore is a folk tradition, namely a part of its culture, which is passed down from generation to generation orally or through an example accompanied by gestures or mnemonic device reminders.

The definition of folklore as a whole is a part of the culture of a collective, which is spread and passed down from generation to generation, among any kind of collective, traditionally in different versions, either in verbal form or examples accompanied by gestures or mnemonic devices.). By just collecting the lore, without knowing the folklore, this can lead to joy in classifying the collected folklore materials. Difficulty already occurred at the time of classification and not to mention starting the analysis. Folklore tells us consciously or unconsciously how the folk think. In addition, folklore also perpetuates whatever is considered important (at one time) by the supporting folk. Apart from this, folklore functions, especially those that are oral and partially oral, still have many functions that make it interesting and important to be investigated by social scientists and psychologists. in order to carry out nation-building.

Several studies that discuss art and folklore include Elsa Fitriana (2018) regarding Building Local Ethos and Wisdom through Fochlor: Case Study of Fochlor in Tembalang Semarang, Sutaryanto (2018) Folklore and Its Role in Developing Multicultural Insights of Elementary School Students.

The Indonesian nation, which consists of the Sabang to Merauke regions, has art and folklore resources that can be used for cultural tourism attractions and at the same time can be utilized for the development of cultural tourism potential. The following article will describe how art and folklore can be utilized by the Indonesian tourism industry as a unique and proud tourism attraction.

LITERATURE REVIEW

According to the Tourism Law Number 10 of 2009, it explains that a tourist attraction is anything that has uniqueness, beauty, and value which can be in the form of a diversity of natural, cultural and man-made products that are the target or purpose of tourist visits. One of the attractions of tourism is a type of cultural tourism. Cultural tourism is a journey carried out on the basis of a desire to broaden one's outlook on life by visiting other places, studying the situation of the people, customs, traditions, way of life, culture and art (Pendit, 2009).

Cultural tourism cannot be separated from the existence of art and folklore. Art or art according to the Indonesian Encyclopedia includes the creation of all kinds of things or objects that make people happy to see or hear because of their beauty. Meanwhile, folklore is Indonesian folklore, derived from the two words folk and lore. The word folk means a group of people who have physical, social and cultural identifying characteristics so that they can be distinguished from other social groups. These identifying characteristics include: skin color, hair shape, livelihood, etc. The word lore is a tradition from folk, which is a part of the culture that is passed down orally or through one of the examples accompanied by gestures or reminders. Folklore is a part of culture that is spread or passed down traditionally, either in oral form or by example, accompanied by signs or reminders (Danandjadja, 2005).

Types of folklore consist of oral folklore, partly oral folklore and non-verbal folklore. Arts and folklore are one of the cultural resources possessed by the Indonesian nation that can be used as a cultural tourist attraction and at the same time as a tool or media in developing tourism in Indonesia. The use of art and folklore is one of the studies that can be used in tourism development, for example, in the case of a tour guide who can study folklore first to retell or guide tourists who come. Local folklore should also be discussed because folklore there also has its own story and is very unique. In addition to this, the use of art and folklore in historical places can include dance, drama, visuals and also non-verbal folklore, where we can see folklore in terms of typical food, folklore and artifacts in the building.

METHODOLOGY

This paper is prepared using literature study method. The analysis carried out is not based on field studies, but rather analysis of studies on a number of literatures, either through book sources, journals, or other relevant sources, so the data used is secondary. Furthermore, the analysis in this research is focused on the study of art and folklore and their potential development for Indonesian tourism.

DISCUSSION

1. Utilization of Folklore Arts in Tourism Development

Tourism development is a social agent's effort to create tourist attractions that combine ecology with local culture, namely in the form of natural beauty, traditions, culture, as well as historical and cultural heritage. According to Foster, humans depend on the material world for the basis of their survival. It is human action in creating history, as they interact

with nature and the organization of their work to meet physical or economic needs.

One of the ways of combining ecology and culture is in developing tourism in Bali. At first Balinese dances were only used as rituals, but along with the development of the tourism industry, this ritual-based dance became theatrical. The characters that were previously shown as terrifying giants began to be shown only to entertain the audience. Although not all arts are secularized, there are still many dances that have purely religious ritual values and are magical in nature; sacred and religious. Traditional leaders still dance solemnly at religious celebrations in temples, in front of the altar while holding incense, even trance over the fire.

This process of decreasing sacredness also occurs in the people of East Java. In 2007 the local government of Kediri Regency wanted a phenomenal event that could grab the attention of the tourism public. Through the Ngancar sub-district head, with the agreement of the caretaker, a Kelud offering was held, which featured a 1 meter high tumpeng. In Javanese tradition, tumpeng, which is a rice cone shaped like a mountain with side dishes, is the main menu in the Javanese salvation ritual. However, the tumpeng that is paraded in this ritual does not fully contain rice. The tumpeng has been commodified because inside the rice is inserted an inverted steamer, which is a traditional tool made of woven bamboo in the shape of a cone that is inserted into a dandang (tool for steaming food). On top of the steamer, rice is placed, decorated with various side dishes.

Thus, actually the 1 meter tumpeng is the inside of the rice that has no contents. This ritual commodification has actually been opposed by the elders. However, the government working with the caretaker has agreed. Elders who refused were not involved in this ritual. To them, this was tantamount to playing with the mountains. When Mount Kelud erupted in 2007, the elders believed that Mount Kelud was angry and wanted to show the public that he could also make a bigger tumpeng by giving rise to a mountain child that was shaped like a cone of a tumpeng. This incident made the elders and the community even more distrustful of the caretaker of Mount Kelud

Commodification has necessitated a reality that is more real than what is real. Tourists will trust the folklore performance rather than looking for the origin of its original creation. For Marxians, commodification fosters exploratory social relations designed in a seemingly natural form. Marx in his analysis of commodity fetishism states that the commodity itself is more valued than its producers and consumers. Such fetishism was formerly confined to religion, and today the amulet as a

commodity will be stronger than other elements of religion because it has a material manifestation that can be felt directly by the senses in a way that religious belief does not believe.

In the process which Marx calls "commodity fetishism", the appearance of the goods sold in the market actually hides the origin of the goods that have to go through various processes of exploitation at the level of production. Moscow's theoretical framework suggests that commodification researchers depart from a traditional approach to political economy, namely by placing social processes and social relations as their reference. This means that research starts from the assumption that social change is ubiquitous and that structures and institutions are constantly changing with the socioeconomic nature of society.

The social processes and social relations meant by Moscow are an extension of Anthony Giddens' structuration theory which sees people as social agents, who have creativity in changing social values, including sacred.

The government and society are trying to create a new history of Indonesian folklore with a commodification aimed at developing ecological and cultural-based tourism. Based on the theory of commodification, this is an effort to change the meaning and sacredness in folklore into a commodity that produces material benefits without considering the desacralization and distortion of meaning that occurs.

The government and society only concentrate on the development of time and space tourism. The main thing is when tourists buy souvenirs from sellers, the tourists want an object that reminds tourists of the tourist attractions they have visited. Tourists who buy souvenirs are referred to in the literature as "tourism in time", while many tourists also want to be involved in local cultural or folk activities (from participating in dancing, singing regional songs, trying local specialties, talking to local residents, listening to saga, fairy tales, stories of local idols, going around seeing natural scenery, swimming, rowing your own boat, climbing mountains, taking photos or video-cameras).

Tourism consumption in Indonesia has increased significantly. The tourism sector in Indonesia will fly and become the second largest national foreign exchange earner after palm oil and shift the position of oil and gas and coal. In 2019, the tourism industry is also widely projected to be the largest foreign exchange earner in Indonesia with a value of USD 24 billion, surpassing the oil and gas, coal and palm oil sectors. The Minister of Tourism of the Republic of Indonesia (Arief Yahya) stated, "In the past, the tourism sector was the fourth largest contributor to foreign exchange after oil and gas, coal and palm oil.

Later tourism can be number one. " Tourism is predicted to become Indonesia's core business in the future. The government firmly encourages Indonesia to find a new economic core that is able to compete with other countries. He believes that the DNA of the Indonesian nation lies in the cultural arts industry, which is included in the tourism sector.

Folklore has been utilized differently in each country and region. In Indonesia, folklore is maintained and developed, namely to support the growth and development of the tourism industry. Based on several literature, both from the government and from academia, it is known that from 2016 to 2018 tourism in Indonesia has increased due to the commodification of folklore carried out by the government and stakeholders by making each area that owns lore a tourist village.

2. People's food as a source of tourist information

The term folklore has several limitations. Jonas Balys said that folklore accommodates people's creations, both primitive and modern. By using the sound of words in the form of poetry and prose, including beliefs and superstitions, customs and dance performances, and folk dramas. Folklore is passed down through word of mouth, so Marius Barbeau said that if we watch a carpenter teach his children how to saw, pluck, sharpen, and how to use woodworking tools, it means we have entered the world of folklore.

Likewise, when we listen to lullabies sung to lull a baby, when we hear a folk tale expression being retold. When we see a mother teaching a child to sew, embroider and cook. It is also called folklore when cobblers, coachmen, farmers, and so on teach everything to their children traditionally by word of mouth and examples of passing on the knowledge they have to the younger generation without using textbooks, but by using examples. and the words spoken. The way of telling and transmitting traditional food is a reference that traditional food includes folklore.

Food is described as anything that grows in rice fields, fields, and gardens or anything that comes from the sea and is maintained in the yard, at home, on the pasture, or on the farm, or can be purchased at the market, in a shop, and at home. eat (Dananjaya, 1988: 182). Based on this understanding, food can come from plants, animals, or a human production that is processed from ingredients derived from processed products from various food mixtures or from plants and animals which are processed in certain ways. People in the past, in the development of their civilization, saw food as an important thing that must be fulfilled in life. Therefore, life in the past was focused on looking for food.

During the New Order era, there was public awareness of the importance of nutritional content in food and human needs for nutrition from the food they ate, so that the slogan “four healthy five perfect” emerged. Nowadays people's awareness of the type and quality of food is very high. People are urged to grow food healthily, process food well, and present it well so that a better balance of nutrition and health can be achieved. Folk food is food obtained from plants, animals, animals, or processed products of which the kinds of food and the way to process them as well as the recipes are derived from the customs and traditions of the community, passed down and transmitted orally from generation to generation. The concept of folk food is almost the same as traditional food.

The concept of folk food is obtained, made, produced, and a favorite food, and sometimes special types of food are always served on certain occasions. The concept of traditional food needs to be explained because in the construct of Javanese culture there are terms of traditional culture and kraton culture. This points to two distinct subcultures that can be distinguished, borrowing the term Redfild, big tradition and minor tradition. Great traditions exist in palaces and in cities (countries) while the second is in the countryside (Kartodirdjo, 1986: 409). During its development, over several centuries Javanese culture has undergone a process that allows the process of mutual influence between the two subcultures.

Borrowing from the term above, the term folk food and traditional food has a somewhat different difference. Traditional food, including traditional palace food, is food that is produced to be eaten by the king and his palace relatives. There are differences in the characteristics that stand out between folk food and the traditional foods of the palace. Folk food is simple, what it is in the presentation, while the traditional food of the palace is very concerned about the selection of ingredients and presentation. The main characteristics of folklore include the distribution of its inheritance by means of oral, relatively fixed distribution or in standardized forms. Distributed among certain locations for quite a long time, exist in versions, are anonymous, become common property (Dananjaya, 1988: 4). When viewed from these identifying characteristics, both folk food and traditional palace food are included in folklore.

In non-verbal folklore, people's food has its own function:

a. Food for offerings.

Traditional types of food include types of food based on food function and types of food based on basic food ingredients. The Javanese tradition adheres to a natural harmony system, therefore for the role of

traditional ceremonies, traditional arts, and all intents or "ujub" ywho wants to greet nature so that there is a balance that ultimately results in safety, then offerings are needed. The offerings in the Javanese tradition consist of a combination of flowers, food, sometimes in the form of poultry and drinks. The food used for offerings usually does not pay attention to the delicious taste, but rather in an appropriate and aesthetically pleasing form because sometimes offerings are installed in a ceremony place or placed in a public place. The traditional food used for the offerings depends on the form of the traditional ceremony. This is because the offerings contain symbolic meanings, hopes and prayers for safety. The prayers and hopes are visualized in the form of traditional foods. For example, the offerings used in the Tradition Asking for Rain through Syntax in Klepusari Hamlet, Tambaksari Village, Kedungrejo District, Cilacap Regency, are described as follows. 1) White porridge, namely white rice cooked with coconut milk and salt. 2) Red porridge, which is white rice mixed with coconut milk and then given Javanese sugar. 3) Vegetable cassava leaves 4) Bacem tempeh 5) Sweet coffee 6) Bitter coffee 7) Sweet tea 8) Bitter tea.

b. Traditional types of food for everyday food.

This type of traditional food does not really emphasize the shape, aesthetics, but is more concerned with the taste that suits the taste and tongue of the person who eats it. However, the food tastes of each region sometimes have almost the same tastes so that they can be marked. For example, the people of Yogyakarta, Magelang, and Temanggung prefer a sweet taste in their dishes, the people of East Java prefer a little saltiness, and so on. To make traditional food, the Javanese use various spices taken from their environment. Some of the pawon spices are always used in addition to salt and palm sugar, namely the use of salam and galangal. Behind the local wisdom of the Javanese people, of course, contains the benefits of salam and galangal. The use of bay leaves in Javanese cuisine has great benefits, because bay leaves contain essential oil (0.05%) and also contain citral and eugenoltanin and flavonoids which are useful for reducing blood sugar levels (Atun, 2010: 97). While galangal is useful for lowering high blood pressure, smoothing blood, increasing appetite and refreshing the body (Djojoseputro, 2012: 50). Traditional food for people's daily consumption is formulated in many recipes. Likewise, traditional food for daily consumption is divided into dishes to be eaten with the main food, namely rice, corn, or cassava and small snacks in the form of simple snacks. Traditional food consumed by the community which is eaten together with the main food can be divided into.

1) Traditional food for special occasions. Javanese tradition recognizes special events related to weddings, births of babies, circumcisions, and thanksgiving. The event is a party. At that time traditional food became the choice for dishes. In Javanese society, especially DIY and Central Java, the traditional dishes served are usually white rice, chili fried meat, crackers, pickles, and stir-fried beans, and empal meat, while for snacks usually are wajik, gemblong, lemper, emping. For the celebration event, dishes are served in the form of "besekan". The contents are usually apem, sticky rice, compote, stir-stir-fried beans, noodles, shredded ingkung, ointment, boiled egg, bacem tempeh, peyek anchovies, peyek peyek, crackers, sambal goreng. In addition, in the Javanese tradition, there is a large scale celebration in the form of traditional ceremonies which are then ended with kembul bujana. The foods served are usually warehouses, tempeh, tofu, ingkung, apem, noodles, crackers, peyek, and bregedel.

2) Traditional food as information on regional culture. Based on the description above, it appears that there are distinct characteristics that stand out in traditional food ingredients. This distinctive feature is that some traditional dishes use coconut milk and complete pawon spices. This seems to contain both meaning and indication that our ancestors as producers of recipes and people who consume their food are people who have coconut garden products. Furthermore, it appears that an agrarian society produces complete empon-empon. In addition, further research is needed on the combination of the use of coconut milk and empon, whether the spices used as spices are cholesterol neutralizers from coconut milk.

In traditional food in the form of snacks, the use of rice flour, wheat flour, tapioca flour, white rice, glutinous rice, and coconut is predominantly used. This can be said to be a sign that our ancestors were an agricultural society with abundant harvests. Therefore, people have the opportunity to make.

3. The Use of Arts and Fochlor in the Development of Traditional Cultural Expression Tourism

Traditional cultural expressions are terms regarding all copyrighted works that come from traditional creations of society that have long been in existence. There are several works of copyright that can be categorized under this concept. Suyud Margono in the context of traditional knowledge-oriented said that traditional knowledge consists of Traditional Knowledge in the non-folklore category and Traditional Knowledge in the folklore category. This protection is very important because it is known that IPR is built on the foundation of a free market economy, so that the principle of economic justice

can be neglected. Therefore, EBT should be seen as an empowering instrument in various fields, so this should be a collective responsibility with a collective action agenda played by both the state, the business world and the community.

Article 10 of the Copyright Law No. 19 of 2002 states that: (1) The State holds the Copyright for works of prehistoric heritage, history, and other national objects, (2) The State holds the copyright on folklore and folk cultural products that belong together, such as stories, saga, fairy tales, legends, chronicles, songs, handicrafts, choreography, dances, calligraphy and other works of art. (3) To announce or reproduce the work referred to in paragraph (2), a person who is not an Indonesian citizen must first obtain permission from the agency concerned in the matter. (4) Further provisions regarding copyright held by the state as referred to in this article, shall be regulated in a government regulation.

Robert Sibarani defines folklore as the culture of a collective that is spread and passed down from generation to generation, among any kind of collective, traditionally in different versions, both in verbal form and examples accompanied by gestures of mnemonic devices.). In the WIPO forum, which is known as the Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore (WIPOGR TKF), it has been a long time discussing the issue of protection and use of folklore. In the forum there was a kind of difference in views between developed countries (read: Europe, America and Japan) on the one hand and third world countries on the other. This is understandable given the different interests between these countries. On the one hand, developed countries want wider access to take advantage of folklore found in developing countries. On the other hand, developing countries want developed countries to provide benefit sharing on the use of folklore and traditional knowledge.

Even though local and state communities can become custodians for Indonesian TKF, it is indigenous peoples who play an important role in the development of PTEBT in Indonesia. Indigenous peoples who develop local wisdom, ceremonies, arts, quilery, medicine, and folklore, which are specifically adapted to the ecosystem environment. If these indigenous peoples lose their land or forest where they live so that they can no longer carry out their traditions, Indonesia will also lose their intellectual property and wisdom to understand an ecosystem.

For example, look at the cases that happened to the indigenous Mentawai people in West Sumatra, the indigenous people of Talang Mamak, Karo, Pandumaan in Sumatra, Dayak in Kalimantan,

Papua, Amungme, Komore in Papua. Wayang is a very well-known Indonesian TKF and received UNESCO recognition as an Intangible Cultural Heritage of Humanity in 2008. Local people and wayang players have to negotiate with this radical group to continue their shadow puppet shows. There were no reports of law enforcement officers taking action against the radical group that attacked the shadow puppet show.

Local communities and traditional artists must defend their TKF from attacks by radical groups without the protection of the government or law enforcement officials. This is an irony, where the government intends to protect Indonesian TKF, but at the same time does not pay attention to the fact that religious radicalism in Indonesia has threatened the existence of TKF and its custodial community. By allowing radical groups to attack people who practice PTEBT, the government indirectly "allows" the radical group to destroy Indonesia's cultural heritage and cultural diversity that has given Indonesia intangible wealth. Traditional society or local society is a communal society that places common interests higher than individual interests, even though that does not mean pool

a that individuals lose their rights. Please help, the attitude of mutual cooperation is one of the prominent characteristics in traditional societies like Indonesia.

The concept of mutual cooperation itself is a concept that is closely related to the life of the people in an agrarian society. The spirit of helping that is contained in the site in the activities of agrarian community life, such as helping activities between neighbors who live close to each other, for small jobs around houses and yards, such as building or repairing houses. Dat to ask the neighbors for small jobs in Javanese society is called *guyuban*. The help given in these activities is usually voluntary. This activity which is colored with the spirit of helping to help cannot be separated from the religious character of the community concerned.

4. Utilization of arts and chlorines in the development of regional dance tourism

Tayub dance is a folk art that has developed in Central Java and is quite old. Sudarsono said that the dance has been mentioned in the *Bharatayuda* book from the 12th century. Meanwhile, the oldest story about Tayub can be found in the *Babad Mangir* book. In the book it is told that because the Mataram soldiers failed to conquer the Mangir area by force of arms, the Sultan of Mataram, who was then Panembahan Senopati (1568 - 1601) took another way. He ordered his daughter, Ratu Pembayun, to disguise himself as a Tayub dancer. The musicians

(*niyogo*) consist of Mataram officials and soldiers. This traveling Tayub Group has a mission from Panembahan Senopati to perform in various ways at the Mangir pavilion with the aim that Ki Ageng Wonoboyo (Ki Ageng Mangir) is attracted to the beauty of the beautiful *tledhek*. It turned out that Ki Ageng Mangir was indeed interested in the Tayub dancer and intended to marry her. By marrying Mangir to *Tledhek*, it resulted in the conquest of the Mangir area by Mataram.

Raffles, a British Governor General who ruled Java from 1811 - 1816, said that the Tayub or Ronggeng dance was a dance that was very popular with the people and *priyayi*. This art has flourished in most parts of Central Java, and has a place in the hearts of all circles, from the palace to the common people.

Initially, this Tayub functioned as a ritual art, especially for complementary ceremonies in post-harvest and marriage ceremonies. Post-harvest ceremony as a symbol of agricultural success and fertility. It is usually held around the oldest rice fields and wells in the village. In organizing this dance a number of people have the opportunity to dance with their *tledhek*. Those who got the opportunity were called *Ketiban Sampur*. Those who first take their turn to dance with *tledhek* are village officials or village elders. The paired dance between village elders and a Tayub dancer is called *Surgical Earth*. This symbolizes a man splitting a woman's uterus. This activity is expected to produce sympathetic magic which will result in fertility of agricultural land / rice fields in the area. Meanwhile, for the wedding ceremony, Tayub is usually considered by people who are working to marry off their children. It was the groom who got the chance to dance with the *tledhek* for the first time. Tayub for this marriage is believed to bring sympathetic magic which is expected to give fertility to the bride and groom so that in not too long they will soon be blessed with children.

In subsequent developments, this Tayub has changed its function. Tayub dance is no longer just a ritual dance, but also as entertainment. This change in function is caused by the demands of the times which are increasingly profane and commercial in nature. In addition, because of the need for entertainment and aesthetic demands (Sudarsono, 1989).

Although enjoyed by a number of people, Tayub is identified with pornography. This negative image is caused by, among others, two things. First, in *tayuban* events often served liquor such as: *Ciu*, *Jenewer*, *Arak* and the like. Besides that, the *tledhek* generally dress and behave in a way that stimulates lust. There are even a number of *tledhek* who are willing to be asked out on a date. This resulted in

many people looking down on this dance. In fact, the dances in a number of bars for the sake of tourism are even more pornographic than the Tayub dance.

The most developed and famous Tayub dance in Grobogan is in Kradenan District. This sub-district is located in the southeastern part of Purwodadi in the Kawedanan Kuwu area. In this area, there is a tourist attraction of Bledhuk Kuwu, which is a stretch of land in the middle of which there are jets of concentrated soil like a volcano. Da landa that individuals lose their rights. Please help, the attitude of mutual cooperation is one of the prominent characteristics in traditional societies like Indonesia.

The concept of mutual cooperation itself is a concept that is closely related to the life of the people in an agrarian society. The spirit of helping that is contained in the site in the activities of agrarian community life, such as helping activities between neighbors who live close to each other, for small jobs around houses and yards, such as building or repairing houses. Dat to ask the neighbors for small jobs in Javanese society is called guyuban. The help given in these activities is usually voluntary. This activity which is colored with the spirit of helping to help cannot be separated from the religious character of the community concerned.

Conclusion

Folklore art in development in the tourism industry is very influential because with the existence of folklore art, there are so many cultural insights for tour guides or tourists. Tourists can choose interesting insights from the many existing folklore. Foklor himself helps the tourism sector in passing on to new generations of customs, folklore, folk songs, folk toys, folk food etc.

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