

The Model of Harmonization of Multiculturalism Society at Magelang Regency

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Abstract— This research is best described as an attempt to show how the multicultural differences can contribute to the model of harmonization among diversity. The model is needed as an effort to build and maintain social harmony of all regions in Indonesia that consist of plurality (multi-ethnicity and multi-religion). Based on the problem, this study is carried out in Magelang regency as a sample of region in Indonesia which has multicultural differences but the people live in harmony. The method of this study is descriptive analytic. Data collection techniques are taken by collecting basic data that are directly related to the object of this research, namely interviews and questionnaires. These collecting data techniques are supported by observation and literature studies related to this research problem. The results of this research are social conditions, local wisdom, cultural conditions, and geographical conditions are factors of the emergence of multiculturalism, but by the awareness and attitude of each party to accept differences, the people are able to develop it as a synergistic power and dynamic potential in people's lives for the future.

Keywords: *model, harmonization, multiculturalism, society*

I. INTRODUCTION

Indonesia has such a big problem, which potentially gives a result of horizontal clashes in society threatening the unity and integrity of the country. Nowadays, in several regions of Indonesia, there are many acts of violence against the community involving various elements and groups, both ethnicity and religion, under the name of SARA (ethnicity, religion, race, and inter-group differences).

Based on that problem, it is necessary to look for a model as an effort to build and maintain the social harmony that has existed all this time, and to look for new alternatives that based on actual social reality in society. This study is based on an assumption, that a pluralistic society structure in Indonesia basically cannot be interpreted as a threat. On the contrary, it becomes a great potential for the formation of a democratic society, characterized by the development of civil society (Heru Nugroho in Ilahi and Rabain, [1]).

One example of Indonesian region is Magelang Regency, which has multicultural differences but the people live in peacefulness. In global cultural developments, the people of Magelang Regency still maintain folk arts that are mass dance as a means of community unity. Based on data from the Cultural and Educational Department of Magelang Regency in 2018, there are 50 types of arts with 2,464 arts groups, of which 75 studios including theater arts, art studios, music arts, painting arts, dance, and carving. Some of the fast-growing traditional arts are *Jathilan* art, *Kubrosiswo* art, *Kuda Lumping* art, Islamic tambourine art, *Janeng* art, and *Topeng Ireng/Dayakan* art that are exist among multicultural society. With traditional arts in a multicultural society, Magelang Regency may be possibly used as an example of successfulness of pluralistic society. Based on the background above, the purpose of this study is to identify and analyze the factors of multiculturalism society in order to build a model of harmonization among communities in Magelang Regency.

The method of this study is descriptive analytic [2] [3]. Data collection techniques are taken by collecting basic data that are directly related to the object of this

research; namely social conditions, local wisdom, cultural condition, geographical conditions, and other related data.

Data collections use several data collection tools, namely observation, interviews and questionnaires. In-depth interview and questionnaire are conducted on selected informants of art performers working in service sector in 9 districts, and those working in trading sector in 7 districts in Magelang Regency that are related to their contribution to the development of art, their social interaction among other performers with social and cultural differences, and their social economics condition. Besides, data are also obtained from both the statistical office data and the government officer, those are Cultural and Educational Department of Magelang Regency officers. These collecting data techniques are supported by observation and literature studies related to this research problem.

II. UNDERLYING THEORY

Multiculturalism is the recognition that several different cultures can exist in the same environment and benefit one another. Mahfud [4] states that multiculturalism respects and seeks to protect cultural diversity. Indonesia as a country that has ethnic, cultural, religious and communal diversity, understand that multiculturalism becomes a very important problem in the administration of government. Multicultural discussion is a matter that provides benefits and becomes a strategy to build solidity which can later contribute to the progress of the economy.

Pierre L. van den Berghe in Banton [5] describes the characteristics of a multicultural society, namely:

1. Having the segmentation in the form of groups that often have different sub- cultures from each other
2. Having a social structure divided into institution that are non-complementary
3. Lacking of developing consensus among its members towards basic values
4. Relatively often having experience conflicts between groups
5. Relatively social integration grows on coercion and interdependence in the economic field
6. There is political domination by a group over other groups

The community is a group of people who have lived long enough and work together so that they are able to

organize themselves and think of themselves as a social entity within certain boundaries. Indonesian is a society that has a very complex level of diversity, those are ethnic, cultural, religious and communal diversity. Because of that, Indonesia should consider that multiculturalism becomes a very important problem in government system especially in accommodating the interests and political voices of minorities in the public sphere. The major characteristics of diversity in Indonesian society are the importance of ethnicity manifested in the tribal communities and the use of ethnicity as person's identity.

Culture is a unity of behaviors, habits, and attitudes that differs people from others. In business, culture has a limit that people determines the regulation that govern how the company is running in the community. The different contexts in each culture are also influenced by several dimensions in culture, firstly, formal and informal. This dimension concerns the tendency of formal and informal communication styles. The second dimensions are firmness and interpersonal harmony. This dimension concerns to the emotional state of the communicant in dealing with events in communication. The third dimension is the status relationship. This dimension relates to the strata in the social class as the regulation in interacting with others. This dimension will be seen in business cooperation that is motivated by the diversity of Indonesian cultures. The dimensions of diversity also serve as work dynamics and even become ethical boundaries in interpersonal business, in both national and international organizations. Thus, multiculturalism is a discussion that provides benefits and becomes a strategy to build solidity which can later contribute to the progress of the economy.

III. DISCUSSION

A. *Multiculturalism of Magelang Society Based on Social Condition*

The social conditions are the differences in sex, age, religion, education, occupation, and income. Based on data from the Central Bureau of Statistics of Magelang Regency in 2018, the percentage of men is 50.17%, while women are 49.83%. In terms of age, 7.6% are kindergarten students, while for elementary students, junior high school students, and high school/vocational students are 8% each, adult age is around 48.75% and 19.46% is elderly. The percentage of religion in Magelang regency is dominated by Islam as much as 97%, while the rest are Christians, Catholics, Hindus, Buddhists, and other religions. In occupation, the people of Magelang Regency who work in

the agricultural sector are at 34.52% and the non-agricultural sector, including industry, trading and accommodation, services and others are at 65.48%. In education, 24.38% of the people do not graduate from elementary school/MI, 35% graduates from elementary school/MI, 21.5% graduates from junior high school/MTs, 15.06% graduates from high school/vocational school/MA, while 4.05% graduates from university. In the field of income, 84% of the people of Magelang Regency earn less than 2,000,000, 13% earn 2,000,000- 4,999,999, while the remaining 2.52% earn above 5,000,000.

B. The Art Performances in Magelang Regency

Based on the interview with Mr. Mantep as the head of Cultural Department of Cultural and Education Department of Magelang Regency and Mr. Didik as the officer of Cultural Department of Cultural and Education Department of Magelang Regency, there are 50 types of arts with a total of 2,464 art groups and 75 studios and art groups, consisting of theater arts, art studios, music arts, painting arts, dance and carving. Some types of traditional arts are rapidly developing including *Jathilan* art, *Kubrosiswo* art, *Kuda Lumping* art, Islamic tambourine art, *Janeng* art, *Topeng Ireng* art, *Dayakan* art, *Campur* art, *Gatholoco* art, *Lengger* art, *Soreng* art, leather shadow puppet art (traditional art by performing puppet made by leather such as cow or bull) and live action traditional drama art (traditional art by performing human that has character for each and play a certain story of drama). Those groups perform together in various activities carried out by the government such as the celebration of Indonesian Independence Day on August the 17th, the anniversary of the city/regency, the anniversary program of the city/district offices, festivals, school activities, and many more events.

C. The Local Wisdom in Magelang Regency

The local wisdoms that develop in the society are the traditions of *nyadran*, *saparan*, *suranan*, *rewang*, and *sambatan*. The *Nyadran* tradition is a tradition of visiting ancestral tombs which are carried out before the fasting month of *Ramadhan* (the Moslem calendar). Whereas *Saparan* is a tradition carried out on the *Sapar* month (the Javanese calendar). The tradition of *Saparan* is still carried out by the people of *Sawangan* Sub-district, *Pakis* District, *Ngablak* District and *Dukun*

District. *Suranan* is a tradition to give a traditional food, such as *apem* (snack made from flour, palm sugar, and coconut milk) to the neighbor before fasting moon in *Ramadhan*. The *rewang* tradition is a tradition of mutual cooperation among village communities by providing food and all equipment for wedding party. *Sambatan* is a tradition of mutual cooperation among society, usually in building or repairing houses. The tradition of *rewang* and *sambatan* is done by residents sincerely without expecting a reward from the host. Based on the finding above, this study will formulate a model of harmonization of multicultural society that is influenced by several factors as shown in the following figure: Figure 1. Model of Harmonization of Multicultural Society.



Figure 1: Model of Harmonization of Multicultural Society.

The mapping of multiculturalism in Regency is influenced by four factors, namely conditions, local wisdom, culture condition, geographical conditions. Multiculturalism does mean that we have to live in friction and division society, but instead there isa harmony in social

D. Factorshat Influence the Harmonization of Multicultural Society

i. Social Condition and Local Wisdom

The pattern of multiculturalism in Magelang society based on social condition consists of the differences in sex, age, religion, education, occupation,

and income. The multicultural diversity does not mean making horizontal collisions of the Magelang regency community, but instead creates harmonization among the people. This can be seen in the local wisdom that develops in the society; those are the traditions of *nyadran*, *saparan*, *suranan*, *rewang*, and *sambatan*. The *nyadran* tradition is a tradition of visiting ancestral tombs which are carried out before the month of *Ramadhan*. For some areas in Magelang regency, if the *Nyadran* tradition is carried out, students choose not to attend school because usually every family must provide a full meal to be taken to a prayer ceremony. When *nyadran* takes place, there is also a tradition of food delivery to relatives outside village. In welcoming the *nyadran* tradition, art performance will be displayed in the local village.

Whereas *Saparan* is a tradition carried out on the *Sapar* month (the Javanese calendar). The tradition of *Saparan* is still carried out by the people around the slopes of Merapi and Merbabu Mountain; those are who live in *Sawangan* Sub-district, *Pakis* District, *Ngablak* District and *Dukun* District. *Saparan* tradition that has been carried out since the ancestors is a parade of *tumpeng* (spicy yellow rice shaped in cone) and *ingkung* (steam chicken), brought by women on their head by way of driving around the village on foot. Beside *tumpeng* and *ingkung*, there are also vegetables as the harvest of the residents which are shaped like a mountain and also brought by them on their head. Behind them is a line of people that wears Javanese clothes. After being paraded, *tumpeng* and *ingkung* are put on the junction of the village road to be prayed for, and after that *tumpeng* and *ingkung* are eaten together. For mountains of vegetables, residents especially children grab it. They think that if they can get it, they will get blessings in their life. *Saparan* tradition is a gratitude expression of the residents due to the abundant harvest of vegetables. This tradition in the Magelang Regency is still ongoing, especially in the slopes of Merapi and Merbabu Mountain.

Suranan is a tradition to give a traditional food, such as *apem* (snack made from flour, palm sugar, and coconut milk) to the neighbor before fasting moon in *Ramadhan*. The *rewang* tradition is a tradition of mutual cooperation among village communities by providing food and all equipment for wedding party. *Sambatan* is a tradition of mutual cooperation among citizens, usually in building or repairing houses. The tradition of *rewang* and *sambatan* is done by citizens sincerely

without expecting a reward from the host.

Those local wisdom acts are supported by the research of Middy Boty [6]. Mutual cooperation, resident invitations, and helping one to each other are factors of social interaction that raise an understanding and awareness of people. They understand that they have lived there for a very long time. So that there is no distance between them or in other words they live as brothers/sisters. The second factor is awareness. Each member of the community has differences, so it raises the awareness that they must adapt well to their social environment.

ii. Cultural Conditions

Cultural factors include the preservation of culture, community culture, and organizational culture.

ii.a Cultural Preservation

Based on the data from the Cultural and Educational Department and interviews with the Head of Cultural Department, in Cultural and Educational Department Office of Magelang Regency, it shows that in Magelang district there are 50 types of arts with 2,464 art groups and 75 studios and art groups, which consisting of theater arts, art studios, music arts, painting arts, dance, and carving. Some types of traditional arts are rapidly developing, such as *Jathilan* art, *Kubrosiswo* art, *Kuda Lumping* art, Islamic tambourine art, *Janeng* art, *Topeng Ireng* art, *Dayakan* art, *Campur* art, *Gatholoco* art, *Lengger* art, *Soreng* art, leather shadow puppet art, and live action traditional drama art. Multicultural elements can be seen from the participation of *Jathilan*, *Dayakan* and *Soreng* dance artists from various ages, ranging from children, adolescents, to adults. Besides, a dance movement requires harmonization in its performance.

According to Aditya Farhan [7], the emergence of various art performances are affected by the tourism destination that close to the people live, that is Borobudur temple. With the existence of community empowerment in the economic and socio-cultural sectors in rural tourism, it has an economic impact on increasing the income of the surrounding community and the opening of employment opportunities in tourism.

ii.b. Community Culture

Community culture is a habit that is carried out by the community every week, every

month, and every year. The weekly meeting is held by the residents for the routine practice of each art group and the meeting will be held more intensively before performing in a particular event. In addition to the routine practice of the art groups, there is preservation of other cultures such as *karawitan/klonengan* (similar with the performance of Javanese art orchestra with traditional musical instruments, such as *gamelan*) which is held weekly. The monthly routine meeting is the meeting of *Rukun Tetangga/RT* (Neighborhood Unit, the organization of the lowest administrative division of Indonesia), the meeting of *Rukun Warga/RW* (the upper organization of RT), and the meeting among community under the same village/sub-district/district.

In addition, there are meetings that are carried out incidentally, such as *kenduren* (salvation attended by neighbors with a prayer ceremony led by religious leaders or traditional leaders. In this event a spicy cone yellow rice is served which is completed with side dishes, then it is shared with those neighbors), *slametan* (similar with *kenduren*, which is a prayer ceremony attended by neighbors with the purpose of asking for salvation from the God), and *yasinan* (the tradition of reading *Yasin* letters, one of letters in Al Qur'an, addressed to deceased ancestors). Usually the meeting is held by Muslim citizens by inviting guests both relatives, friends and neighbors. Although it is Islamic culture, but the invited guests are not only Muslims, but also non-Muslim, or in other words the invited guests do not consider what belief they have.

For the annual meeting, there is a tradition in several areas of Magelang regency, namely *Ujung-ujungan* tradition. It is a tradition by visiting relatives and neighbors at *Ied-al Fitr*. Although this is a Muslim celebration day, residents of other religions participate by visiting each other and also providing Indonesian Moslem traditional feast for guests. Harmonization appears in the tradition of visiting each other regardless of religion which shows mutual tolerance in differences. This mutual tolerance is a kind of cooperative association [10].

ii.c Organizational Culture

Organizational culture includes participation in an organization, the various arts groups, the role of leaders, and government policies. The participation of art performers in an art group requires members to intensively interact among art group members from various social

backgrounds, being discipline in practicing, especially before performing at a particular event, and being responsible for the role charged for each performer. Responsible for the role given is reflected in the seriousness of the performer in carrying out the play in certain story. *Soreng* arts that develop in the areas of *Sawangan, Pakis, Ngablak, Grabag, and Windusari* show the history of the founding of the *Pajang* kingdom. There are various roles that must be played such as the role of Sultan Hadiwijoyo, Aryo Penangsang, Joko Tingkir, Aryo Penangsang's assistance, Aryo Penangsang's soldier and his troops. Beside the roles that must be played well, this art also requires properties such as costumes, music, property supporting performances such as horses, swords, whips, and so on. All people involved in the arts must have responsibility in carrying out the role in order to present fantastic performance.

The impacts of this organizational culture are the various art groups in Magelang regency with various art styles. There are 50 types of arts with a total of 2,464 art groups and 75 studios and art groups, those are theater arts, art studios, music arts, painting arts, dance and carving. Some types of traditional arts are rapidly developing, such as *Jathilan* art, *Kobrosiswo* art, *Kuda Lumpung* art, Islamic tambourine art, *Janeng* art, *Topeng Ireng* art, *Dayakan* art, *Campur* art, *Gatholoco* art, *Lengger* art, *Soreng* art, leather shadow puppet art and live action traditional drama art.

The role of the leader with his policies also contributes to form harmonization in multicultural society. Tri Karyanti's study [8] shows that through good leadership, social integration through art groups that involve many people becomes a means of integration among residents because in carrying out *Jathilan* and *Kobrosiswo* art performance, it needs cooperation between one another, so that harmony and unity among them are established. An example of leadership role is the Principal of *Bandungrejo* Elementary School who familiarizes his students from grade 1 elementary school to practice arts once a week. Whereas the in *Ngablak* area, starting from the level of kindergarten, elementary school, junior high school, to senior high school/vocational school, the principals require local arts to be included in extra-curriculum.

Moreover, the role of Mr. Mantep, the Head of Cultural Department of Cultural and

Educational Department of Magelang Regency, is necessary. Based on the interview, under his leadership, the frequency of artistic performances is increasing, so it also affects the increasing number of people who participate both as art performers and as art audience. In addition, there is a policy that every Saturday and Sunday in Borobudur temple area, which is in *Lumbini* Park, each art group must take turn to perform. Moreover, to commemorate Indonesian Independence Day, every August the 17th or a few days after, a carnival is held in Magelang Regency. The number of art performers is related with the number of independence year. If commemorating the 74th Indonesian Independence Day, 74 art groups will perform. Whereas in leather shadow puppet art, it requires art groups to take turn performing at 21 spots within the Magelang Regency. This art is also a medium to deliver information about government policies to the public. For example the information about the government visions, the official population and civil registration programs, health service programs, paying vehicle taxes procedures, traffic rules and so on which is being part of the stories in the leather shadow puppet art.

Based on Ariani's research [9], the effort to strengthen the social life harmony, both government and people should cooperate together. Government works by using its power and authority in making some policies, meanwhile people play their role by involving, supporting, and applying the government policy.

iii. Geographical

Geographical condition is a factor that influences the harmonization of multicultural society in Magelang Regency. The first factor is the ease of information provided to all art groups because of adequate infrastructure. The government policies that require art groups to perform in tourism attractions such as on Borobudur temple, to perform in the anniversary of Indonesian Independence Day, to perform in the anniversary of Magelang Regency, and other big events will not be carried out without adequate information. In this case the information is well conveyed because the geographical conditions of Magelang Regency are very possible to install Micro Tik Router in the area, so it enables the community of Magelang district to access the internet fast and easily.

The second is the distance of tourism destination. Magelang Regency has a global tourism

attraction, namely Borobudur temple. This condition has an impact on the development of culture, such as the dance arts, leather shadow puppet arts, and live action traditional drama art. The art groups take turn in performing in *Lumbini* park, within Borobudur temple area every Saturday and Sunday. But during the *Eid al-Fitr*, they will perform for 7 days starting from the 1st of Syawal moon based on Moslem calendar.

Another factor is the availability of infrastructure. The government builds a stage for practicing venues for all art groups, in order they have a representative place to practice. In addition, access to good road infrastructure also makes it easier for people to travel and carry out artistic activities. For instance Ketep Pass natural tourism attraction in Sawangan, Magelang Regency that has a road access of Solo-Selo-Borobudur route with the view of volcano along the road, especially Merapi Mountain.

The last factor is the mapping of art styles based on geographical condition. With this condition, various types of art have emerged well. In *Muntilan*, *Mungkid*, *Mertoyudan*, *Secang*, and *Tempuran* areas the arts are less developed, but advanced in the field of trading. Residents in those areas prioritize the economy rather than cultural preservation because geographically they are close to urban areas. On the other hand, people who live with agricultural livelihoods still have the opportunity to carry out activities such as practicing arts at night. In *Purahan*, *Cawang Sari*, *Ngadiwinatan*, *Kedungombo*, and *Bongsari* areas, with geographical conditions close to Borobudur temple, the arts develop rapidly. From the dance movement, the same dance of different place may have different movement based on geographical conditions. In *Merbabu*, *Merapi*, *Grasan*, and *Menoreh* areas, the dance movements are more classical and elegant. In *Ngablak* area with cold environment, the movement of the dance is more energetic because of the closeness to mountainous regions. While in the area of *Muntilan*, *Jethis*, and *Candimulyo*, the movement is slower because of heater condition. In *Salam* area, because the place is close to Jogjakarta, the dance movement is influenced by the classical Jogjakarta style.

IV. CONCLUSIONS

The fact that Indonesia is a diverse country is reflected in the diversity of religions, ethnicities, cultures and customs. However, multiculturalism does not result in horizontal conflicts in life, but instead shows harmony in society as happened in

Magelang Regency. Social conditions, local wisdom, cultural conditions, and geographical conditions are factors in the emergence of multiculturalism.

Multiculturalism can be seen from the preservation of the tradition of local wisdom, the culture of the community by establishing friendships in routine meetings, and cultural preservation of local art performance involving all elements that have social diversity in terms of sex, age, religion, education, occupation, and income. In addition, the role of leaders in taking policies that are supported by the role of government can unite the multiculturalism society.

Another important factor is geographical conditions such as the closeness to tourist attractions, the availability of access and infrastructure, and the diversity of art styles. Those various diversities actually create harmonization in society, including performing together in various celebrations, maintaining the values of local wisdom, such as mutual cooperation, sincerely helping, togetherness, mutual harmony, tolerance, and affection of local culture in a multiculturalism society.

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