

GONG GUMBENG AS A CLEAN RITUAL MEDIA IN WRINGINANOM VILLAGE, PONOROGO DISTRICT

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ABSTRACT

Gong Gumbeng is a traditional music from Ponorogo districts. This music is originated from Dukuh Banyuripan, Desa Wringinanom, Kecamatan Sambit. *Gong Gumbeng*'s performance usually accompanied by *tayub* dance or *gambyongan* dance. This original bamboo music ensemble is not a solo performance. The gamelan *Gong Gumbeng* consists of *bonjor Gong*, *angklung* pring, *kendhang*, and *siter*. *Gong Gumbeng* has a significant role in *bersih desa* ritual. The function of performing arts according to Soedarsono (2002) can be divided into two functions, namely 1). Primary functions which include a) as a means of ritual, b) as a means of entertainment, c) as an aesthetic presentation, and 2). Secondary Function. From this categorization, *Gong Gumbeng* belongs to primary function category. *Gong Gumbeng* as a media of *bersih desa* ritual also functioned as a media to keep the balance of the environment. The completeness of *Gumbeng Gong* in the ritual keeps the balance of the nature and maintained the safety of the villagers.

Keywords: *Gong Gumbeng, Bersih Desa Ritual, Wringinanom*

INTRODUCTION

Gong Gumbeng is a traditional music from Ponorogo districts. This music is originated from Dukuh Banyuripan, Desa Wringinanom, Kecamatan Sambit. Istilah *Gumbeng* term comes from *bumbung* (bamboo) word, for bamboo is the main ingredients of this musical instrument. And *Mubeng* as an illustration because the bamboo instrument can produce *gending* sounds in a perfect way. While the word *Gong* represent a sound generated from one of the musical instruments that can cause the same sound as the *Gong* in the *gamelan* in *karawitan*.

Gong Gumbeng's performance usually accompanied by *tayub* dance or *gambyongan* dance. This original bamboo music ensemble is

not a solo performance. *Gumbeng Gong* performance begins with 'bersih desa' ritual. This ritual is one of the rituals that is still being carried out by the local community. Because *Gong Gumbeng* only known by the surrounding community, this musical instrument needs to be introduced to the wider community.

Wringinanom Village is the largest village with an area of approximately 1,050 ha. The northern boundary is Bedingin and Nglewan Panewon villages, the east is Nglewan and Ngadisanan Panewon villages, the south is Gajah Panewon village, and the west is Kupuk village and Sambilawang Panewon village.

Most of the Wringinom villagers earn a living as farmers. They may have their own paddy field or work as laborers. Some of the villagers work as merchant and civil service in *kecamatan*. Besides, the locals have tile production commodity. *Gong Gumbeng* as a local product of Wringinom community definitely represents the environmental characteristics of the community which include simplicity, friendliness, and mutual cooperation.

Gong Gumbeng always performed in 'bersih desa' ritual of Wringinom village. It is held in Selo month. When that day arrives, everyone will be busy preparing all the necessary ritual equipment. villagers carried out this ritual very thoroughly and carefully, showing an interesting level of togetherness.

Based on the author's interview with the interviewee, He said that bersih desa ritual and *Gong Gumbeng* had existed since 1837 AD brought by a Mataram aristocrat named Irobiri. Where at that time the lurah was named Mbah Honggodhuwo. At that time a pageblug occurred in the village, Ki Imogiri received a wangsit to hold a village cleansing ritual ended with a suko parisuko beksan and langen tayub accompanied by *Gong Gumbeng*. (Darmanto, interview, February 2018). Therefore, until now Wringinom villagers still believes this myth. They have a fear that the harvest will not be abundant, and the water source in Sendang Mandirjo will be dry if bersih desa ritual is not carried out every year. Myth and belief in the necessity of bersih desa ritual and *Gong Gumbeng* are interesting study. Therefore, the writer is interested in studying this.

DISCUSSION

History of *Gong Gumbeng*

Panembahan Senopati from Mataram kingdom and Ki Mangir Wonoboyo made an agreement to establish the kingdom of Mentaok. When Mentaok kingdom was established Panembahan Senopati will give some lands to Ki Mangir Wonoboyo. However, this agreement was violated. Conflict arised between Ki Mangir Wonoboyo and Panembahan Senopati. Panembahan Senopati lost and finally withdrew. Then in the middle of his journey, Panembahan Senopati was exhausted and fell asleep and at

that time he got Wangsit; if he wanted to defeat Ki Mangir Wonoboyo, he had to perform *teledhekan* or ngamen. His own child has to become teledhek and it should accompanied with bamboo music accompaniment called *Gumbeng*.

Gumbeng appeared in Wringinom because one of the Mataram soldiers went to Wringinom. At that time Wringinom village is an arid land; many water sources and well parched. Then the Mataram soldier said to Mbah Onggonduwu (the first headman of Wringinom village) if the villagers performed ritual accompanied by *teledhekan*, *angklung* bumbung, and dance Wringinom village will be spared from dryness and the community will have prosperous life. Because of the news, the village head immediately held the ritual with *angklung*, *teledhekan* and gambyong music. After the ritual, the village land fertile and there is no pageblug disaster. And the ritual is carried out every Friday at the end of the Selo month.

Gumbeng Gong Gamelan Set

Gong Gumbeng is identical to music performances made of bamboo and has several musical instruments. In ancient times, the bamboo used to make *Gong* must be bamboo that grew in a curved direction towards the river or was right above the river flow. However, as time goes by, artists are looking for other solutions so that the bamboo *Gong* is still available. The *Gumbeng Gong* instrument consists of:

1. *Angklung pring*



Figure 1. *Angklung* at *Gumbeng*. (Doc.: Fahmida, 2019)

Angklung is made from bamboo Wulung material, and this tool is arranged in a Ongkek bar that is hung by dividing it into 3 (three) units, where one *angklung* unit is 5 (five) *angklung* so that there are a total of 15 *angklung*. These three units replace the sounds of Bonang, Demung, and Benung Penerus. The way to play it is to shake it or shake it, and this *Gumbeng* music has a 1-2-3-5-6 tone (ji-ro-lu-mo-nem).

2. *Gong Bonjor*



Figure 2. *Gong Bonjor*. (Doc.: Fahmida, 2019)

Bonjor Gong is an instrument that can cause a *Gong* sound. This instrument is made using bamboo Ori. There are two parts to this tool, namely one bamboo with a large segment, and one bamboo with a small section, and there is a buffer wood for large segmented bamboo. How to use it is by blowing the bamboo instrument. Small segments of bamboo are blown inside large bamboos, from this the sound of the *Gong* will be produced.

3. *Kendhang*



Figure 3. *Kendhang Ciblon*. (Doc.: Fahmida, 2019)

This music performance also uses *kendhang* as a regulator of the rhythm of the music or the

regulator of the *gendhing* path. *Kendhang* used in the *Gumbeng* art is *Kendhang Ciblon*.

4. *Siter*



Figure 4. *Siter* Players and Instruments. (Doc.: Fahmida, 2019)



Figure 5. *Sindhen* when singing the opening *gendhing*. (Doc.: Fahmida, 2019)

The stringed instruments in the Javanese gamelan have 11 and 13 strings, and the strings are played by the fingers. This tool functions as a support for other instruments, because the sound generated is very light and loud so it is very suitable for use in music performances *Gumbeng*, and the *siter* is also used as a reference for *sindhen* when singing or *nyindhen*.

***Gendhing-Gendhing* used in *Gong Gumbeng* Art**

Bersih desa ritual in Wringinom village uses *Gong Gumbeng* art as a complement to ritual or ritual media. It will be accompanied by some *gendhing* such as a) *Kebo Giro*

- b) *Puspowarno*
- c) *Dhandhanggula*
- d) *Lancaran Ricik-Ricik*
- e) *Ketawang Mugi Rahayu*
- f) *Ketawang Sinom Parijatha*
- g) *Langgam Caping Gunung*
- h) *Sri Huning*

Gong Gumbeng as Ritual Media of 'bersih desa' in Wringinanom village

The *Gumbeng Gong* is part of the performing arts in a village clean ritual. The function of the performing arts according to Soedarsono (2002) can be divided into two functions, namely 1). Primary functions which include a) as a means of ritual, b) as a means of entertainment, c) as an aesthetic presentation, and 2). Secondary Function. From the categorization based on function, *Gong Gumbeng* as a medium for village clean ritual or as a means of ritual is included in the primary function category. The purpose of 'bersih desa' ritual is an expression of gratitude to God Almighty, there is respect that is specific to the ancestors, maintain the traditional inheritance inherited from the ancestors. In essence *bersih desa* ritual is intended as honors of ancestors or offerings aimed at the *danyang* of an area. Therefore, *Gong Gumbeng* always include in 'bersih desa' ritual

Bersih Desa Ritual in Wringinanom

Koentjaraningrat (1990) states that ritual is a system of activities or series of actions arranged by custom or law in force in a society related to various events that usually occur in the community. Ritual itself in Javanese terms is called *ruwatan* as a goal to get rid of bad luck and reject reinforcements. As stated in the article OF Eko Wahyuni (2018) that *ruwatan sukerta* is a ritual to dispose of dirty people or people who have disturbances about their lives, in order to avoid disaster or bad luck.

In this case the ritual of *bersih desa* in Wringinanom is an event that occurs and applies within the community. People of Wringinanom very obedient to the rules and customs that apply. Therefore, they believe if ritual did not perform, the disaster may happen to their village. Darmanto as Wringinanom *carik* and Tirta Mandiro Utomo as chairman of the *Gong*

Gumbeng association said that once in the fifth period of the *lurah*, the calculation of the first period began in 1837 AD with the head of Honggodhuwo, the fifth period was headed by Mangunkarso, he did not hold village cleansing rituals and *Gong Gumbeng* performances, the impact arising from the non-implementation of the ritual, *pageblug* occurred in Wringinanom village. At that time the disaster was marked by a source of dry water, dry wood, and many people were sick and die. (Interview with Darmanto, February 2018). This tradition had already attached to Wringinanom people and they will always perform this ritual in order to avoid disaster or *pageblug* and this ritual cannot be separated from *Gong Gumbeng*.

1. *Time*

The ritual will start from 07.00 WIB and around 13.00 WIB. Two weeks before the last Friday of the *Selo* month.

2. *Place*

'Bersih desa' rituals held in *dukuh* (hamlet) Hamuripan, around the area there is a lake called *Telaga Mandirjo* or *Sendang Mandirjo*. This place is a source of water that has been believed by the local community as a heritage.

3. *Gong Gumbeng* as a part of *Bersih Desa* Ritual in Wringinanom village

- a. Before carrying out the ritual at *Sendang Mandirjo*, on the first and second week of the week or the second and third week villagers should perform the ritual
- b. it was held in the smallest place namely *punden Duk Sumur dan Dawuhan*.
- c. then the ritual continues to the following day. Early morning in *pundhen Jatiroso* villagers should slaughtered 2 goats
- d. in the morning slaughtered 6 goats, then the man of Wringinanom collaboratively cook them into *Pindhang* cuisine. After finish cooking, the men perform Friday prayers at the nearby mosque, and the mothers prepare the equipment

- e. around 13.00 WIB after Friday prayers villagers need to prepare offerings such as
- Yellow Rice: depicts the larger numbers of Wringinom communities
 - Gedang Setangkep: like hands and fingers, describing prayers offered for God Almighty
 - Pecok Bakal,: manifested in complete offerings
 - Kambil Gundil : When praying we should always remember God Almighty
 - Lawe Lanang : Only the Almighty God has authority for all that exists in the world
 - Jungkas (sisir): Describing everything in the village of Wringinom has been cleaned by performing 'bersih desa' ritual
 - Pengilon: The Wringinom community is reminded to always reflect on themselves or self-introspection so that there is no arrogance in them
 - Rokok Gerendha: is one of the *kelangenan* offerings which are the favorite offerings in *pepundhen* Telaga Mandirjo
- f. Gendhing Kebo Giro as a musical accompaniment when the village government and its staff arrived in seconds, the *Gumbeng Gong* was prepared and sounded.
- g. Gending Puspowarno was continued with the ilir-ilir song as the accompaniment of kepala desa, punggawa, along with the elders headed to the ritual place, walked around the Mandirjo spring and ended up in pasewakan (pendopo). Gending Puspowarno was continued with the ilir-ilir song as the accompaniment of kepala desa, punggawa, along with the elders headed to the ritual place, walked around the Mandirjo spring and ended up in pasewakan (pendopo).
- h. The ritual begins with sindhen singing Dhandhinggula gending. The ritual is performed at a place called Telaga Mandirjo or Sendang Mandirjo.
- i. Kepala desa spread yellow rice along with flowers.
- j. After the ritual of sowing yellow rice and flowers in the spring, the Head Villager returned to Pasewakan accompanied by the Ricik-Ricik Circle to continue the obong dupo and kenduri rituals
- k. In pasewakan Kepala Desa start to perform ritual obong dupa and said: "apakah sudah siap", then sesepuh will answer "iya",
- l. And then continued with Pangucap to appreciate the offerings. Pangucap include
- Ritual leader: *Kepareng Kula matur dumateng pinisepuh sesepuh sedaya*
 - Villagers: *Nggih*
 - Ritual leader: *Kula kepareng matur minangka sesulih saking ibu kepala desa saksedaya perangkat sakwarga Wringinanom. Sepindhah memulih ingkang cikal bakal babat bumi Wringinanom. Pramila dipun mulih mughi Gusti ingkang Maha Kuawos, paring barokah kawilujengan dumateng warga desa Wringinanom, nyuwun ugi pangestu dumateng njenengan sedaya*
 - Villagers: *Nggih*
 - Ritual leader: *Inkang saaturan niat wilujengan. Anggenipun pragasmenda wonten ing sendang Telaga Mantilidirjo netepi adat ingkang linampah wonten bumi Wringinanom. Mughi-mughi barokahi, lan ndadosaken ayem tentremipun warga Wringinanom lan dados subur makmuripun anggenipun nenandhur murah sandhang murah pangan. Nyuwun tambah pangestu dumateng ingkang raharja sedaya. Inkang saaturan niat wilujengan toya, api, ron, kajeng ingkang kangking krakit sedaya sedekahan, mughi barokahi menapa enten dados hajatipun ibu lurah sak sedaya perangkat lan sak sedaya masyarakat Wringinanom, nyuwun tambah pangestu panjenengan sedaya. Ngaten saget kula aturaken,*
 - m. Then continued with *obong dupa*, Ritual leader said *sedoyo sedekah niki ingkang wujud kambil gundil, jungkas pengilon, pewangen lan sakpiturute.....*
 - n. then continued with *Kenduri* event. after pray together continued with eating together as a symbol of togetherness.
 - o. next ritual continued with *Suka-Parisuka*. start with *Gedog* (as in the beginning of wayang) then continued by *jodeg sampur* by *teledhek*.



Figure 6. *Suko-parisuka* starts with *Gedog*. (Doc.: Fahmida, 2019)



Figure 7. Formation at the start of *beksan*. (Doc.: Fahmida, 2019)

p. People's joy in Scene I Like-Parisuka accompanied by *gendhing Puspawarna* followed by *Beksan*,



Figure 8. *Suka-Parisuko gendhing Puspa-warna*. (Doc.: Fahmida, 2019)

q. Scene II, *Gendhing Manasuka*, is intended for a free demand for jogging or *Yaga*.



Figure 9. *Manasuka* scene. (Doc.: Fahmida, 2019)

r. and the climax of the event is *Gong Gumbeng* performance illustrated by rainy scene and show that the performance come to an end. as explained by Darmanto who said that *Gong Gumbeng* is a complementary component to the clean ritual of the village of Wringinom, all spread their gratitude with the joy of dancing until the rain will fall (Darmanto interview, February 2018)

Gong Gumbeng plays a significant role in *bersih desa* ritual *gendhing-gendhing* of *Gong gumbang* are Kebo Giro, Puspowarno, Dhandhanggula, Lancaran Ricik-Ricik, KetawangMugi Rahayu, Ketawang Sinom Parijatha, Langgam Caping Gunung, Sri Huning. The connection of *Gong Gumbeng* with other ritual complements such as *beras kuning*, *gedhang setangkep*, *pecok bakal*, *sisir*, *pengilon*, *rokok gerendha*, *kambil gundhil*, and *lawe lanang* are closely related . The presence of performing arts in *bersih desa* ritual can be used as an explanation, reinforcement, validator and community integration tool. (Kusmayati in the article Eko Wahyuni et al, 2018: 12).

The implementation of 'bersih desa' ritual with various supporting elements shows that the value of togetherness, mutual respect, mutual cooperation binds a unity of habits that can maintain the balance of nature.

The traditions and beliefs that exist in the Wringinom community have been strongly intertwined, the routine of carrying out *bersih desa* ritual and *Gong*

Gumbeng art which contributes to the ritual apparatus provides an understanding that is in line with the definition of E.B Tylor in Soerjono's book entitled *Sociology An Introduction* (2017: 148)

"Culture is a complex that includes knowledge, beliefs, art, morals, law, customs and other abilities and habits acquired by humans as members of society." This was also reinforced by Selo Soemarjan and Soelaeman Somardi (2017: 149) that the formulation of culture as all the works, tastes, and creations of the community. Community works produce material and material culture or material culture that is needed by humans to master the natural surroundings so that the strength and the results can be devoted to the needs of society. Local products of the community that have the function of art as a medium for village clean rituals and also as a complement to village clean rituals become a habit that is used as a rule for someone who he created for himself (Ferdinand Tonnies, 154).

Richard Schechner stated as quoted by Eko Wahyuni et al, that he gave a category called show a series of unity of human action that ranged from rituals, entertainment, games, sports, popular, performing arts (theater, dance, music), and daily performances. days to social roles, games, gender, professional, race and class, to healing (from shamanism to healing, media, internet. (Geter Journal, volume 1, number 1, 2018).

Gong Gumbeng as a media of bersih desa ritual also functioned as a media to keep the balance of the environment. It is used as a media to express human feeling into the nature. From bersih desa ritual we can see that start from the preparation, pray together and the climax of gambyongan performance all of the villagers ranging from young, old, women, men, children, parents, all blend into one to feel the sincere of joy so that blessings come and finally rainy season happen and society can have prosperous life.

CONCLUSION

Bersih desa ritual in Wringinom village is a ritual event that depicts Wringinom social life.

Villagers who strongly believed the traditions make the community unite and bound togetherness.

Gong Gumbeng plays a significant role in bersih desa ritual, gending-gending of *Gong Gumbeng* cannot be separated from bersih desa ritual. It is believed that one of the component was not there, then the ritual will become illegitimate, resulting in the arrival of pageblug season. *Gong Gumbeng* consists of *bonjor Gong*, 3 units of bamboo *angklung*, *kendhang*, *siter* and the most important supporter is sinden. *Gong Gumbeng* brings a function of avoiding the bad luck and disaster. The completeness of *Gumbeng Gong* in the ritual keeps the balance of the nature and maintained the safety of the villagers.

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