

Gunungkidul Community as an Agent of Resistance in the “Rasulan” Tradition towards Mass Cultural Domination

Vivi Ervina Dewi
Universitas Negeri Surabaya
Surabaya, Indonesia
vividewi@unesa.ac.id

Moh. Sarjoko
Universitas Negeri Surabaya
Surabaya, Indonesia
sarjoko@unesa.ac.id

Dhani Kristiandri
Universitas Negeri Surabaya
Surabaya, Indonesia
dhanikristiandri@unesa.ac.id

Abstract—Rasulan tradition is a form of traditional culture that is still maintained and preserved by the people of Gunungkidul towards the domination of mass culture that exists today. The efforts of Gunungkidul community maintain the tradition was carried out through various forms of resistance. The forms of resistance are closed resistance and open resistance. The efforts to resist the Rasulan tradition that carried out by the Gunungkidul community cannot be separated from the existence of the initial function of the tradition. The existence of this initial function of the Rasulan tradition is the ritual necessity of the Gunungkidul people as a form of gratitude after the harvest season that arrives and to avoid all disasters. The existence of the Rasulan tradition that is still maintained today is influenced by the role of community agents. In order to reveal the efforts of the agents of the Gunungkidul community in the resistance of the Rasulan tradition to the domination of mass culture, this idea was examined using structuration theory from Giddens. These agents act and have a very big role in bringing the resistance efforts of the Rasulan tradition to the domination of mass culture. These agents have interesting ideas; therefore, the Rasulan tradition still lasts to this day. Therefore, it can be concluded that structuration theory can be used to analyze the resistance of the Rasulan tradition to the gradual domination of mass culture and the influential public agents in detail.

Keywords—*rasulan tradition; resistance; structuration theory*

I. INTRODUCTION

Indonesia is rich in culture and art. It is a very valuable heritage for Indonesian people. To increase the development of a nation, it starts to preserve the art and culture traditions that ultimately strengthen the identity of a nation. Indonesia is one of the largest archipelagic countries in the world. Therefore, Indonesia is rich in natural resources and cultural arts. Each region in Indonesia has its own culture and arts that are different from each other. Culture and art are different from one region to another which then becomes a

characteristic of each region in Indonesia. As stated by Koentjaraningrat (2000: 203-204), art is one of the universal cultural elements, is the most important element in Indonesian culture. Each element of universal culture is certainly also incarnated in the three forms of culture, namely its form in the form of a cultural system, in the form of a social system, and in the form of physical cultural elements. Another thing also expressed by Umar Kayam (1981: 38-39), art never stands apart from society as one of the most important parts of culture. Art is an expression of creativity from the culture itself.

Culture and traditional arts that have been hereditary in Indonesia generally have elements of belief and interpretation of community traditions. Today, various forms of traditional culture are still maintained and practiced by most Indonesian people. Forms of traditional art that are still developing at this time include traditional music *angklung*, *gamelan*, *inding gumbeng*, and so forth. Meanwhile, the form of traditional culture in Indonesia can be seen from the continuation of traditional rituals in the region such as rice harvesting ceremonies, village cleansing ceremonies, and so on. As stated by Sujarno (2003: 49), in the beginning the growth of traditional art stems from the existence of ritual needs. Art that is raised is usually analogous in a movement, sound, or certain actions in a ritual ceremony. The point is as an expression or symbol to communicate to the Almighty or the glorified. The traditional ritual ceremony is one of the legacies of the ancestors who are still alive and run by the community. However, along with the development of modernization which is very rapid at present, consequently, the existence of traditional cultures will be rare to be implemented in Indonesian regions. Therefore, it is necessary to do an effort to preserve traditional culture through revitalization and

resistance in the implementation of traditional and routine ritual ceremonies in areas throughout Indonesia.

The diversity of traditional ritual ceremonies is often found and developed in all regions in Indonesia. One of the diversities is the Rasulan tradition. The tradition is carried out by most of the people of Gunungkidul from generation to generation until now. The people in Gunungkidul has big efforts to maintain the tradition for generations. It can be seen from the continuance of the Rasulan tradition that is still carried out by the Gunungkidul people today.

The conservation efforts carried out by the Gunungkidul people in maintaining the tradition can be said to be an interesting thing. This is due to the emergence of various products of the cultural industry and the rise of mass cultural products and popular culture towards the development of a modernization era civilization that is extremely fast in the midst of Indonesian society. It is the same case with the daily life of Gunungkidul people. Various attacks on culture industry products began to flock and come and go in the routine life of the people of Gunungkidul. However, most people tend to be able to choose and sort out various things that are included in the daily routine of people's lives. Another thing is the point of view of some Gunungkidul people who are determined to continue to preserve the tradition of Rasulan hereditary during the development of modernization civilization which is extremely extraordinary. Preservation of Rasulan tradition through efforts to preserve the tradition from generation to generation is one of the gratitude expressions that Gunungkidul people show toward abundant harvests as well as a means to avoid disaster and distress. Then, the noble values that can be taken up and implanted in society, especially the future generations, is the continuance of the implementation of the Rasulan tradition. Consequently, Gunungkidul people still maintain this Rasulan tradition.

The Rasulan tradition which is still implemented and maintained today is influenced by various factors. Some of the factors are a large number of agents of the Gunungkidul community who have new ideas, ideas and new concepts with existing rules and resources in the Gunungkidul area which cause resistance to the tradition. Then, social actors and influential agents in Gunungkidul society have a very big role in the effort to resist the tradition. Therefore, this research tries to reveal the efforts made by the Gunungkidul people who act as agents in the resistance of the Rasulan tradition to the rise of mass cultural products that are very dominant in people's lives.

II. METHODS

The method used is descriptive qualitative. Through the use of this qualitative method, an understanding of the complexity of a cultural and community phenomenon is obtained. Qualitative research (Saldana, 2011: 3 & 4) is an approach and method that has a use value to study a phenomenon. The benefits obtained with this qualitative

research depend on the research design, such as; documenting observations of a culture, new insights, understanding of individual and social complexity, to criticism of social order.

Gunungkidul is one area that has a diversity of arts and culture. Even though it has many sources of arts and cultural knowledge, it rarely finds any form of documentation of arts and cultural activities. Therefore, Semanu Subdistrict and Ngawen Subdistrict serve as research locations with objects of study of the Rasulan tradition. Research subjects consisted of local residents including traditional stakeholders and the people of Semanu District and Ngawen District.

In qualitative research, researchers become the main instrument in collecting data through field observations and interacting with the subjects and objects under study. This is as revealed by Mohajan (2018: 17-18) that researchers are the main instruments in collecting data and analyzing data by going into the field. Researchers must interact with research subjects and objects to observe behavior in order to build abstractions, concepts, and theories. Before conducting research in Semanu Subdistrict and Ngawen Subdistrict, the researcher prepared an audio-visual recording tool to document the ceremony procession, conduct interviews, and book to record the results of observations such as the involvement of community members (traders, farmers, tourists, and etc) both at the beginning of the ceremony until the end of the traditional procession.

Data collection techniques in this study were carried out in three ways namely observation, interview, and documentation. The data analysis process uses Miles-Huberman interactive data analysis which has three channels including; data reduction, data presentation and conclusion drawing. Data reduction is the first process that has a pattern for sorting, selecting, and simplifying data. Presentation of data refers to the activity of exposure to data or information deemed to have the potential to draw conclusions. Drawing conclusions (Rohidi, 2011: 234-238) is an activity to formulate data that cones on the validation of the data displayed in the research report, but depends on the estimated time of research and data collection that has been considered to have a level of saturation.

III. RESULTS AND DISCUSSION

One of the traditional ceremonies that is still carried out by the Gunungkidul people to this day is the Rasulan tradition. Rasulan tradition is one form of tradition that is intended as a form of gratitude for the Gunungkidul community overflowing rice harvest. Rasulan or clean hamlet activities are carried out by the community after the rice harvest is over. The implementation time depends on the agreement of the residents of each hamlet, but usually around June or July after Eid al-Fitr. Rasulan usually lasts for several days. The series of activities begins with community service or cleaning the environment around the village. The community works together to repair the road, make or paint the fence of the yard, and clean the tomb. Furthermore, the Rasulan tradition is also enlivened with various series of sports activities and cultural arts performances. Various traditions and cultural arts

attractions at the Rasulan celebration in Gunungkidul succeeded in attracting the attention of tourists both local and abroad. Cultural arts attractions that are presented are *doger*, *jathilan*, and shadow puppets. The peak of the crowd of Rasulan events occurred when the carnival was held. The Kirab is a kind of carnival or procession surrounding the village. At the carnival, the community brought cone and dishes in the form of crops such as bananas, corn, rice, vegetables, and other crops. At the end of the carnival, the residents held a prayer together in the village hall. Residents pray for the peace and safety of all residents. The series of events then continued with the conquest of cone activities that are eagerly awaited by the community and tourists.

Gunungkidul is a district in which most of the area is rural. However, this area also did not escape the emergence of agents of mass culture with the rise of various products of the cultural industry. In other words, the people of Gunungkidul are objects of mass culture. The products of the cultural industry are consumed by many people. It seems that the products of the cultural industry produced by the owners of commercial culture are slowly beginning to penetrate into rural areas. The owners of commercial culture are capitalist companies.

Capitalist companies certainly do not want to waste the opportunity to sell their products only to urban communities, but the target of these products is also aimed at rural communities. That is because the products of the cultural industry produced by capitalist companies are currently only commercially oriented with money and power. The reality that exists in public life which combines the phrase '*Culture Industry*' to show that culture is now fully interlocked with political economy and cultural production by capitalist companies [1]. Capitalist companies work with money-oriented and many target consumers, without thinking of the long-term effects and effects that society will have in the future. In other words, the owners of capitalist companies work according to the law of the profits and authority of their positions.

The products of capitalist companies are distributed and developed by mass culture agents. The role of the media as mass culture agents becomes a publicly accepted consumption. The example of mass culture agents are television, radio, newspapers, magazines, internet, etc. These agents have an important role in acting to disseminate mass culture. In other words, the media has a very strong influence on the permanence of mass culture. Through these mass culture agents, mass culture is packaged so neatly as a form of commodity or product that conveys ideological messages in the entire fabric of people's lives. Therefore, the consumerism of the community towards the mass cultural commodity enters and slowly removes folk culture. The ideological meaning conveyed by mass cultural commodities through mass culture agents is inversely proportional to the meanings of traditional culture. This is due to the nature of the mass culture products presented by the mass culture agents such as pleasure, appearance in mass media, and commodities, in some ways

have relaxed the values and meanings of morality, taboo, spiritual, customs, and mythology [2].

The dominance of mass culture products in the Gunungkidul area can be seen from television shows that are currently very lively presented to the public. The television programs included soap operas running, dangdut competitions, talent competitions, talk show comedies, and product advertisements that aired endlessly. The representation of mass culture art products becomes a blurring of values, namely the boundary between high value and low value. The representation of mass culture art products cannot be separated from profit goals, thus ignoring pragmatic values.

Rasulan tradition is a product or form of folk culture that survives from the domination of mass culture. The Rasulan tradition in its implementation is not oriented to profit value and commercialization. However, the implementation of the Rasulan tradition is non-profit and is a form of public awareness to preserve the cultural heritage. This contrasts with the representation of mass cultural arts products.

The resistance of the Rasulan tradition is demonstrated by the existence and continuity of the tradition carried out by the Gunungkidul people today. The effort to maintain that tradition is one form of resistance of the Gunungkidul community to the dominance of mass cultural products that exist in the routine of people's lives. The efforts to maintain the tradition are carried out by the community for generations once every year. The implementation of these traditions depends on the deliberation of each village in Gunungkidul Regency. Therefore, the implementation of these traditions between villages is different from day to day. The concept of resistance proposed by Scott [3] is through public transcript and hidden transcript. Public transcript includes organic, systemic, and cooperative, selflessness, revolutionary consequences, and the idea of negating the basis of domination. Meanwhile, there is a concept of hidden transcript put forward by Scott [3] which is irregular, not systematic and individual, opportunistic and selfish, has no revolutionary consequences, and is accommodating to the system of domination.

The first concept of open resistance can be seen with the implementation of the Rasulan tradition which continues to be preserved through the organizational system. The implementation of this Rasulan tradition has been organized within the scope of the Gunungkidul community. This can be seen from the division of responsibilities between residents in accordance with the work system that has been agreed in the management and technical implementation of these traditional traditions.

The second concept of open resistance is selflessness. The second concept of open resistance can be seen from the main purpose of the implementation of the tradition of the Rasulan tradition, which is not about profit (commercialization). The implementation of the Rasulan tradition is a form of awareness of the Gunungkidul community towards the balance of nature and humans that must be maintained. The implementation of the Rasulan tradition is based on a call of heart, the sincerity of the community, and not self-interest. Therefore, the

implementation of this traditional tradition prioritizes teamwork, so that community members cannot work alone, but are very dependent on other community members.

The third concept of open resistance is revolutionary consequences. The third concept of open resistance is related to the social mission of the community and changes in the routine of people's lives in a better direction. The social mission contained in the implementation of this tradition is marked by the existence of mutual cooperation, mutual harmony, tolerance, and familiarity between citizens. Therefore, this Rasulan tradition is still carried out by most of the Gunungkidul people. In addition, the implementation of the Rasulan tradition is a means and effort made by the community so that social relations between citizens become better. This is due to the anticipation of Gunungkidul community members for changes in the nature and social changes that occur in the routine of community life from negative influences that have a major impact with the emergence and existence of mass cultural products.

The fourth concept of open resistance is the idea of negating the basis of domination. The fourth concept of open resistance is related to how the local community is able to maintain the tradition in the routine of community life with the function of the community itself. The function of art itself (Soedarsono, 1995: 4) includes personal entertainment, rituals, and aesthetic presentations. The main function of the implementation of folk culture is that the Rasulan tradition itself includes the ritual and religious interests of the community towards the balance between nature and humans which is still maintained until today. The relationship between ritual and religious functions to the idea of negating the basis of domination namely the ritual aspects that exist are a form of idea or effort in negating the basis of domination of mass cultural products. This is due to the dominance of mass cultural products which have a very negative impact on the routine life of the Gunungkidul people. The implementation of the Rasulan tradition itself contained many positive values in its implementation. Positive values that are beneficial to the community are intended to negate the impact of the basis of the dominance of mass cultural products along with the shifting values and norms that occur from the existence of mass culture products.

Meanwhile, there is a concept of closed resistance proposed by Scott (1990: 1-5), which is disorganized and not systematic, individual, opportunistic and selfish, not revolutionary consequences, and accommodating to the system of domination. The first concept of closed resistance is irregular, not systemic, and individual. The first concept of closed resistance can be seen with the dominance of mass culture products published by mass culture agents in the Gunungkidul community. The dominance of products from the mass culture often contains values and attitudes that are very contrary to the norms and values that exist in the daily life of the Gunungkidul people. This can be exemplified by a variety of talk shows on television shows that are presented. Most of the programs do not contain moral and ethical values for the life cycle of the community. This form of closed

resistance can be seen from the negative imaging of mass cultural products, which are mostly in conflict with Javanese culture and customs. This is understood to be very contrary to the implementation of the Rasulan tradition which contains positive values and values that are beneficial to the routine life of the Gunungkidul community as a whole.

The second concept of closed resistance is opportunistic and selfish. The second concept of closed resistance can be seen from the rise of the dominance of mass cultural products consumed by society. Society can be positioned as a passive member of society who cannot oppose the products of mass culture which alternately dominate. However, Gunungkidul people have their own understanding and point of view, that the mass cultural products that come only take profits and will not affect the routine of people's lives. The benefits gained by the Gunungkidul community in the presence of mass cultural products that come are nothing but mere entertainment. Meanwhile, the negative values presented from mass cultural products are only ignored by the Gunungkidul people. In other words, people already have awareness and ways of thinking forward that is the community can choose and sort out the shows or products presented by mass culture agents.

The third concept of closed resistance is no revolutionary consequences. In this third concept of closed resistance can be seen from the chat that is often carried out among members of the Gunungkidul community on public awareness of the negative imagery that exists in mass culture products. This is very contrary to the implementation of the Rasulan tradition itself. The implementation of the Rasulan tradition is an invitation to goodness, nothing but as a form and expression of gratitude to God for the balance of nature that is still maintained today.

The fourth concept of closed resistance is accommodating to the system of domination. The fourth concept of closed resistance can be seen by the adaptation of the Gunungkidul people to the emergence of mass cultural products. In other words, the strongholds of traditional societies that carry out the Rasulan tradition up to now, certainly cannot be separated from the mass culture agents of the dominant class in the daily life cycle. Therefore, the Gunungkidul community itself continues to try to accommodate the emergence of various mass cultural products. However, the Gunungkidul people still choose and sort out the products of mass culture that are thick with negative values contained in them, so that the public does not swallow the impressions presented by the mass culture agent outright. The attitude shown by the Gunungkidul community is an effort to resist the influence and adverse effects of mass cultural products produced by capitalists or market interests.

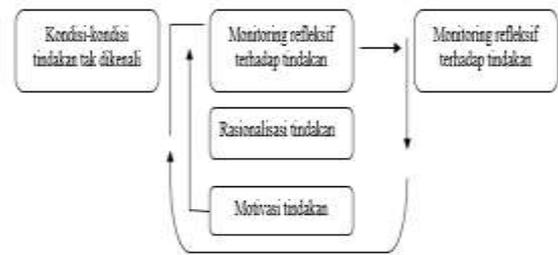
The resistance of Rasulan tradition to the domination of mass culture was influenced by various factors. These factors include the Gunungkidul community agents who participated in efforts to resist the tradition of Rasulan tradition. The activities have been carried out by the Gunungkidul people for generations. The purpose of Rasulan is to give an expression of gratitude for the community after the harvest season arrives to God Almighty and to avoid all calamities and distress.

Many people are involved and have a role in preserving this Rasulan tradition so that social activities are carried out continuously. This tradition is not presented by a single actor or actors in the community, but the tradition is a means of disclosure by Gunungkidul actors or community agents so that at present Gunungkidul. It is widely known through tradition, art, and its tourism. This is consistent with what was stated by structuration theory by Giddens [4] that the basic domain of the study of social sciences is not the experience of each actor or the existence of any form of social totality, but rather the social practices that occur throughout space and time. These social activities are not presented by social actors, but are continuously created by them through the means of self-expression as actors.

A human being is an agent who carries out deliberate actions and from these actions has meaning and reasons for actions carried out by an agent. It is in line with the case in Gunungkidul, that there are many agents who carry out deliberate actions and these actions have meaning so that these agents have a reason for the actions carried out. Social activities in the form of Rasulan tradition activities carried out in Gunungkidul, there are many community agents who have concepts and ideas in the form of preserving these traditions on the grounds that many young people are being a priori and consider as if the Rasulan tradition is a very ancient tradition and only carried out by parents only. Consequently, Gunungkidul community agents take an action to preserve the Rasulan tradition by presenting the tradition every year through various innovations so that the community is always enthusiastic and interested. These activities of the Rasulan tradition continue to this day.

The activities carried out by the Gunungkidul community show that there are efforts to resist the Rasulan tradition. Behind the resistance of this Rasulan tradition, there are influential agents and have a big enough role so that these agents have the power to regulate the ongoing activities of this tradition. These agents also play an important role in influencing the power of others. It means the argument that agents influence the power of others can be exemplified in the activities of this Rasulan tradition. The agents who indirectly defend this tradition against the turmoil of the dominance of mass culture by influencing society through the concept of the idealism of agent thought that the tradition of the Rasulan tradition must remain preserved and implemented. In other words, the rules made by agents through the concept of idealism of thought state that the tradition of Rasulan tradition must continue to be preserved and carried on from generation to generation, so that concepts or ideas that emerge from these agents can convince, influence, and change views or the way people think in the area about the Rasulan tradition. As stated by Giddens [4], this relationship presupposes that being an agent must be able to use (continuously in daily life) a series of causal powers, including influencing the powers exercised by others.

The basis for the formation of agents in society in the form of an agent stratification model revealed by Giddens [4], is as follows:



In the agent stratification model scheme revealed by Giddens [4], it can be explained how the agents in Gunungkidul society are formed and carry out social activities in the form of preserving the Rasulan tradition so that the role of the agents of the Gunungkidul community indirectly seeks to strengthen the ritual tradition. The stages in the agent stratification model revealed by Giddens are first in the form of action motivation. According to Giddens [4], motivation refers to the potential for action, not to the way actions are carried out continuously by the agent concerned. The agents in Gunungkidul community have an action motivation or action potential in the form of ideas or concepts to develop the potential in the area as an effort to preserve the Rasulan tradition by looking at the potential possessed by the ritual tradition. Agents have perspective that the development of this enormous potential tradition will be very beneficial for the people in Gunungkidul.

After the existence of motivation or potential action from the agents, the agents provide an explanation and knowledge to the community of the potential possessed in the development of this Rasulan tradition. The ideas and concepts of these agents can be accepted by the community. It is because the community considers that these agents do have sufficient ability and competence in developing the potential of this Rasulan tradition. It is given the educational background and knowledge possessed by these agents. This is in accordance with the explanation of Giddens [4], regarding the rationalization of actions, in the diversity of circumstances of interaction, is the main basis for others in evaluating the general competence of the actors. The general observation that the reasons expressed by actors for their actions may differ from the rationalization of actions as they are truly involved in the flow of the actors' behaviour.

After the rationalization of the actions carried out by the Gunungkidul community agents, the agents who have concepts and plans for the development of the area, pointed at the other agents to take part in developing regional potential in Gunungkidul. Selected agents such as young people and village leaders who are competent. After the main agents appoint other agents, the activities of the Rasulan tradition continue to be carried out by all these agents through routine implementation once a year in each village during 1-2 weeks after the Eid al-Fitr. The agents continuously monitor the ongoing activities of the ritual tradition. This is consistent with what was expressed by Giddens [4], that reflexive monitoring of actions is a fixed element of daily actions and involves not only individual behavior, but also the behavior of other

individuals. In other words, actors don't just monitor the flow of their activities continuously and expect others to do the same with their own activities; these actors routinely monitor aspects, both social and physical, of the contexts in which they are moving.

After the activities of the Rasulan tradition are carried out continuously, there are many unintended consequences for that action. Inadvertently the activities carried out continuously resulted in the survival of this Rasulan tradition. The resistance of the Rasulan tradition continues through various innovations carried out by agents. This innovation can be seen from the continuation of a series of events of the Rasulan tradition which are not only ritual ceremonies, but also there are parades and other entertainment for the Gunungkidul people. This is consistent with the explanation of Giddens [4], regarding the continuity of daily life as a stream of intentional action. However, actions have unintended consequences. Unintended consequences can systematically provide feedback to become unrecognized consequences of subsequent actions.

From these unintentional consequences give birth to conditions not recognized. According to Giddens [4], the flow of actions continues to produce unintended consequences by the actors, and these unintended consequences also shape the conditions of action by feedback. The resistance of the Rasulan tradition through social activities continuously carried out by the Gunungkidul community gave birth to an unrecognizable condition. Unrecognized conditions such as the Gunungkidul region indirectly became famous regional symbols that still retained the traditions of ancestral heritage and very unique local wisdom. Therefore, many tourists visits and learn about the ritual traditions in Gunungkidul. In addition, the economy of the Gunungkidul community has also gradually begun to be lifted by the large number of tourists visiting the area to see the Rasulan tradition along with a series of entertainment programs so that this tradition still exists today.

Agents involved in the Rasulan tradition in the form of social activities that occur are closely related to structure. The structure is in the form of rules made by agents and resources of the activities of the Rasulan tradition in Gunungkidul. According to Giddens [4], understanding structure refers to rules (and means) and the rules themselves are essentially transformational. Structure is a rule and resources, or a set of relations of transformation, organized as a completeness of the social system [4]. The most important aspects of structure are the rules and resources that are routinely involved in institutions [4]. From Giddens' opinion, it can be seen from the real thing that happened in this Rasulan tradition activity where the agents make the rules in the implementation of these traditional activities. These rules change from time to time to adjust the conditions and characteristics of people in Gunungkidul. These rules can be in the form of rules on the use of clothing during the implementation of the Rasulan tradition, the rules of the implementation of a series of ceremonies and entertainment events for the community, as well as the rules of property used by the public to perform a

carnival parade. The rules are made by agents who are not seen as a restraint but the rules are curb. As expressed by Giddens [4], that the structure should not be equated with restraints but it is curb and allow.

In addition, its rules that are understood in social activities, the structure is also related to the resources available in the activities of the Rasulan tradition. In practice, these resources can be in the form of value, meaning, and power. The number of resources in the form of values, meanings, and power that exists in the practice of these Rasulan tradition activities. The philosophical values contained in the Rasulan tradition are religious values, symbolic values, social values, aesthetic values, educational values, cultural values, and character values. The religious value contained in the tradition can be seen from the sacredness of this traditional ritual as a form of gratitude for the abundant rice harvest along with the balance of nature that is still maintained up to this point. So that it has many benefits for the life of the people of Gunungkidul as a whole. The symbolic value in implementing the Rasulan tradition lies in the meaning of this tradition which is a symbol of community life that is still thick with traditional culture. The social value embodied in the implementation of this Rasulan tradition is a form of family, togetherness, and solidarity between the communities where the community jointly works together in the implementation of this tradition so that it can be well implemented. The aesthetic value lies in the implementation of this Rasulan tradition which is so impressive. It is because consists of several series of events namely ritual ceremonies, art shows, and parades or carnivals. The relevance of the values contained in Rasulan tradition towards Indonesian people daily life, especially the Gunungkidul people, is a reflection that derived from values of local wisdom. Values in local wisdom that come from the noble values of Pancasila are one of the solutions in answering the community's need for a foothold in principles, especially in terms of culture. Meanwhile, the meaning contained in the continuation of the activities of this Rasulan tradition is as a form of community gratitude for the abundant rice harvest. Rasulan tradition which is carried out routinely every year is also a form of effort to preserve tradition carried on from generation to generation. It is also a form of educational facilities for the community. Power is also a part of resources. Power over one agent to another is an attempt to regulate the practice of the Rasulan tradition within the scope of the Gunungkidul community.

Giddens [4] believes that changes can occur if the agent can know which dimensions of the structure can be changed in the form of significance, dominance, and legitimacy. It can be said that the structure in the Rasulan tradition can be changed by agents in the structural dimension in the form of significance, dominance, and legitimacy. Significance is understood as a signification structure or something that involves symbolic, meaning, mention, and discourse. Domination is understood as a structure of control or something that includes control of people (politics) and goods (economy). Legitimacy is understood as a justification

structure or something related to normative rules revealed in the legal system.

The structure is in the form of rules and resources which are the means or completeness of a social system that is carried out by the Gunungkidul community in the activities of the Rasulan tradition. The relationship that is created continuously between social actors, agents, or the Gunungkidul community is a form of social practices that has been regulated and carried out routinely. As expressed by Giddens [4], the system is relations that are reproduced between actors or collectivity, organized as regular social practices.

The conditions created in the resistance of the Rasulan tradition are caused by changes in the structure and social systems that exist in the social activities of the Gunungkidul community. In the changing of the structure and social system in the activities of Rasulan tradition, agents have a very big role and influence in the implementation of the Rasulan tradition activity. As expressed by Giddens [4], that the main proposition of structuration theory is the rules and resources involved in the production and reproduction of social actions as well as the means of reproducing systems (structural duality). Structuration is the conditions that govern the repetition or transformation of structures, and therefore the reproduction of social systems themselves [4].

Community agents and structures in the form of rules and resources have interrelated relationships. The rules and resources in the social system that are carried out by the Gunungkidul community are the means and results of the continuous activities of the Rasulan tradition. The rules and resources of the social system implemented by the Gunungkidul people, community agents must have the ability to evaluate the activities of the Rasulan tradition. This is consistent with Giddens' view [4] that the composition of agents and structures is not two separate sets of phenomena or a dualism, but represents a duality. According to the notion of structural duality, the structural completeness of social systems is a means as well as the result of routinely organized practices. Structural duality is the main basis for repetition in social reproduction throughout time-space. This prerequisites the introspection and introspective abilities of agents within, and as shapers of, the duree of daily social activities [4].

IV. CONCLUSION

Rasulan tradition is a product or form of folk culture that survives from the domination of mass culture. The form of resistance carried out by the Gunungkidul community is in the form of open resistance and closed resistance. The resistance efforts carried out by the Gunungkidul community cannot be

separated from the planning of social agents and actors in people's lives. The agents who played a role in the resistance of the Rasulan tradition had a profound influence on the social structures and systems that existed in the continuation of the traditional activities in Gunungkidul. The resistance of the Rasulan tradition is due to changes in social systems and structural changes in the form of rules and resources carried out by agents of the Gunungkidul community. Structure in the form of rules and resources which are the means or completeness of a social system that is run by the community in the activities of the Rasulan tradition. The relationship that is created continuously between social actors, agents, or the Gunungkidul community is a form of social practices that has been regulated and carried out routinely. Community agents and structures in the form of rules and resources have interrelated relationships. The rules and resources of the social system run by the Gunungkidul people. Those are the means and results of the continuation of the activities of the Rasulan tradition which are carried out continuously or routinely.

In the end, to find out more about the efforts of resistance of the Gunungkidul community to the Rasulan tradition in this structuration perspective requires quite extensive study. The author realizes that there are still many things that cannot be explained in detail about the resistance of the Rasulan tradition in this structuration perspective, therefore further research is needed. Hopefully this article can be useful for society as a whole.

REFERENCES

- [1] T. W. Adorno, & M. Horkheimer, *The culture industry: Enlightenment as mass deception. Stardom and Celebrity: A Reader*, 34–43. <https://doi.org/10.4135/9781446269534.n4>, 2007.
- [2] R. Sunarto, *Statistika Untuk Penelitian*, Bandung: Alfabeta, 2014.
- [3] J. Scott, *A Matter of Record. Documentary Sources in Social Research*, Cambridge: Polity Press, 1990.
- [4] Giddens, Anthony, *The constitution of society*. Berkeley, CA, and Los Angeles: University of California Press, 1984.
- [5] Kayam, Umar. 1981. *Seni Tradisi Masyarakat*. Jakarta: Sinar Harapan.
- [6] Soedarsono. (1995). "Pendidikan Seni dalam Kaitannya dengan Kepariwisata". Makalah. Seminar HUT Jurusan Pendidikan Sendratasik ke-10. FPBS IKIP Yogyakarta. Yogyakarta, 12 Februari 1996.
- [7] Sujarno, dkk. (2003). *Seni Pertunjukkan Tradisional*. Daerah Istimewa Yogyakarta: Kementerian Kebudayaan dan Pariwisata.
- [8] Saldana, Johnny. (2011). *Fundamentals of qualitative research*. New York: Oxford. University Press.
- [9] Mohajan, Haradhan. (2018). *Qualitative Research Methodology in Social Sciences and Related Subjects*. *Journal of Economic Development, Environment and People*. Vol. 7, No. 1.
- [10] Tjetjep Rohendi Rohidi. (2011). *Metodologi penelitian seni*. Semarang: Cipta Prima Nusantara.