

**Culture Transformation of *Tepa Slira* Reflected In Traditional Ceremony of *Susuk Wangan* as an Effort to Build the Nation Character**

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**ABSTRACT**

The traditional ceremony is one off cultural richness of Indonesia that needs to be preserved. Everyone should know and learn, especially the young generation. Nowadays, many youth are not aware of the traditional ceremonies that exist in their region. This study aims to explore the transformation procces of *tepa slira* cultural values in the traditional ceremony of *Susuk Wangan* as an effort to build nation character in Wonogiri regency. This research is a qualitative descriptive research. Data collection techniques in this study are observation, interview, and content analysis. The data analysis technique uses interactive data analysis. From the research results can be concluded that *tepa slira* culture in the traditional ceremony of *Susuk Wangan* can be used as a means to build nation character in Wonogiri regency.

**Key Words:** traditional ceremony, *Susuk Wangan*, culture, *tepa slira*, character formers

**INTRODUCTION**

Culture has values that are always inherited, interpreted and implemented in line with the process of social change. Implementation of cultural values is evidence of the legitimacy of society to culture. The existence of culture and diversity of noble values of culture owned by Indonesians a means to build the character of the nation, whether related to private character or public character. Culture is a pattern of all-encompassing meanings or meanings in historically transmitted as symbols, a system of conceptions inherited in symbolic forms in which people communicate, preserve and develop their knowledge and attitudes toward life (Geertz, 1992: 5). This opinion emphasizes that culture is the work of human beings who can develop their attitude toward life and inherited from one generation to the next generation through the process of communication and learning so that the generation inherited has a strong character in life.

The Javanese view of life is an abstraction of experience and shaped by a way of thinking. Javanese tend to mix ideas and symbols with their own objects become real. The Javanese religious system contains a simple, formal ceremony, and contains a symbolic meaning. The religious ritual activities of Javanese society are closely related to the religious level and the religious emotions embraced by the supporting community. One way to achieve a harmonious and peaceful situation for the people of Java is through *slametan* or often called traditional ceremonies (Ariani, 2003: 279). A traditional ceremony is not only entertain. Various cultures in the ceremony can be taken as a learning material for the community, especially the younger generation. In fact, not infrequently, by studying cultural elements contained in traditional ceremonies can form a person's character or personality. Cultural values teach and educate positive things and

goodness that can be taken by others. Education not only provides knowledge and information, but also builds the character of human identity. In order to have a set of values and ideals, the younger generation must be guided for self-development. So that value becomes part of the human character, especially the younger generation (Shoba & Kala, 2015: 193).

However along the current times, the existence of culture and cultural values owned by the Indonesian nation today has not been optimal in the effort to build the nation's character, even every time we see various actions of society that result in the destruction of a nation that is the decline in behavior, honesty behavior, decreased sense of *tepa slira*, and the decline of mutual cooperation among members of the community. One means to build the character of the nation is to transform the local cultural values, namely *Tepa slira* culture known to the community of Setren Village Slogohimo Wonogiri regency as a means to feel or keep the feelings and burden of the mind of others so as not to offend or can lighten the burden of others. This is reflected in the annual activities always held by the people of Setren Village during a traditional ceremony of *Susuk Wangan*. But with the presence of less well-organized globalization causes the culture of *Tepa slira* little by little lost in the habit of Wonogiri society. Based on the conditions above, the development of national character through local culture is very important. Therefore, below will be discussed about the transformation of *tepa slira* culture in the traditional ceremony of *Susuk Wangan* as an effort to build the character of the nation.

## RESEARCH METHODS

The research on traditional ceremony of *Susuk Wangan* was conducted in Setren Village, Slogohimo Sub-district, Wonogiri Regency, Central Java. This research is a qualitative research. The type of research is descriptive qualitative, that is by doing research on the object found and interpreted the relationship of various elements in it (Sutopo, 2006: 86). Data collection techniques in this study are observation, interview, and content analysis. Data validity is triangulation of source and triangulation theory. The sampling technique used in this research is purposive sampling. While data analysis is used interactive data analysis, namely data collection, data reduction, data display, and conclusion drawing (Miles & Huberman, 1994: 429).

## RESULT AND DISCUSSION

### Background of the *Susuk Wangan* Traditional Ceremony

Background of the *Susuk Wangan* traditional ceremony originated from a dream or *wangsit* obtained by a community leader in Setren Village. In the dream, he was met by a man dressed in white who is said to date is believed to be KGPAA Mangkunegara I or *Pangeran Sambernyawa* or *Raden Mas Said*. *Raden Mas Said* informs that in the forest of Girimanik there is a spring. In addition, *Raden Mas Said* also advised that the source of the water is preserved and not to be damaged. From the dreams obtained, community leaders who are often called *Mbah Pono* looking for the truth of his dream. After a long journey, *Mbah Pono* finally found a *umbul* or source of springs in the forest Girimanik. *Umbul* or the source of the springs is located in *Silamuk* area which is now famous as *Umbul Silamuk* (interview with Pono Marto Wiyono dated 11/05/2017).

As a form of gratitude for having found the source of springs in the area, the people of Setren Village held a *slametan* every Saturday Kliwon on the Besar moon in the Javanese calendar. Determination of the day is related to the first flowing water. With the source of the springs, Setren Village people do not lack water in their daily life. In addition, farming in Setren Village is getting better. That's what lies behind the traditional ceremony *Susuk Wangan*. *Susuk Wangan* comes from two words, namely *Susuk* and *Wangan*. *Susuk* means cleaning while *Wangan* means water flow. Overall, *Susuk Wangan* can be interpreted by cleaning the drains. The existence of the day's determination in Javanese society can not be separated from the existence of a tradition called *petangan*. *Petangan* is a representation of Javanese way of thinking and feeling in an attempt to get closer to nature as the center of life and God is the creator the source of life in Javanese cosmology (Widodo & Saddhono, 2012: 1168).

### ***Tepa Slira* Culture in *Susuk Wangan* Traditional Ceremony**

Traditional Ceremony *Susuk Wangan* is held by the people of Setren Village from generation to generation from year to year. The people of Setren Village perform this ceremony as an expression of gratitude for the abundant water resources, the fertile soil that the people of Setren village get abundant agricultural products. The very clear activity indicates the existence of *tepa slira* culture in the implementation of traditional ceremony of *Susuk Wangan* by the people of Setren Village is the attitude of tolerance of society during the procession of traditional ceremony of *Susuk Wangan*. The culture of *tepa slira* is reflected when people clean the waterways (*wangan*) that run through Setren Village, clear the roads, clean the forest gates. The people of Setren Village feel attached to a group or community that has the same purpose so that the people of Setren Village are themselves moved to participate in the traditional ceremony of *Susuk Wangan*. No one in society is irreverent or indifferent to carry out all such activities.

In connection with the traditional ceremony *Susuk Wangan* doing by the community of Setren Village before the peak ceremony of *Susuk Wangan* held on Friday morning, the community together among others clean the drains that flow to the village of Setren (work devotion) and then clean the field located in 2nd Post Object of Waterfall Girimanik Setren, a large enough land tarub decorated with cloth, under the *tarub* given the pedestal and stage for art performances on every road to Object Tour of Setren Girimanik Waterfall from the start 1st post to 2nd post in pairs banners, installing the *janur* in the place of ceremonies. In the evenings, the people held *lek-lekan* in place of Traditional Ceremony of *Susuk Wangan* held by holding *tahlilan* event while on that day the mothers prepare all *ubarampe* needed in the ceremony. Various activities carried out by the people of Setren Village in preparing the traditional ceremony of *Susuk Wangan* are very visible that the culture of *tepa slira* community of Setren Village is well established, they have a common purpose and interest to organize the ceremony without maintaining each ego. The value of *tepa slira* culture from the traditional ceremony *Susuk Wangan* awakened because of the element of salvation underlying the implementation of this ceremony. Setren Village community considers that this activity must be implemented by the community, especially farmers as a form of social activities by involving the community in their efforts to achieve common goals and is an integral part of the life of supporters. In addition, traditional ceremonies can be interpreted as a behavior or series actions of human activities that are driven by human feelings encountered by a religious emotion that is arranged by custom or law or regulation that

had been done by previous generations in society and passed down from generation to generation until now. If society especially young generation imitate the values above then will be formed person with good character.

### **Supporting Factors and Challenges in the Transformation Process of *Tepa Slira* Cultural Value as an Effort to Develop Nation Character**

Based on the result of research, the supporting factor in the transformation process of *tepa slira* culture value as an effort to develop the nation's character in Wonogiri regency is the existence of community and religion factor that is believing in Islam. While the challenge is the influence of globalization is not filtered and lack of education in preserving the culture *tepa slira*. The supporting factors of the process of cultural transformation *tepa slira* that is the factor of society. Wonogiri Regency is the majority of agricultural areas. Seen from the livelihood, the majority of the people of Wonogiri regency especially in Setren Village are farmers. This means *tepa slira* attitude is a habit of agricultural society. They have a high sense of tolerance for each other. This culture needs to be emulated by society, in order to create a good character. The wider community needs to imitate the *tepa slira* culture inherent in Setren Village society, especially when the traditional ceremony of *Susuk Wangan* is held. They work hand in hand with each other, *gotong royong*, and cooperate for the success of traditional ceremony of *Susuk Wangan* procession. Because if the culture of *tepa slira* is not owned and not embedded in the people of Setren Village, then if it is having a certain intent and hassle there is no other citizens who will help.

While the challenge in the process of cultural transformation *tepa slira* as an effort to build nation's character is the influence of globalization. Globalization affects almost all aspects of people's lives including their intrinsic cultural aspects. Globalization as a symptom of the spread of certain values and cultures around the world. Contact through the media replaces the physical as the main means of communication between nations. This condition makes communication between nations easier to do and this causes the rapid development of cultural globalization. In the dependency theory of Qordoso et al that globalization is in a negative sense is when it is not heterogeneity but homogenization of culture and lifestyle by placing universal values into being reduced by an interest in the forces of the world that indeed want to impose its will (Syam, 2009: 344) . This theory suggests that globalization leads to cultural homogenisation, and that it is the privileged countries that control the world's culture. Globalization as a symptom of change in a society that almost hit the whole nation is often considered a threat and challenge to the integrity of a country (Sartini, 2004: 45). Thus, if a country has a certain identity, in this case local culture can not be separated from the influence of globalization, so that local culture must stay alive and follow development of the era.

Another challenge in the process of transforming the values of *tepa slira* culture as an effort to develop the nation character in Wonogiri regency is the lack of educator understanding of the existence of *tepa slira* culture. Strengthening the nation's character is an effort to make the nation has a good character. The development of the nation's character can be done through the local culture because the character needed for the nationality and having state is actually contained in the local culture that owned by each region in Indonesia which is a crystallization from values of Pancasila. In the nation's character building, the role of education has a very strategic place. Therefore, educators

are required to understand all potential areas that can support the nation's character development. However, what is happening now seems that educators are not paying attention to the local potentials that owned by the region, so the development of the nation's character does not go well. How can educators be able to build the nation's character while potential supporters around it are not empowered optimally. Therefore, by learning the traditional ceremony process of *Susuk Wangan* through educational path, educators can teach one culture that can create good character, that is *tepa slira* culture. If the younger generation has a culture of *tepa slira* and is applied well in life, it will forming a generation with good character.

## CONCLUSSION

The traditional ceremony of *Susuk Wangan* is motivated by the gratitude of the people of Setren village over the abundant water and fertile soil, therefore the people of Setren village obtained abundant agricultural products. After being researched, various forms of *tepa slira* are found in the traditional ceremony of *Susuk Wangan*. Although there are some obstacles toward the process of cultural transformation of *tepa slira* in traditional ceremony of *Susuk Wangan*, many efforts can be made to prevent these obstacles. By imitating the culture of *tepa slira* contained in the traditional ceremony of *Susuk Wangan* forming a good character for the community, especially the younger generation.

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