



***Keboan*: Emik, Syncretism, and Negotiation**

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Abstract. The traditional *Keboan* ritual is accelerating and articulating the culture of the Using community in Aliyan village, Banyuwangi, East Java. Cultural axioms manifest the articulation of ancestral traditions that are thick with values. This article will explore the conception and the treasures of local knowledge from the *Keboan* ritual in Aliyan village from the landscape of identity and the realm of actualization. Describing and compiling the *Keboan* Aliyan tradition from the socio-cultural, historical, religious, and political perspectives represent the social transformation scheme in fulfilling the *Keboan* ritual. A series of research procedures, such as observations and interviews, were conducted with resource persons ranging from the community and traditional activists to village youths to uncover the concepts of the *Keboan* ritual from various perspectives. Collecting this information becomes empirical knowledge about discourse in the socio-cultural transformation of the *Keboan* ritual, which produces axioms in framing cultural structures that have undergone cultural fixation. Transformation and socio-cultural fixation are significant articulations in understanding the *Keboan* ritual as the customary tradition of the Aliyan community, which has a particular nomenclature, undergoes a process of reification, intersects with post-traditional discourse, and opens up dialectics in its various transformation possibilities.

Keywords: Tradition ritual, post-traditionalism, Transfromation, *Keboan* Aliyan.

1 Introduction

The dissemination of meaning in the *Keboan* ritual always makes sense according to the dynamics and changing times. For now, all Aliyan residents are familiar with the modern cultural system, marked by some acceptance of the attributes of modernity that are part of their lives. This condition also indicates that the community's cultural beliefs regarding sacred values in preserving time-honored traditions will place every discourse in the realm of dialogue between the purification of traditional standards and the modernity surrounding them.

Pakem or old buildings that have sacred values and are full of historical values become a space for discussing the existence of two poles, namely the issue of local traditions that hold fast to cultural standards with improvisations close to modern values. The fundamental thing about improv is a discourse on the view of, structurally, the primary building in understanding culture.

In commonality, customary traditions are often associated with the structure of public awareness formed by cultural networks, which are not bound by space and time. At the same time, the dissemination of cultural meanings is always dialectical in constructing a contextual framework. The village becomes a cultural arena that overshadows and establishes a unified view horizontally so that the axioms of time-honored traditions that become cultural representations are entities in the form of social interaction.

This transformation becomes problematic when the axioms of tradition are fixed in various ways. Cultural roots lead to shared views and shape perceptions about the existence of similar forms in a culture [2]. Although a cultural tradition is an articulation of a standard view, this perception is then questioned about the rationale of the artistic practice in a discursive realm. Here it seems that the construction of society is a unified structure that has similarities to conventional understanding and has a relationship with rights and authorities in expressing cultural and customary traditions.

The structure of culture as an emic of knowledge and the epistemic basis used to define culture have many variants. One of the manifestations of culture is to practice and preserve culture. Local traditions are local knowledge carried out by a group of people regarding systems, values, and norms that become paradigms in social interaction.

In the *Keboan* ritual of Aliyan village, the cultural dynamics between individuals shaping the perception of meaning in the culture and ancestral customs and consensus are understood as the consequence of the similarity of articulation in a group. However, to translate this standard view, there needs to be a perception that the symbolic interactions do not only discuss the agreement. The Aliyan people are beginning to show that other relationships exist between adat, religion, and politics in their local traditions. Therefore, this article will review the concept of the *Keboan* grip and its transformation through a post-traditionalist approach.

The *Keboan* ritual in Aliyan is a cultural practice that is based on local systems and values; as a reflection of the surrounding community regarding the locality value of traditional rules. Many studies discuss cultural products and time-honored traditions related to those that discuss in detail and comprehensively the existence of culture from the perspective of cultural anthropology. The meaning of culture as an episteme of knowledge [3], was born from the creative process of human reason [4] [5]. The cultural product of the Using community reflects the realization of combining various elements and elements of culture. The existence of the *Keboan* ritual tradition is rooted in the historical journey of the Aliyan people in understanding cultural patterns by trying to explain that the concept of culture is a usual pattern of manifestation.

The general view of the *Keboan* ritual often leads to cultural representations of the Aliyan village community who work as farmers with agrarian representations [6], as well as traditional processions to perform these rituals as a space for negotiation between elements [7]. This negotiation space becomes the arena of the community's habitus that juxtaposes and brings together elements; religious, social, and political. In

this case, the linkage between traditional ritual and some elements forms a pattern of customary traditions from a syncretic and acculturative perspective [8].

Several studies on the *Keboan* ritual, both in the villages of Aliyan and Alasmalang, linked it to the acculturation motif [9][10], as well as assessing this tradition in the functionalist paradigm and as an ecological representation [11][12][13][14]. Some of these studies explain that the structure of local culture is a building with an open view to be translated into various functions. Therefore, local traditions and culture structure attempt to understand the cultural symbols that link tradition with various other elements.

Reviews, studies, and research on the transformation of grassroots and post-traditionalists are the main objectives of this article. The impact of acculturation and syncretization by various elements, and the insistence on modernization, become a perspective in formulating the conception and view in the *Keboan* ritual. Therefore, this article will discuss the issue of post-traditionalism discourse, which is used as an approach to analyzing local culture's preservation and preservation scheme.

Post-traditionalist discourse emerges from the view of reviewing the conventional concept of a tradition. The social constellation in the form of culture that exists in each individual has a domain to discuss the form of paradigms, entire buildings, and sustainability at the paradigmatic level. The dichotomous view between traditional-modern is a logic that is often the main ingredient in discussing novelty discourses in preserving local culture and developing along with discourses on various possibilities in terms of fundamental change. The changes in question are components that are built in conjunction with the development sector of modernity, such as industrialization, democracy, and spiritual domains, such as religion.

The treasures of the *Keboan* ritual are related to its cultural context with efforts to preserve local traditions amid an increasingly discursive wave of discourse. In Rumadi and Kersten's view [15][16], the theoretical building of post-traditionalists is that post-traditionalism is related to the existence of continuity and change in every dynamic culture. In parallel, the dynamics of culture are a logical consequence of showing that cultural products are a system of manifestations of individual or group expressions of society from the past to the present that are temporally interwoven [17][18].

The dynamics and challenges to responding to cultural products, which in this case are local traditions, have specifications in creating a preservation mechanism that is considered normalization and negotiation in cultural escalation [19]. At a macro level, the view of specifications in cultural transformation becomes a different problem in the social sphere. Hope at this level is a concrete form of the realization of tradition as it is. At the same time, the distribution of discourse also influences the existence of an arena that underlies the growth of other movements because the cracks that arise from the collectivity of community groups will give rise to a new view, out of grip until rebellion [20].

The pattern of modernization from the cultural aspect is a phenomenon in the current era. Modernization provides the realization of the picture of life inherent in the global structure. Therefore, the main goal of the big project of modernity is to shape and attract the socio-cultural aspects of humans into the realm of modernity.

This modernization's shape and anatomical description are polemics when dealing with indigenous peoples.

The general picture of indigenous peoples relates to communities with a knowledge base of locality values. People who agree on the existence of local traditions from their internal circles correlate with identity, knowledge systems, and social norms [21]. The great potential that is part of the community will provide a more varied color of social life that adheres to values. Indigenous peoples and traditions began to impact cultural continuity, both on a small scale and a larger scale. Therefore, post-traditionalism is a point of view to see the cultural phenomena and traditional *Keboan* rituals in the Aliyan community. This point of view also accelerates understanding of the context of discourse intertwined in the *Keboan* ritual, forming the fabric and intersection of elements into an integral part. Then, hopes and projections of revitalizing traditional culture and traditions become a treasure that will impact the Aliyan community's cultural meaning.

Specifically, this article aims to reveal the discourse structure of the *Keboan* adat tradition in the post-traditional realm. Post-traditionalism's main point of view regarding the *Keboan* ritual is connected through socio-cultural, political, meaningful, symbol formation, and identity construction to the representative realm. Post-traditionalists help to find these structures and slices in the form of escalation and dynamics of the Aliyan community in viewing and projecting *Keboan* as their cultural tradition. The exploration of the intersection is built on the principle of a causative relationship and deals with several components. So, the meaning of the axioms of customary traditions is increasingly leading to a comprehensive structure.

The trajectory of the *Keboan* ritual is positioned as an axiom that has openness in various discourses. It shows that claims of authority and power struggle in carrying out the *Keboan* ritual. On a micro level, *Keboan* has relations with several elements, such as knowledge born from certain groups, treasures full of local meaning, and cultural existence. Meanwhile, at a more significant level, the *Keboan* ritual is related to the macrostructure originating from external elements; social dynamics, identity formation, and a negotiating space that is dominantly present in the Aliyan community.

2 Method

Aliyan Village is one of the traditional villages in the Rogojampi sub-district, Banyuwangi Regency. The location of this research has a focus on the traditional *Keboan* ritual. The tradition has a critical wedge caused by the impact of modernity by providing an overview of the fixation of cultural space for the primary purpose of analyzing data derived from interviews and observations with traditional elders and the Aliyan village community. The data was recorded and transcribed to produce qualitative research data. Furthermore, the recorded data and observations became the primary data sources in viewing the phenomenon of local traditions with the impact of modernization from the point of view of post-traditionalism.

The roles of traditional elders, cultural actors, and other participants were analyzed by providing arguments regarding the cultural creed concerning the issue of modernity. This role focuses on the contemporary era to provide a common thread for the modernization development model that intersects with local cultural issues. The post-traditionalism provides various discourses between modernization and preservation of local cultural values, which intersect with local values, modernity, and their preservation in the contemporary era, as well as looking at the anatomy and contextualization of culture from the socio-cultural aspects of the Aliyan community.

3 Finding And Discussion

3.1 Pseudo and the Blueprint of *Keboan*

The ritual of *ruwat air* is a local tradition that characterizes several regional characters in East Java. Changes and challenges in local traditions or cultures are often juxtaposed with the dominant effects of modernity. One thing that must be used as a guide in this situation is preserving culture. This step is used as a form of anticipation so that local traditions are not significantly affected by the value of modernization. So that the commitment to carry out this preservation is a step so that local culture is not uprooted, and activities to explore local wisdom are always carried out to translate the values contained in the local culture itself.

“*Keboan* has become a part of our lives. We carry out *Keboan* from the ancestral era to the present. All residents are always welcome with high enthusiasm and enthusiasm when *Keboan* is held. The community believes that every time this *Keboan* ritual will always have a positive impact on life in this village. The Buffalo represents the culture of the Aliyan people working as farmers. As for the selection of the Buffalo, a symbol of *Keboan* ritual, it existed since our ancestors, so we are the next generation always do what is already.” (Interview with one of B, a traditional elder in the village of Aliyan”.

Customary rituals often feature magical actions, religious acts (cult of the ancestors), constitutive rituals (collective expressions of society to associate and connect with magical reality), and actions by design (structure of activities for a particular purpose)[22]. The results of the interview above show that *Keboan* has a direct relationship with the ancestors of the Aliyan village. In practice, after the actors of *Keboan* culture are directed around the village, they approach one of the ancestral graves next to the public cemetery. The tomb is the residence of their ancestor named Mbah Wongso.

Magic power in the *Keboan* ritual is the primary means of transferring magical energy into a person so that the person is in an unconscious state. The magical power that enters the person is a water buffalo that takes over consciousness by controlling the magical dimension [23]. The manifestation of magical power in the form of buffalo plays a significant role and function in showing spirit in the world of agriculture [24].

Aliyan people have a relationship with the articulation and expression of their culture. It shows that the significance of cultural expression is the actualization of identity and values held by the whole community. This pattern also explains that each socio-cultural orientation of the community group will reflect the existence of a cultural pattern that becomes the norm and local knowledge.

One of the exciting things about the *Keboan* ritual is the form of their cultural transformation. This transformation can be seen in several ornaments installed throughout the village and several other attributes placed in front of the house. The ornament is shaped like a gate made of bamboo and installs some of the crops—vegetables and fruits. The main reason for installing vegetables and fruits comes from the orientation of the Aliyan community in the agricultural sector.

The primary orientation to realize the agricultural system is to show various natural products that function as a form of harvest. Here, the Aliyan people have an understanding that applies to all villagers that nature is a part of their lives. So that all products from nature will be interpreted as the realization and cultural orientation of the Aliyan community. Inevitability in cultural orientation is an attempt to intersect with several other factors. With this process, the dominant relationship in this intersection becomes a dialectical space between tradition, culture, social, and several other formations.

Cultural transformation is the dominant effect that comes with modernity. One form of transformation in the *Keboan* ritual can be seen in several ritual menus (the *Slametan* menu) and the presence of several attributes, such as *Ogoh-ogoh*. This phenomenon means that the cultural expressions understood by the community are so varied. Therefore, traditional actors always translate this transformation into a contextual part of the anatomy of the *Keboan* ritual.

Although the transformation of customary traditions is necessary, this also makes the understanding structure between individuals already diverse. This difference in understanding will lead to cultural expression differences in actions or expressions. This difference in understanding arises and is born from the dialectic in the structure of cultural standards, which the older group mostly understands, and the novelty structure of various things, which the young group dominates. The main distinction between these two forms of understanding will impact the system's cultural pattern following the standard with the novelty pattern in.

3.2 Meaning

Capital is an accumulation of sources of power and power that is used to map relationships in society. Cultural doctrine implicitly provides an understanding of the structure of knowledge understood naturally. The ideological structure works by using the standard path or social norms, thus giving birth to a form of agreement regarding similarities in seeing particular objects. In the Aliyan community, especially in *Keboan* ritual, the doctrine inherent in understanding the existence and practice of this culture runs in the conventional corridor of structures that existed from the past to the present.

Claims between groups in the *Keboan* ritual have also colored the contestation between local elites—customers, village government, and several other actors. All these actors assume themselves as possessors of power and have full authority in this tradition. At the same time, the customary holders have full authority over the conduct of traditional rituals, while the village governments, as administrative stakeholders, position themselves as the authority owners in terms of government.

Those responsible for reinventing new traditions and following strict re-traditionalization trends have more power over the guardians of the traditions [25]. From here, cultural and structural aspects give each other a significant influence and impact. However, this situation also illustrates a contestation that involves not only cultural and structural aspects but also various slices that become an integral part of the two. The cultural aspect runs on ideological principles, while the structural aspect runs with the dominance of modernity which seeks to form a systematic pattern.

Another problem with the cultural and structural twist is the conception of total authority in the *Keboan* ritual. The notion of authority often leads to a view of the existence of power or power in certain entities. Hence, authorities work to find and interpret power to gain legitimacy in various ways. In the context of the modern world, the concept of authority is always juxtaposed with several issues regarding the involvement of various possibilities that crystallize and become interventions due to the openness of cultural space [26].

Religious, governmental, and cultural authorities unite and impact each other in the *Keboan* ritual. In the first aspect, religious authority is on track to provide an understanding of religious values that must be linked to each instrument. In the second aspect, the village government expects always to be fully involved in every customary traditional event. In this aspect, the government, as the village administration stakeholder, has the authority to form traditional regulations administratively. In this context, the village government has a coercive authority with structural rights. Meanwhile, customary holders and traditional elders have full authority as individuals with persuasive authority in cultural authority. Persuasive authority is part of the power that has a view of normative power by directing attitudes and behavior following previous teachings and has a holistic view [27]. Furthermore, these derivatives and slices of authority form a distinction, which rests on each element, assuming each argument is the most authoritative. From here, the *Keboan* ritual becomes a wide-open arena for symbolic contestation and negotiation. Each of these authorities merges into one so that the *Keboan* ritual reflects three components simultaneously: culture, religion, and power, all of which have a dominant impact.

The *Keboan* ritual is held every Sunday at the beginning of the Islamic new year or the month of Sura. The determination to implement the *Keboan* ritual in the month of Sura means that, in general, the Aliyan people understand this as a celebration of the new year in Islam. The form of acculturation in implementing the *Keboan* ritual seems dominant with religious slices. Specifically, the similarity of views between the cultural component and the religious element is built based on a shared view regarding the unification of the two components in the form of cultural acculturation,

with significant implications in terms of the meaning, construction, and identity of the Aliyan community.

Cultural acculturation in the *Keboan* ritual can be seen from its implementation in the month of Sura or the beginning of the month in calculating the Islamic calendar. So far, the Aliyan community has acknowledged that the belief system and understanding for carrying out the *Keboan* ritual have deep roots and have a line of view regarding the concept of Islam. Time setting is strengthened by the existence of religious rituals such as *istighotsah*, including in one of the events.

To describe the acculturation of culture with religious elements is the reality of various possibilities that will be present together in a tradition. Before the *Keboan* ritual begins, the Aliyan community eats together in the yard or terrace of their house with relatives, neighbors, and other invitees. The initial ritual is to start the *Keboan* ritual with a shared meal (*Slametan*) with a vertical function.

At the initial stage, *Slametan* was opened by the authorities, who were the traditional elders and handlers in this case. The *Slametan* event was then opened with a prayer reading by the traditional leaders, and they continued eating together. At the same time, there are special and unique ritual dishes served during the *Slametan* event; one of the traditional menus for *Slametan* is chicken *pecel* (*Ayam pecel*). Meaningfully, the *pecel* chicken menu is one of the typical foods that come from the Banyuwangi area. Therefore, *pecel* chicken is also one of the representative forms in describing the characteristics of the Banyuwangi people.

4 Conclusion

From this discussion, the *Keboan* ritual's uniqueness is a dynamic presence in the Aliyan community. As a cultural arena, *Keboan* is also a representative space for the Aliyan community's phenomena and orientation regarding agrarian culture. The *Keboan* ritual also holds various purposes and motives, such as to convey normative messages, show the openness of space in the sense of *Keboan* as a cultural-based meeting space, and highlight the existence of culture as part of social life.

This article shows that every era has a generation, and every generation has a view to give meaning according to the context. The meaning of the *Keboan* ritual has its function for improvisation, measuring continuity, and responding to challenges from each external element. Sustainability and challenges in expressing cultural space are moments to give concrete meanings that have communal legitimacy. Dialogue between elements and elements of society becomes a positive value to create a cultural space as an arena and reproduction for all groups and positively impacts cultural preservation actions.

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