

# They Bring to Light the Importance of Sangiran Site

Duwiningsih Ratna Sri Panglipur Ike Wahyuningsih Gunawan Iwan SB



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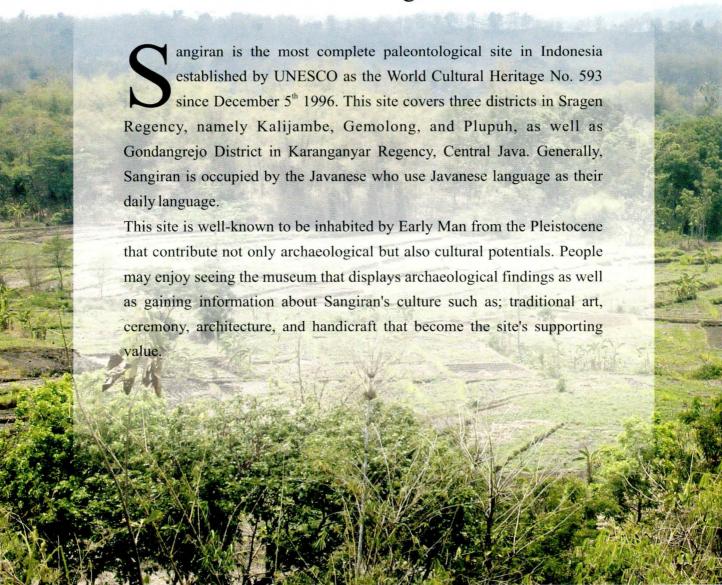
MINISTRY OF EDUCATION AND CULTURE DIRECTORATE GENERAL OF CULTURE CONSERVATION OFFICE OF SANGIRAN EARLY MAN SITE



## Table of Contents

Natural and Cultural Potencies of Sangiran Site	4
Balung Buto Legend in Sangiran Site	5
TraditionalArt	
Rodat	8
Hadrah	9
Kotekan Lesung	10
Tari Gambyong	11
Tari Tayub	12
Reog, Kuda Kepang	13
Tretek Kenthongan	14
Karawitan	15
Handicraft	
Buttons made from Coconut Shell	16
Sragen Furniture	17
Tenun of Gloyor Sarong	18
The World Heritage Batik	19
Batu Indah Bertuah	20
Traditional Houses	22
Traditional Snack "Kerupuk Karak"	24
Garment	26
Traditional Ceremony	
Bersih Desa	28
Mahesa Lawung	30

# Natural and Cultural Potencies of Sangiran Site



#### Balung Buto Legend in Sangiran Site

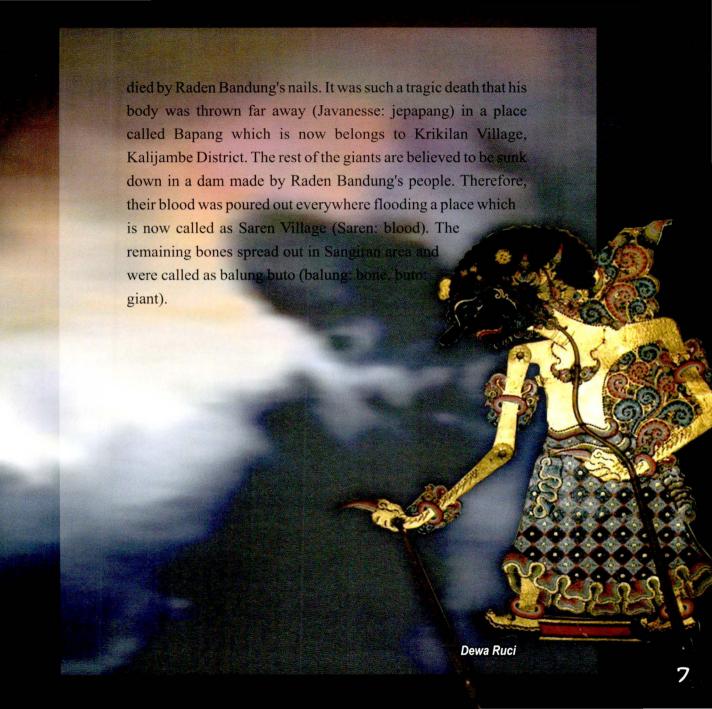
ossil is an authentic source showing reconstruction of human and environment in the past, for thousand even million years ago. Sangiran's local community calls the fossil they found as Balung. Buto which means giant bone. They believe such Balung Buto can cure various diseases like fever, stomachache, stiff, boil, diarrhea, headache, toothache, itch, sprained, poisonous bites, and also to help delivering baby.

There is a legend relating to such myth and the name Sangiran written on "Balung Buto, Warisan Budaya Dunia dalam Perspektif Masyarakat Sangiran" by Bambang Sulistyanto:

"Once upon a time, Sangiran was a hilly forest area occupied by a group of people living in harmony. One day, the peace changed into a mess as a group of giants arrived. They destroyed plants and killed animals as well as human especially children. The Sangiran's people were scared running to the reverse side of a hill and asked for a help to a brave knight, Raden Bandung.

Then, he agreed to persuade the giants to leave Sangiran, but they did not want to. They even asked for a kind of offerings in the form of a child to be consumed by their king. Raden Bandung could not accept such situation so that a war occurred between them. The war was won by the giants and Raden Bandung was almost killed by their King, Tegopati.

His defeat enforced Raden Bandung to escape into a forest. While in his escape, he got wangsit (inspiration) from god to meditate for eight years. When the day had come, there was a wisik (whisper) telling him to drown himself into a lake with many banyan tress surrounds. Whereas doing the order, he met Dewa Ruci who gave him learning about life essence and ways to defeat the giants. In his guidance, Dewa Ruci told Raden Bandung, "Sangir (trim) your nails on that stone for a weapon to beat the giants". After the nails were sharpened, Raden Bandung emerged from the lake looking for Tegopati. It was surprising for Raden Bandung to find the kingdom of Tegopati in Glagahombo along with the constantly increasing troops. Stately gates were built as the entrance as well as fortification. Afterward, Raden Bandung and his troops attacked Glagahombo until the giants run away and finally were killed including Tegopati who was



#### Traditional Art

#### Rodat

ost of the people in Sangiran still maintain the existence of traditional art. Rodat is one of Moslem traditional dance. Such dance develops along with the existence of Maulid Nabi for the Moslem. It is not only about dancing, but it is also about philosophy. The name rodat derives from Arabic word which means back and forth as seen in the way the dancers moving their hands as well as other parts of body back and forth.

odat exists in Sragen along with the development of Islam in that area. This traditional performance combines tambourine, brass drum, and gong with a dance done by men. This was a kind of media to spread Islam and also a means to fight for freedom. Sragen became the main point of rodat distribution as it was used as an effective way during the fight for freedom. Rodat was usually performed in a whole night to deceive the Dutch who did patrol. This dance can be found in Sambirembe Village, Kalijambe District. There are some rodat

communities which one of them is Al Hidayah group with the female members. They perform rodat by the accompaniment of kotekan lesung from Saren Village. Rodat is also performed to welcome official guest of the nation as it is the nearest cultural asset from Sangiran Museum.

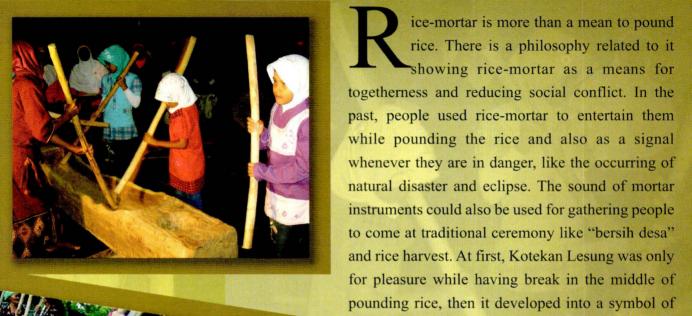




he development of hadrah, which is also well-known as terbangan, is closely related to the history of Islam. From a linguistic view, hadrah derives from the Arabic word hadhoro or yuhdhiru or hadron or hadhrotan which means the presence. However, hadrah is mostly defined as a rhythm from rebana (tambourine) sound. Additionally, from tasawuf (mysticism) term, hadrah can also be described as a useful method to open the heart as doing such activity in a right manner will make ones' awareness get close to God and His Prophet. This kind of art expresses the spirit of adoring the God and His Prophet. No one really knows when hadrah arrived in Indonesia, yet it is strongly related to the development of Islam distribution by Wali Songo. Hadrah is always adorning Moslem's activities suh as the celebration of Maulid Nabi, tabligh akbar, new year of hijriyah, and other Islamic ceremonials. Thus far, hadrah develops fast in Indonesia as the music instrument for wedding ceremony, circumcision, birth of baby, Islamic music festival, extracurricular activity at school. Hadrah can be found in Gemolong.



#### Kotekan Lesung



social activity for agricultural society.

Mortar is made from a whole body of a tree and then a hole is made in the middle so that it looks like a fishing boat. The mortar is used to peel off rice by hitting pestle. In Java, it is called as nutu or ndeplok which is done in a group. It is still can be found in Saren Village, Kalijambe District.

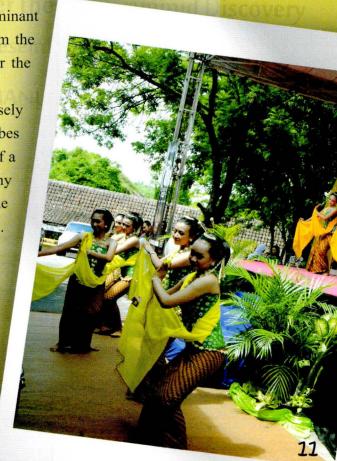


#### Gambyong Dance

ambyong is a dance for welcoming or beginning a marriage ceremony. The term gambyong comes from a taledhek dancer's name. She lived in the era of Sunan Paku Buwono IV in Surakarta. Choreography of Gambyong focuses on the movement of legs, body, arms, and head. It is

characterized by the slow and controlled movement of head and arms. The dominant factor of such dance is expressed from the eyes movements that follow wherever the fingers move.

The development of Gambyong is closely related to esthetic value that describes flexibility, gentleness, and liveliness of a woman. It can be seen from the harmony of movement and rhythm between the movement and kendang rhythm. Gambyong presents esthetic performance that is very suitable for cultural attraction.



#### Tayub Dance

Tayub is considered as a traditional performance that first appeared in the era of Singosari Kingdom. Originally, tayub was the expression of happiness to welcome the arrival of guest as well as a part of festival. It is a kind of dance done in pairs between tledhek or joged and men dancers as penayub. Tayub dancers begin the performance with Gambir Anom dance, a classical dance with graceful movement. Then, a bit instruments are played. What is unique from this performance is that the audiences are invited to the stage for dancing with the dancers. Honourable guests are usually given the sash by a dancer and have the obligation to dance with her. Such performance is mostly found in the events, like wedding ceremony, celebration of a circumcision, and welcoming official guest held in some villages of Sragen Regency.



#### Reog, Kuda Kepang

eog is one of cultural performances from the north-west of East Java, and particularly Ponorogo is considered as the origin of this performance. Actually, Reog is a story about the king of Ponorogo who wanted to propose the princess of Kediri, Dewi Ragil Kuning. However, on the way to Kediri, he was stopped by King Singobarong from Kediri. King Singobarong was along with his troops, a number of





peacocks and lions. On the other hand, from Ponorogo Kingdom, King Kelono and Bujang Anom were guarded by warok (men who are wearing black uniform in the dance) who had deadly black magic. The whole performance shows a dance of war between the Kingdoms of Kediri and Ponorogo that compete on their black magic and usually, the dancers are in trance during the performance.

The Reog artists still can be found in Tegal Ombo. Nevertheless, it is different from Reog from Ponorogo which needs a particular ritual for the performance. Here, Reog has been modified and adjusted with the spiritual value of the society around the site. This is such an interesting form of adaption since children are also involved to perform jathilan dance and it is different from Reog Ponorogo in which its dancers are men who dressed like women.



his performance uses kenthongan (drum made from bamboo or wood) to produce interesting sound. Kenthongan is used as a means of long distance communication by Indonesian people. Such traditional performance is able to foster a feeling of togetherness among the society. It was only monotonous sound of kenthongan with no basic tone, but then it develops into beautiful strains of sound. Striking kenthongan is started from a habit of ronda (village patrol) done by four or five people going around the village. Besides cultural value, this activity shows togetherness, similarity of status, cooperation, nationality, youth fostering, and spirit arising through the lyrics.





## Handicraft

#### Buttons Made from Coconut Shell

or many people, coconut shell might be useless. It is different in Sangiran where coconut shell brings a lot of advantage for the people like being used as handicraft. Most of Sangiran people are doing agriculture, however, some are having handicraft industry by using the coconut shell. They explore their creativity in making coconut shell into stuffs with selling points. They produce beautiful and interesting handicrafts like button, accessories, photo frame, lamp cap, key holder, spoon, and bowl. Even, the remains still can be used as charcoal in which its distribution reaches to many cities. The centre of such homemade industry is located in Sendang, Bukuran Village, Kalijambe District.





#### Sragen Furniture

ragen is also well-known for its furniture where the centers of such industry are located in Kalijambe, Gemolong, Miri, Sumberlawang, and Sambungmacan. Various designs are available and made form various woods as well. They use teak, mahogany, pine, and acacia for the material. Furniture in Sragen is a small local industry making use of wood residue and creating opportunity for high foreign exchange.

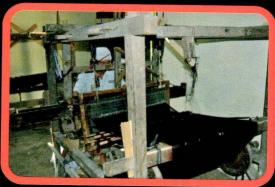
Visitors of Sangiran Museum can find the centre of furniture industry easily nearby the site area. Such industry has reached international markets like Australia, Japan, France, and Dutch.



### Tenun Sarung Gloyor

hough we are now living in a modern era, there are still some people who stay to maintain traditional way of producing tenun sarung gloyor, in Kalijambe District, Sambirembe Village to be exact. The industry uses traditional textile mill. It is not an easy process of making traditional woven cloth begun by colouring the cloth appropriately and dipping it into a mixture of boiled water and particular dye ordered by customer. The next step is drying string of yarn, continued by winding it so that it can be placed on textile mill. It needs extra patience in winding such yarn as it hardens after being dried. After being placed appropriately, the yarn is begun to be made into cloth. It is also important to check the tidiness and adjust the yarn. The finished cloth is pressed for about one day to make it neat.













#### The World Heritage Batik

here are many batik industries found in some places in Indonesia with their own characteristic and uniqueness. Sragen Regency is the biggest center of batik following Pekalongan and Surakarta, and the center is located in Plupuh and Masaran Districts. They are situated nearby one another, on the north and south part of Bengawan Solo. Being located in nearby the river, those centers are called as batik "gir-li" which stands for "pinggir kali" (pinggir: edge, kali: river). In Sragen, batik is characterized by lighter colour base. The design combines classic pattern and pictures of flora as well as fauna like shrimp, ox, and many more. Kampung Batik Pungsari is a village in Plupuh District which belongs to Sangiran Site and recruits a lot of manpower to work in a batik industry.

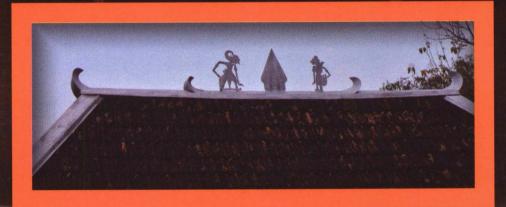




#### Traditional Houses

ndonesia is rich in traditional house that characterizes each area. Sangiran is represented by limasan and joglo traditional houses. There are still types of traditional houses with architecture of Central Java designed with limasan and wuwungan on the top of their roofs. Wuwungan is a decoration made from clay/terracotta also can be from iron sheeting. The word wuwungan derives from "wuwung" which means top of the roof. There are various forms of wuwungan, namely:

- 1. Animals (like dragon and chicken) and human.
- 2. Gunungan (mountainlike figure in wayang), figure of wayang (Kresna, Semar, Pandhawa, and animals related to the story in wayang).
- 3. Ukel-ukelan, stilisasi of flowers and leaves.



Wuwungan is usually placed on top of the roof and curving upward on its edges and it symbolizes Javanese traditional house. The designs and materials used are varied. At first, it was only made from clay, but now it is also made from iron sheeting and metal.

Additionally, there are also traditional houses made

Additionally, there are also traditional houses made from plaited bamboo, board, and the combination of both materials as its wall found in Sangiran. The use of bamboo is intended to make use the natural resource found nearby the area. Bamboo is also used as wall also as the house structure. However, some houses have used bricks and cement. Generally, the ordinary houses are made from wood with limasan (pyramid shape) type of roof.



### Traditional Snack

### Kerupuk Karak

potentials to support the economic of local community. Karak snack is the traditional food found in Sangiran. The ingredients used are rice, garlic, salt, artificial flavor (monosodium glutamate), and borax.



The first step in making such snack is by washing the rice and then cooking it with blended onion and borax in a big pan. After being half-done, the rice is taken for a while. As it is well-done for about 1/2 hour, it is mashed in a wooden container with 25 cm diameter. The process takes about ½ hour done by two persons to get spongy dough. The next step is putting the dough in a bricksized mold. Afterward, the dough is sliced

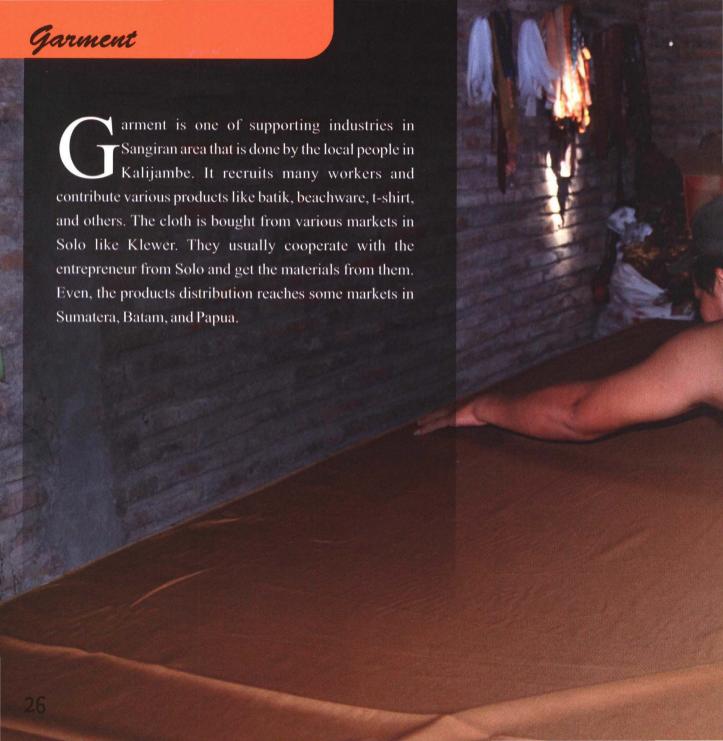
and dried in the sun. The result will be best if it is done in a sunny day. Karak is ready to

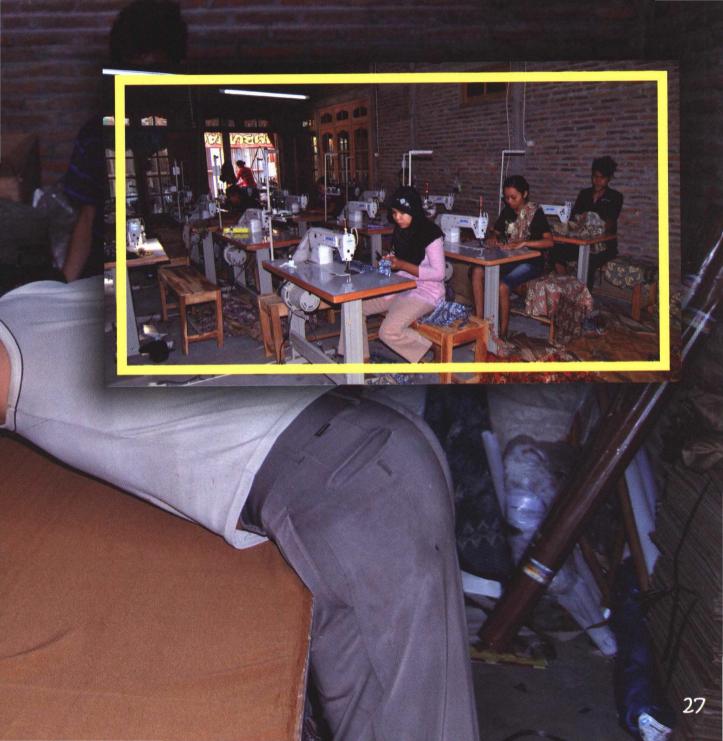
fry after it is completely dried.

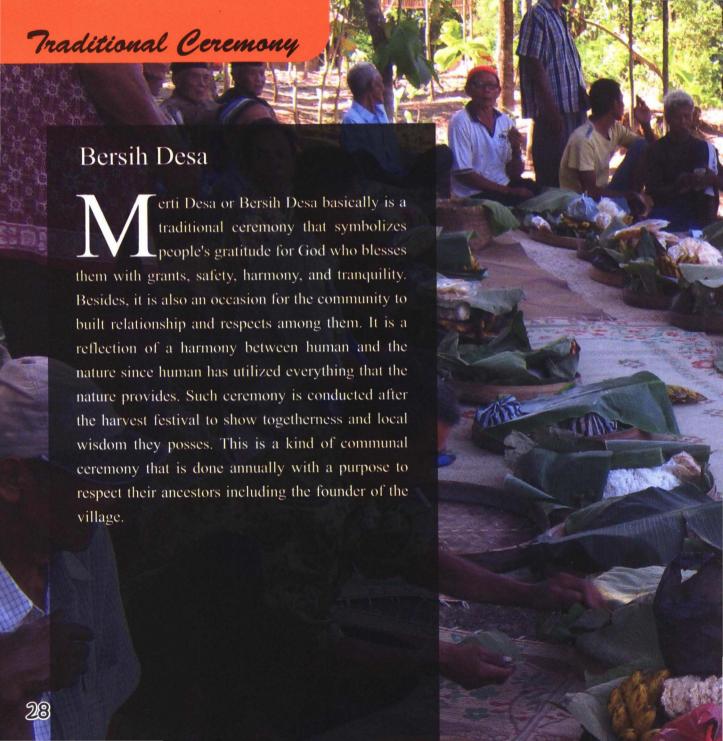


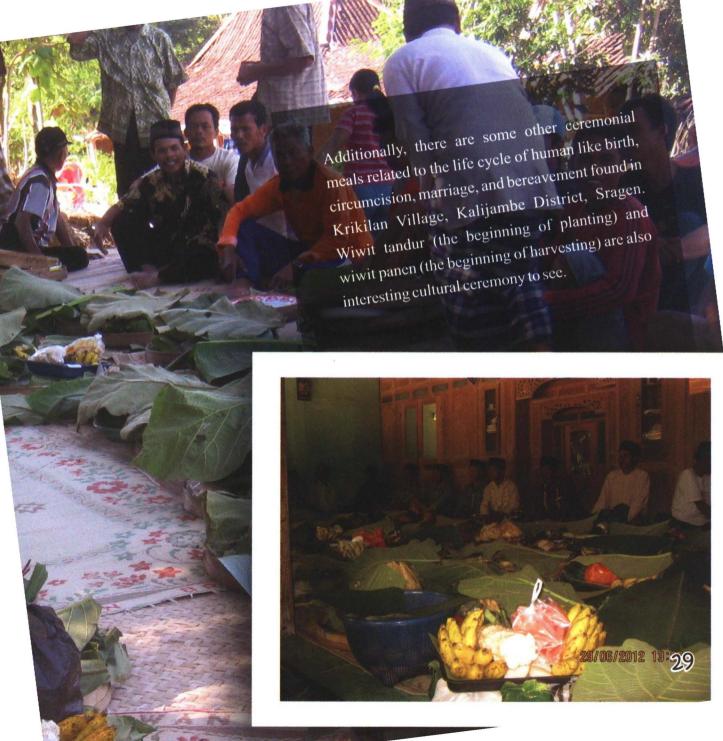


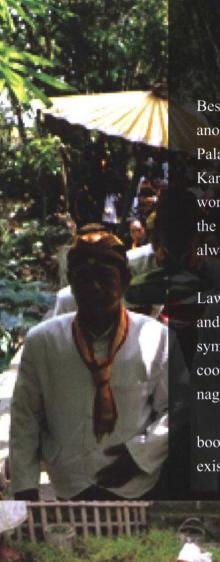












#### Mahesa Lawung

Besides those previously mentioned traditional ceremonies, there is another ceremony called Sesaji (offerings) Mahesa Lawung of Surakarta Palace which is held in the forest of Krendawahana, Gondangrejo District, Karanganyar Regency that belongs to Sangiran Site. This ritual is held to worship Bathari Kalayuwati (Durga) who is believed to be a guardian of the northern part of Surakarta Palace to pray for safety. The ceremony is always held on Monday or Thursday.

The provisions for the offerings include the head of a Mahesa Lawung (a buffalo that has never mated and has never been put to work) and its four hooves, and walang atogo (various kinds of grasshoppers) as a symbol of ordinary people. Also various foodstuffs-both uncooked and cooked- each with certain significance and is intended as wilujengan nagari.

Those are such interesting cultural potentials in Sangiran and this book contributes the cultural wealth of this site that should be conserved to exist.



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- · Garments Producers Kalijambe, Sragen
- Magic Stone Craftmen "Batu Indah Bertuah" Kalijambe, Sragen
- · PNPM Mandiri Perdesaan Kalijambe District

Known as worldwide Early
Man Site, Sangiran also posses
the outstanding Cultural
Potentials which are still
developing now. These are stengthening
Sangiran's identity as one of world Heritage. By
studying those potentials, the noble cultures
and tradition will be more preserved.

