

Conference Paper

Riding Globalization: *Bancak Salak* and The Remaining Identity

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Abstract

Globalization is believed to be the exogenous driving force that has changed many social and political changes in the last few decades. Deprived of the identity of a socio-political entity, including the people in Indonesia, is a socio-political phenomenon that has become increasingly apparent in recent developments. Supported by increasingly high internet penetration rates, this uprooted culture is even felt in rural areas. But, that does not mean that the local wisdom of Indonesian people can then be lost. *Bancakan Salak* is one of the cultures of Indonesian people who retain elements of local wisdom. The word "*bancakan*" itself means "form of gratitude" and is manifested in the form of holding a meal together. While *salak* is the main plantation commodity in the Galengdowo village, Wonosalam district, Jombang. *Bancakan Salak* becomes interesting to study when it is associated with the loss of local culture due to globalization. Therefore, this study looks at the efforts of the Galengdowo village government to preserve the culture and local wisdom in the village. This study uses a mixed approach (mixed method). The research instruments used were interviews, observation, and questionnaires to obtain primary and secondary data. With these three instruments, it is hoped that the research team will get a clear picture of the history of the *Bancakan Salak* and why the *Bancakan Salak* tradition was remade by the Galengdowo village government.

Keywords: globalization, identity, *Bancakan Salak*, local, Culture

Introduction

Modernization and local culture often face each other. The modernization process is assumed to move directly, towards westernization which endangers local culture. One prevention option to overcome this potential threat is to develop cultural tourism as a way to improve the local economy and preserve culture. Developing cultural tourism is often seen as a promising way to increase exposure to village potential; thus, it might bring benefits to the local community. Broad cultural dimensions, ranging from material to values, are believed and practiced by the community. The general intersection between tourism and culture is to combine materials and materials into forms of attraction that reflect social values and capture artistic beauty. According to Zeppel and Hall (1992), this is apparently to be the historical heritage from arts and cultural tourism.

Galengdowo, a village located on the slopes of Mount Anjasmoro, Jombang, East Java, has developed a form of cultural attraction that articulates community values in the form of the "*Bancakan*

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Salak" festival held every year since 2016. Finally, the event was held in May 2018, where *salak* is in prime condition to be harvested. What's interesting is how the *Bancakan Salak* is symbolized. About 2 tons of *salak* arranged like a "tumpeng", traditional dishes that are always used for celebrations in Javanese culture (Gardjito 2010). After three years, *Bancakan Salak* began to have a positive impact on the social and economic conditions of the Galengdowo. According to Arnowo (2019), the overall price of *salak* from Galengdowo was stable at around 7000 - 8000 rupiah. This standard was up from before which was at 3000-4000 rupiah. Along with the material benefits, the Galengdowo community also develops mutual assistance.

Steps in *Bancakan Salak* is as follows. The total amount of *salak* piled in the form of *tumpeng*; triangle shape about 15 meters high. The event began with a prayer together, followed by distributing "tumpeng" for free to participants. This is interesting, considering the culture of *bancakan* during the Galengdowo community is no longer a daily practice. Based on the background mentioned earlier, this research will explain the step-by-step process of the *Bancakan Salak* festival. This section is very important for understanding the value articulated in the process for the Galengdowo community. Knowing this, we move to elaborate on the meaning of the process of piracy for the Galengdowo community. Besides, finally, the author discusses how these values are represented as symbols of cultural tourism in the process of *Bancakan Salak*.

Research Method

This research was conducted in May-June 2019 which is specifically located in the village of Galengdowo, Jombang, East Java, but long before that, the researchers conducted direct interaction with the local population on a regular basis. Using the main qualitative methodology, which emphasizes participatory involvement, a method that emphasizes the active participation of researchers in the daily activities of local communities (Cornwall and Jewkes, 1995). The method was chosen to obtain a comprehensive and systematic explanation of the phenomenon, especially understanding how local community practice typical shared values (Chambers, 1992). Besides, participatory research designs make it possible to adapt research methodologies to fit the dynamics of phenomena in the field (Rifkin, 1994). On the other hand, Pieterse (2004) stipulates that culture cannot be determined because many cultures are bicultural, intercultural, multicultural, or transcultural. If cultures are different, they cannot be considered culture. For methodological considerations, the writer chooses to stay with the first, to simplify culture so that it can be used as a tool for understanding.

In terms of data collection, this research relies on collecting primary data through in-depth interviews and secondary data collection through literature studies. The informants for in-depth interviews are representatives of the Galengdowo elders; The Bancak *Salak* Committee and the regional government secretary once; and representatives from local community maintenance. On the other hand, the text used in the study of literature consists of statistical publications by local and district governments, previous research, and books written on related topics. After that is done, qualitative data analysis is carried out to build explanations from all data sources. Textual information will be rechecked with an interview statement to get a comprehensive explanation of the values represented by *Bancakan Salak*.



Figure 1. The interview between researcher and villagers, Soekardi, and Laseni.



Figure 2. The interview between second researcher and villagers, Laseni and Sugiyono.

Result and Discussion

The first phase is the preparation phase. At this stage community members who will be stakeholders in the event such as *salak* farmers, local youth organizations, event organizers, and people whose homes are nearby, sit together to discuss the best way to accommodate each interest. The process is one of local wisdom which is often called consensus agreement (*musyawarah*). Deliberation, by definition, is to communicate ideas to others by maintaining harmony and accommodating each other's interests. Thus, the method requires all participants to put aside personal goals and interests and prioritize communal values, namely to maintain harmony among the community (Stobbe, 2018).

Galengdowo has a tradition of resolving disputes using the consensus method. Singgih *et al.* (2017) after being explained to appoint an irrigation regulator, they regularly hold a consensus agreement

process. Other research conducted by Widiyanti (2017) explains that every year, there is a tiered deliberation to decide which development programs will be prioritized. Every year every hamlet head will gather its inhabitants to absorb every aspiration raised from the grassroots. These aspirations will then be discussed in the Musrembangdes (Musyawarah Perencanaan Pembangunan Desa) which will decide on the village budget allocation. The two explanations summarize how deliberation has become a routine practice in Galengdowo.



Figure 3. The documentation of Bancakan Salak in Galengdowo

Historically, the consensus method has roots in Hatta's thinking. Hatta tried to combine Habermas's thoughts on sovereign public space and the problems of colonization he faced at the time. While Sukarno focused on economic considerations, Hatta came up with village democracy, a concept that resembled cooperation in political and economic terms. The premise is not above common interests. Communal interest must be fought for through community collectivism, not individualism (Muzaqqi 2012).

The value of collectivism is reflected in the preparation stage. To meet the *Salak* target of 2 tons and 16 kilograms, the committee gathers every community member who has a *salak* garden. There, the village head presented his idea of the festival and discussed two scenarios to meet the target. First, there will be funds for everyone who has *salak*. The amount will be following the area of agricultural land *Salak* because everyone has a different garden area. The fees vary from 5 kilos to 1 quintal of *Salak* depending on how many plants they have. The remainder was bought by the local government for 5,000 rupiahs per kilo.

In this process, we have seen collectivism at work. Local governments present their long-term vision to fight for local interests and get full support from the community. Nobody was refused to give their share to the regional government. This can be seen as loyalty and loyalty to a more significant, communal cause, which reflects the value of collectivism in community practice. The spirit of collectivism is reflected in how people come to help the committee set up a place without orders or enforcement by the authorities. Two or three days before that day, the event committee consisting of 30 people will prepare a place - preparations including preparing 2 tons of *salak*-forming *tumpeng* with a height of about 15 meters. Moved by self-awareness, people volunteered to help set up a place and prepare to bark *tumpeng*

because it was their agenda. There is no separation indicated by the community. Those who can help will help as much as possible. Those who could not participate contributed some refreshments and snacks to show their participation in the event. The process took place without an affirmative order from the authority.

One might be able to interpret the spirit of collectivism in the involvement of youth organizations. Organizing large-scale events such as *Bancakan Salak*, youth organizations take an important role by arranging parking spaces. It might look a simple, but it might become complicated if it is not managed properly. *Bancakan Salak* participants are estimated to be around 5000 people in one day. Compared to the size of the site of only one hectare, it is not possible if all vehicles are parked on site. Before that day, the local youth organization communicated potential problems to residents, resulting in the willingness of residents to let their front yards be used as a parking lot. After describing the value of collectivism in the preparation of *Bancakan Salak*, this section moves to describe the social practices of *bancakan* which will later become the philosophy that underlies *Bancakan Salak*. *Bancakan*, as a social and religious practice, has been practiced by the Galengdowo community.

According to Laseni (87 years) and Sukardi (93 years) (2019), the tradition goes back to their parents, Surjani, who first settled in an area known as Pengajaran, one of the Galengdowo hamlets. Surjani was the supervisor of a coffee plantation assigned to Pengajaran around the 1940s. Back then, the land was uninhabited, except for animals and coffee plantations. Many years after Surjani was on duty, he felt lonely. Therefore, he invited his colleague, Tirto, to live with him in Pengajaran. After that, Surjani and Tirto invited other people so that they would be the first people to settle in Pengajaran. Pengajaran would later become a place for *Bancakan Salak*.

The first community to set foot in Pengajaran had a belief in the Javanese tradition as a guide. Everyday life is guided by Javanese philosophy and tradition rather than relying on religious practice. Sukardi further explained that he was mocked as an acrobat circus when performing the prayer movement. Back in that day, religion did not become a daily practice, unlike today. One Javanese tradition that blends with religious practice is *bancakan*; at that time in Pengajaran *bancakan* was a routine exercise. It is this collective memory of tradition that shaped the way people think about daily practices to the present. This claim was confirmed by Sukardi and Laseni, residents of Galengdowo who had inhabited it for a long time. Laseni stated that he was imitating his father, Surjani, in the matter of making a talk. He still does *bancakan* on special events, such as the beginning of the growing season; when the cattle give birth; harvest time or when it comes to their family weton. Above all, Sukardi stressed that at this time, *bancakan* culture no longer adheres to the Galengdowo community. He suspected it had something to do with economic problems. He then went on to state that only the Laseni family still practiced routine *bancakan*.

In addition to special events as mentioned earlier, Laseni regularly conducts *bancakan* on Legi Friday, every month. The step by step method in Galengdowo is currently carried out in the Islamic tradition. The prayers offered are taken from the Koran and other Islamic methods such as our Walisongo tradition. He regularly invites 18 of his neighbors to pray together to Allah SWT. The participants sat on a floor mat in a square around a *tumpeng*. Laseni then explained that the *bancakan* for him and the previous community had a deep and positive meaning. There are two important points of *bancakan*, expressions of gratitude, and alms. *Bancakan* is intended to give thanks to Allah SWT for his blessings. Acknowledgments are carried out in an Islamic way because most of the community is Muslim. However, he further explained that whatever your religion or beliefs, let's sit together and thank God in the same way. According to Sukardi sitting together regardless of social status, religion, or work shows equality among the people. What ties them together is gratitude.

The second point is alms. Laseni explained that he has many grandchildren who are now scattered in many cities to pursue their careers. He has great hopes that each is guarded by God; given a successful life and kept away from danger and misfortune. To express his hopes, he feeds his neighbors through ritual *bancakan*. He believes that if he does good deeds here by giving alms to others, his distant family

will be treated equally by others. This belief is the foundation for preserving the practice of piracy from the 1950s to the present, even though others do not.

Meanwhile, *Tumpeng* is a mountain-shaped dish consisting of rice and accompanied by side dishes. Side dishes consist of seven (*pitu* in Javanese), symbolizing *pitulungan*, which means assistance (Jati 2013). Another source states that it is not always exactly seven o'clock, but must be in the number of side dishes (Irmawati 2010). There are no standards for side dishes but must follow this category: (1) animals that live on land, for example, chicken, eggs, and beef; (2) animals that live in water, for example, milkfish, catfish and anchovies; and (3) vegetables such as swamp cabbage, carrots, cabbage, long beans and spinach (Jati 2013). Historically, the *tumpeng* concept originated from around the 5th century regarding the fact that Hinduism was a significant influence among the Javanese empire. It is believed in the Hindu tradition that God is at the top of a mountain, therefore to honor their beliefs they form the offerings that make up the mountain (Singh and Khan, 1999). The word *tumpeng* consists of two words, *tumungkula* and *memeng* (Mulder, 1985). The word *tumungkula* means prostrate to God, while *memeng* means diligent. To unite, *tumpeng* means praying to God diligently. This idea, as mentioned earlier, is a core belief in Javanese culture, is no exception for the Galengdowo people. *Tumpeng* philosophy also is to provide awareness which states that above humans, there is an almighty God; hence, as an offer of *tumpeng* made beautiful and delicious. On the other hand, *tumpeng* also has a deep meaning about human relations. *Tumpeng* must be prayed for and then eaten by all participants. For those who cannot attend, the host will send food to their place of residence. This symbolizes rukun (social harmony) in the Javanese tradition (Jati 2013). Accordingly, the Javanese believe that a person must do good to everyone so that he will also receive good things from others (Sutarto 2006).

Conclusion

Bancakan *Salak* as a form of cultural tourism held by the Galengdowo community reflects three values that are believed and practiced by the community. That is the spirit of collectivism, gratitude, and alms. All three are found in the daily practice of using a *tumpeng* that has been done by the community since the beginning. The preparatory process shows the spirit of collectivism, where the common interests emerge before the individual. The word social envy means thanks to the creator. Moreover, the shape of the *tumpeng* means the spirit of community charity. Regarding these values, Bancakan *Salak* brings back the collective memory of the Galengdowo community about how the traditional values of bancakan must be practiced to stay safe from danger.

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