



Volume 4 (2) (2021): 100-110

The Indonesian Journal of Social Studies

Available at <https://journal.unesa.ac.id/index.php/jpips/index>

Reactulization and Development of the Barongsai Conservation Model as Social Capital for Multietnic Harmony in Surakarta

Riyadi¹⁾, Rojil Nugroho Bayu Aji²⁾*

1) History Education Program, State University of Surabaya, Indonesia

2) History Education Program, State University of Surabaya, Indonesia

Abstrak

Permasalahan yang muncul dalam penelitian ini adalah bagaimana membuat pola berupa prototype/model barongsai agar selalu hadir tidak hanya dalam ritual tahunan seperti Imlek, tetapi dapat hidup sepanjang tahun dengan mengoptimalkan barongsai untuk kepentingan ritual, pariwisata, hiburan, dan olahraga. olahraga, mengingat sebagian besar pemainnya adalah orang Jawa sehingga Jawa dan Tionghoa dapat berbaur secara wajar dalam kerangka kehidupan multikultural, yang dicapai dengan pengembangan salah satu budaya Tionghoa, khususnya seni pertunjukan Barongsai yang diharapkan mampu untuk meningkatkan perekonomian masyarakat Surakarta di bidang pariwisata (ekowisata). Dari permasalahan di atas dapat dirumuskan pertanyaan sebagai berikut: Pertama, sejauh mana barongsai dikembangkan di luar kepentingan ritual adat?; Kedua, sejauh mana apresiasi masyarakat dan pemerintah atas penggunaan barongsai dalam berbagai kepentingan?; Ketiga, bagaimana merumuskan model pengembangan yang memungkinkan akomodasi fungsi barongsai sebagai ritual, pariwisata, hiburan, dan olahraga, secara terpadu?; dan Keempat, bagaimana tanggapan pemangku kepentingan dan pemangku kepentingan yang dapat dilakukan dalam FGD dan penilaian ahli. Dengan stabilitas sosial multikultural yang kuat, berbagai dampak positif di bidang pariwisata ekonomi dan budaya dapat terbentuk. Dalam pengembangan pertunjukan barongsai, sangat penting untuk mengembangkan secara sinergis keterpaduan Ritual, Pariwisata, Hiburan, dan Olahraga.

Kata Kunci: Barongsai, Harmoni Multikultural, Surakarta.

Abstract

The problem that arises in this research is how to make a pattern in the form of a prototype / model of lion dance so that it is always present not only in annual rituals such as Chinese New Year, but can live throughout the year by optimizing the lion dance for the benefit of rituals, rituals, tourism, entertainment, and sports. sports, considering that most of the players are Javanese so that Javanese and Chinese can blend naturally within the framework of multicultural life, which is achieved by the development of one of the Chinese cultures, especially the performing arts of Barongsai which is expected to be able to improve the economy of the people of Surakarta in the tourism sector (ecotourism). From the problems above, the following questions can be formulated: First, to what extent is the lion dance developed outside the interests of traditional rituals?; Second, to what extent is the appreciation of the public and the government for using the lion dance in various interests?; Third, how to formulate a development model that allows accommodation of the lion dance function as a ritual, tourism, entertainment, and sport, in an integrated manner?; and Fourth, how are stakeholder and stakeholder responses that can be done in FGD and expert judgment. With strong multicultural social stability, various positive impacts in the economic and cultural tourism fields can be formed. In the development of the lion dance performance, it is very important to develop synergistically the integration of Ritual, Tourism, Entertainment, and Sports.

Keywords: Barongsai, Multiethnic Harmony, Surakarta.

*Corresponding author:

e-ISSN 2615-5966 (Online)

E-mail: riyadi@unesa.ac.id



INTRODUCTION

In Surakarta the presence of the Chinese has existed since 1745, along with Paku Buwana II who moved the capital of the Mataram kingdom from Kartasura to Surakarta. As in other areas, the Dutch government in Surakarta deliberately sharpened the lives of the Chinese exclusively, thus this attitude was also directed at the population. indigenous peoples which aims for each party to live in a closed atmosphere.

In Surakarta, the areas or villages for ethnic Chinese are located in the Chinatown village of Balong, which is to the north of Pepe River close to the Pasar Besar, where every resident of the village can only socialize in their own environment. The Chinese in this village are required to carry out traditional Chinese customs so that their identity will remain different from other groups. The treatment that distinguishes the ethnic Chinese in Surakarta is different from other Dutch territories, namely the Chinese in Surakarta often get privileges from the Dutch government, including obtaining a trade monopoly and the freedom to rent native land. (M. Hari Mulyadi, 1999:192). In addition, the placement of ethnic Chinese in the north of Kali Pepe and close to Pasar gedhe encourages social life to also develop. The social interactions that occurred with the indigenous people provided an opportunity for Chinese people and traders to get to know more about Javanese culture. Many of them imitate the pattern of settlement and social life of the Javanese.

In 1907 the Dutch Colonial issued a law that allowed the Chinese to obtain European status, then in 1908 the Hollandsche-Chineesche School (HCS) was established, which is a Dutch-language school for Chinese children. The law stipulates that Peranakan Chinese are considered Dutch, the regulation is known as *Wet op het Nederlansch Onderdaanschap* (WNO), with the enactment of the law, ethnic Chinese with European status have the right to elect candidates for members of the *Volksraad* (People's Council). The treatment given by the Dutch to the ethnic Chinese and the separation of their place of residence made it difficult for them to assimilate with the natives (Suryadinata, 1994). Unlike other Eastern Foreign groups such as Arabs, who have the same religious basis and economic interests, this situation causes the Arab ethnic relations to be closer to the natives than the Chinese ethnic to the natives.

The colonial period which for centuries has left an economic order controlled by Chinese companies and traders. This is because during the colonial period the Indonesians were only educated to become laborers and government employees who were in power at that time. While those who are nurtured to become entrepreneurs and traders are ethnic Chinese. Ethnic Chinese since childhood have been taught to have high moral obedience, self-control, have a sense of responsibility, respect for parents, like to work hard and are resilient people in the economic field. Surakarta as an area inhabited by many ethnic groups, one of which is ethnic Chinese. The role of ethnic Chinese in the economy in Surakarta is quite dominant among other ethnic groups in Surakarta such as Arabs and Indians.

The nightmare of Dutch colonialism that came to Java in the 18th century had damaged this harmonious bond between Chinese-Javanese. In subsequent developments between China and Java, a clear separation was deliberately made through the politics of *divide et impera*, in the form of colonial stratification which placed Europeans in the highest class, while the natives were the lowest class and the Chinese were the second class. (Susanto, 2005: 4-5). This colonial legacy continued to grow until the reformation period when Gus Dur launched the PP. No. 63/1965 which was felt to create a barrier between the Javanese Chinese by limiting the actualization of the Chinese, so that the feeling of being isolated continued to be felt by the Chinese (Riyadi, Joglosemar: 2012)

In 2008, along with the chronicle of reformation, the 15th conflict between Chinese and Javanese re-emerged which claimed many lives and materials which until now some have not recovered. This was staged on many occasions, especially after the era of President Abdurrachman

Wahid returned the space for Chinese actualization that had been isolated during the New Order era, but it turned out that most of them were played by native Javanese. The lion dance is also not only performed during Chinese and Confucian rituals, but always colors every cultural performance in Solo.

The development of the lion dance in the future will not be able to survive if it is only for the ritual purposes of Confucian and other Chinese traditions. In line with the stretching of Chinese culture after the reformation, the lion dance also gets a breath of fresh air with its inclusion in the branch In the sport of wushu, so far there are two large organizations that oversee the Perhakas and Perhakas. Seeing this reality, it is very possible that the lion dance is also developed as a wushu sport, as evidenced by the Surakarta Tri Pusaka Barongsai Group, every year it always wins in competitions and lion dance sports festivals (wushu). organized by government and private institutions. So it is very possible that in the future the lion dance will become an inseparable part of the cultural treasures of Surakarta City. Barongsai also attracts not only Chinese descent but also Javanese or other ethnic groups who use lion dance performances for various personal interests, such as birthdays, weddings, celebrations of certain moments, shop openings, etc. Indeed, the existence of the lion dance is increasingly embedded in the cultural cycle (cultural cycle).) Surakarta community.

The problem that arises in this research is how to make a pattern in the form of a prototype / model of lion dance so that it is always present not only in annual rituals such as Chinese New Year, but can live throughout the year by optimizing the lion dance for the benefit of rituals, rituals, tourism, entertainment, and sports. sports, considering that most of the players are Javanese so that between Javanese and Chinese people can blend naturally within the framework of multicultural life, which is achieved by developing a Chinese culture, especially the performing arts of Barongsai which is expected to be able to improve the economy of the people of Surakarta in the tourism sector (ecotourism). .

From the problems above, the following questions can be formulated: First, to what extent is the lion dance developed outside the interests of traditional rituals?; Second, to what extent is the appreciation of the public and the government for using the lion dance in various interests?; Third, how to formulate a development model that allows accommodation of the lion dance function as a ritual, tourism, entertainment, and sport, in an integrated manner?; and Fourth, how are stakeholder and stakeholder responses that can be done in FGD and expert judgment.

With the strong multicultural social stability, various positive impacts in the economic and cultural tourism sectors can be formed. In the development of the lion dance performance, it is very important to develop a synergistic integration of Ritual, Tourism, Entertainment, and Sports.

RESEARCH METHODS

This research is carried out for one year which is fundamental in nature, namely examining in depth the main issues that will be raised as the research theme. The goal to be achieved is to produce data on the meaning and philosophy of lion dance, so that it can be developed into a culture-based tourism package that is expected to strengthen the life of multiculturalism in Solo. First, this is because some of the lion dance players are native Javanese. Second, lion dance performances are almost always seen at every activity in Solo, including: batik solo carnival, siem, to Kirap-kirap for certain purposes. Another impact, with the lion dance being developed as a tourism asset, it can improve the economy of the surrounding community

The approach model in this research is descriptive qualitative that leads to ethnography, where in describing an empirical reality of research results, it requires researchers to go directly to the research location, in order to be able to appreciate the customs, and the symptoms of everyday life which are full of social phenomena. local culture (Agar, 1980: 2). During the research the author was more involved and tried to appreciate the socio-cultural system of the local

community, especially in relation to the context of the lion dance performance which has such a high value for the players.

This approach strategy was chosen on the basis of the consideration that (1) the qualitative approach, even though it only covers a small/limited scale of research locations, is able to develop on a broader conceptual framework, (2) this approach model is not only concerned with the results, but the process aspect is something more important, (3) even this ethnographic qualitative approach is very good if a study wants to explain a phenomenon in depth and thoroughly, so that the research results are detailed descriptions that are not rigid but also deep (Bogdan & Tylor, 1982). : 35-37).

RESULT AND DISCUSSION

1. Meaning and Philosophy of Barongsai

The word Barongsai comes from 2 (two) words, namely Barong (Javanese) which means Lion and Say (Hok Kian/Chinese) which also means Lion, in the original language (Hokkien) Barongsai is often called Samsie/Samsu so this art shows beauty, the grace and authority of the lion animal, but the lion in question here is not the lion that we can see in the zoo or in the circus.

The term Lion Dance was popularized by the late. President Abdurrahman Wahid when he issued Presidential Decree No. 6 of 2000 which revoked Presidential Instruction 14 of 1967 concerning all forms of discrimination/prohibition for the Chinese to express themselves with all their customs, beliefs and culture.

In ancient Chinese stories, the lion animal referred to in this art is a lion mounted by the Gods who is believed to have a presence on earth that will bring peace and blessings to humans, especially when the Chinese New Year arrives, so it's no wonder that many people respect this attraction by doing pies. (worship with clenched fists) when the lion is in action in front of him, many even give Angpao (red envelope) which is filled with some money (fitrah) which will be taken/snatched by the lion dance in action or usually the Angpao is hung above the door of the house etc.

People believe that the Angpao given will get a hundredfold reward from God, but what is clear is that with the Angpao the attraction will be more lively. For now, the Barongsai art has become a sport that is competed at the provincial, national and even international levels. In 2011, the Indonesian Barongsai team represented by teams from Tarakan (Kalimantan) and Kong Ha Hong (Jakarta) was included in the top 5 (five) International Barongsai Open Championship which is held every 2 (two) years in Genting Malaysia.

The philosophy that can be taken from this art is how humans are able to withstand trials, hunger and have authority (not wild and fierce) like lions. In addition to the Lion Dance, there is also the Lion (Dragon) attraction which is usually also displayed when the Chinese New Year arrives, especially for the procession on the streets, this art is played with the appearance of 9 people (if the Lion Dance is only 2 people) who demonstrate the action of a Dragon Snake which is + 18 meters long, pair of horns, bearded, has 4 legs, this lion animal is believed to be the mount of the goddess Kwan Im (goddess of compassion), but the meaning / philosophy of the lion is: this dragon can fly, can live in water and can walk (because it has legs), so in this life, humans must be able to adapt to the environment in any way, therefore we see that many Chinese descendants can work harmoniously/flexibly with anyone, whether in trading or in other things.

If the Lion game is combined with the Lion Dance, the meaning is how we can harmonize our lives in this world, the Lion represents the Yang/Male (positive) element while the Lion Dance represents the Yin/Female (Negative) element, harmony/harmony/a combination of the two will make life comfortable. , imagine if we are rich but always sick, hard right? Therefore, if the attention only for the physical / physical is not enough, spiritual or mental we must also pay attention so that we become physically and mentally healthy.

This art is accompanied by music played using 3 kinds of instruments, namely Khu (read Gu) or Tambur, Ling or Gong and Ba (read Pa) or Cymbals, but for Liong sometimes there is an additional Flute / Trumpet. 2 (two) types are contested, namely Floor games (traditional) which means Lion Dance playing on the floor or with assistive devices in the form of a table/bench with a height of no more than 2 (two) meters, no electronic equipment may be used, the length of the props should not be more than 2 (two) meters. 10 Meters dls, the player is required to be able to demonstrate how the expression of the lion is angry, sleepy, surprised, happy etc.

Another type of competition is the Stake/Pegs game (International), 2 Lion Dance players will demonstrate the same moves as the floor action but are played on iron poles that are installed in a row on the runway 13-15 meters long, the height of the pole is at least 1.5 meters, unlimited height, of about 24 poles installed, half of which must be 2 meters high, at the end of the pole there is a round iron base with a diameter of 33 cm for the players to stand on.

For this Milestone category, players must be extra careful, once slipping apart from getting a score cut, the result is also fatal because their head hits the floor/iron runway, so when the race is on the ground safety foam/mattress, etc. is installed.

As for the Liong match, there are also provisions that must be adhered to if you do not want to be deducted, namely before competing the Lion's head must be removed, weighed at least 2.5 Kg, stick/stick length 1.85 M, from nose to horn of Liong 90 cm long, head size from the horn down 60 cm, body length 18 meters, distance between players 2.15 meters, body diameter of the lion 33 cm.

2. Barongsai in Surakarta

Research activities that have been carried out show that in Surakarta there are three lion dance groups, namely: Tri Pusaka, the White Tiger, and the Gift of God Almighty. The three groups have developed the lion dance for ritual purposes, huh Currently, they use Confucian temples and places of worship as centers for asking Tien's blessing and some are holding Tiam (enlivened by the ceremony of giving chicken blood to the eyes of the new lion dance). The three lion dances have also developed themselves for the sake of tradition, which is about seven times a year, such as in Chinese New Year, Cap Go Meh, the gods and goddesses in tri dharma, birthdays of the gods and goddesses of the trio dharma. In a series of traditional events involving the lion dance, it has always been a tourist attraction, so that this interest also functions as a tourist attraction. Almost every event organized by the government through performing arts and carnival, the lion dance never escapes its action.

The three lion dance groups have also developed themselves for entertainment purposes, such as inauguration ceremonies for offices, shops, weddings, birthdays to shows staged in malls or other crowded centers. Of the three lion dance groups, only one has developed itself in the field of sports, namely Tri Pusaka. The concept of INTRAHIO, which was developed by researchers, has been able to contribute to the management of the lion dance group to be able to develop the lion dance integrally for the benefit of tradition, tourism, entertainment, and sports. Tri Pusaka is the biggest Baringsai group in Surakarta

3. Barongsai for Sports

In Surakarta there is a Tripusaka Barongsai Group/Association (this name is taken from 3 heirlooms taught by the Prophet Confucius, namely that humans must be Intelligent, Compassionate and Dare to face the realities of life) this group is the only Lion Dance team in Surakarta that always performs and succeeds in various Lion Dance Championships from the provincial, national and even Southeast Asian levels, no less than 30 championship trophies are neatly displayed at the Jln. Drs. Yap Tjwan Bing (Jagalan) No. 15 Surakarta.

This group was founded in 1999 when reforms began to roll in Indonesia, starting with Sasana Wushu Tripusaka, at that time there were almost 200 members who were diligent in

practicing because this sport was not only healthy but also included in the type of competition, but unfortunately because Sasana Tripusaka did not have a building/ place/In Door to practice finally the Wushu Group which had brought the name of Surakarta as ranked IV for three consecutive years since 1998 at the National Championship, but unfortunately the Tripusaka Wushu Sasana finally had to disband because the student resigned and moved to another "Sasana" which had just stand up.

Sasana Tripusaka has about 70 members consisting of various ages, from the youngest aged 4 years to those who are married, who are Confucian, Christian, Catholic, Buddhist and even Muslim, only about 15 percent of Chinese descent, others are Javanese. The members of Sasana Tripusaka routinely practice every Wednesday, Friday & Sunday at the Tripusaka Middle/High School Basketball Court Jln. Col. Sutarto No. 77 (west of Tiong Ting) started by warming up running around the field, stabilizing the horses, then practicing music according to their respective characters, some played the floor lion dance, milestone, some only mastered music, some played lion.

The seniors are tasked with teaching new moves that they get from the Internet or CDs after the International Barongsai championship takes place which is every 2 years in Malaysia, and of course they also practice for personal development. Every last week after training, the members of the gym drink fresh milk and eat (provided once a month, for normal training days there are only drinks). The coach of the gym is Js. Heru Subianto and Ws. Adjie Chandra takes turns giving directions both about games and about school ethics, social etiquette and also sharing input/suggestions on how to progress and develop.

Sasana Tripusaka is indeed extraordinary, once during the ABRI Anniversary on October 5, 2001 at that time Gen. Tyasno Sudharto who served as KASAD was pleased to play Liong (as the head player), H. Begug Purnomosidhi the regent of Wonogiri also played Liong's head several times when Team Tripusaka acted there, thus also the regent of Pacitan, Sri Mangkunegoro IX, the Head of the Central Java Police, the Mayor and Deputy Mayor of Solo have experienced how hard it is to play Sasana Tripusaka's Liong head.

Something extraordinary was also experienced by Sasana Tripusaka, namely the signing of the head of Liong & Barongsai by Gus Dur when he filled the narrative of the Earth Alms Offering event at Legi Market, then the chairman of the MPR (at that time) Dr. Hidayat Nur Wahid also signed one of the heads Junior lion dance from Tripusaka.

Performing repeatedly in a short period of time is always felt by the players of the Liong & Barongsai Tripusaka, usually when entering the Lunar month, in 2011 it was recorded that they appeared more than 30 times at various Chinese New Year events such as Pangudi Luhur Elementary School, Kanisius Elementary School, Tarakanita Elementary School, Singapore School Piaqet, Focus Independent School, THR Sriwedari, Solo Square, Solo Grand Mall, Wisma Catering, Orient, at the Pasar Gede temple, Coyudan temple, the new Carrefour Solo, Pabelan, Assalam Hypermarket as well as in several malls and supermarkets outside the city.

The management of Sasana Tripusaka prioritizes this art to always perform perfectly for 3 (three) kinds of Missions, namely for Rituals, Sports Missions that are always routinely participating in various championships and of course the Entertainment/Show Mission as a means to increase the facilities/cash/funds owned. For missions rituals, before the performance (usually the Kirab event) all members without exception must enter Lithang (Confucian temple) Jagalan attends Tiam prayers and events led by Haksu, according to their respective ways and beliefs and religion all members fervently pray that their game runs smoothly without any disturbance Likewise, every time you buy a new Liong / Lion Dance before using this thing, even in Tiam first, even every time they go to the race they also enter Lithang together to pray

For the mission of Sasana Tripusaka Sports instilling the slogan of Yulius Caesar, the leader of Rome, namely Triple V to the players Vini, Vidi and Visi, meaning I hear, I come and I win; and it turns out that this slogan is actually lived and implemented by the members of Sasana Tripusaka as evidenced by various victories from the Local, Provincial, National levels and even being in the top 10 at the Lion Dance Championships in Southeast Asia at the end of 2008.

For the Entertainment mission, Sasana Tripusaka always tries to look beautiful and maximal, i.e. every Chinese New Year tries to buy a new Barongsai/Liong so that its appearance is always lively, just a note that currently the Tripusaka Sasana has 3 Liong (two phosphors, can glow in the dark), for the Barongsai there are about 15 pieces, even though the prices for these items are quite expensive, even though they are made in Semarang or Bogor, the Lion Dance with Lamb's fur reaches 4 million / piece, while the usual one is around 3 million, while for Liong Phosphor the price reaches 9-10 million, the usual one is only 7.5 million, standard Tambur (made in China), 5 million cymbals, 1.5 million cymbals/pair while Gong is around 2 million, expensive right?.

In order to participate in developing this art, Tripusaka seniors have also succeeded in training 4 (four) military communities so that now they have and can play Liong & Barongsai, namely Kopassus, Brimob, Brigif VI/413 Palur and Battalion 408 Sragen, during the 2009 Chinese New Year celebrations. together with 3 Sasana (Tripusaka, White Tiger & Gift of YME) in the Solo Team Liong & Barongsai Military, they gracefully play the arts from this bamboo curtain country beautifully in the Surakarta City Hall yard, even among their team there are also sometimes appear for events they are like ABRI Anniversary and so on.

Unfortunately, until now Lion Dance / Lion Dance has not been registered as a sport branch at KONI, although until 2004 this art was still contested under the umbrella of the Wushu sport, but when two federations emerged claiming that Lion Dance was part of them, from then on Wushu was no longer overshadowed this art; The two federations are PLBSI (Indonesian Lion Dance Association) and PERSOBARIN (Indonesian Lion Dance Association).

But thanks to the closeness between the management of the Tripusaka gym and the administrators of the two Federations, every time there is a competition event that they organize, Tripusaka's children can always follow it and even go home with a winning trophy, if KONI immediately recognizes Liong & Barongsai as part of a sport fostered by the Government, it can it is certain that the lion dance & lion championship will be more exciting, for example for PON, Sea Games etc.

A number of trophies won by Tripusaka, among others:

1. Winner of the 1999 Central Java Wushu & Lion Dance Championships
2. Winner of the 2000 Central Java Lion Festival
3. Winners I & II of the 2000 Child Lion Dance Festival
4. 2nd & 3rd Place in Wushu & Lion Dance Competition 2000
5. Winner of the Lion Dance Championships in Java & Bali 2002
6. 2nd & 3rd Place Barongsai PLBSI President Cup 2005
7. 2nd & 3rd Place in the Holy Lion Dance Open Tournament 2006
8. Second & Third Place Junior Lion Dance Championship Persobarin Central Java 2006
9. I, III and I hope for the PLBSI President Cup Barongsai 2007
10. 1st Winner of the 2009 Central Java Persobarin Barongsai Championship
11. First Place in Cheng Hoo Cup Persobarin Lion Dance Championship 2010
12. Second Place in the Junior Lion Dance Championships Persobarin East Java Cup 2011
13. First Place in the Dragon Dance/Liong Puteri Persobarin East Java Cup 2011 etc

In 2011 from Sasana Tripusaka was born Team Liong Putri who appeared in 2 (two) championships and came home with a victory, in July 2011 in Tuban only won 1 (one) hopeful winner, at the end of November 2011 in Surabaya even won first place, the Liong Championship Puteri in East Java held by Persobarin East Java.

4. Barongsai as Entertainment

In Surakarta, most of the people of Chinese descent live in urban areas. Areas or us Homes for people of Chinese or Chinese descent can be found in the Pasar Gede, Legi Market, Coyudan, Balong and Sudiroprajan villages which are known as Chinatown villages. In this Chinatown

village, the Chinese are required to carry out traditional Chinese customs so that they will still have a different identity from other groups.

Social interaction between the Javanese and the Chinese can be seen in the lives of the people of Sudiro village. In this case, the most prominent is the use of communication facilities in the form of Javanese and Indonesian. While the use of Chinese is only used by the Totok Chinese people. The use of this language is not a problem for interaction between the two ethnic groups.

In terms of other cultures that are clearly visible are the Lion Dance and Lion Dance which are one of the cultural manifestations of the Chinese community, this art has long developed and lived in Surakarta. The Barongsai and Liong arts eventually became part of Indonesia's cultural wealth. However, the Barongsai and Liong arts were later banned since the outbreak of the September 30th Movement 1965 (G 30 S/PKI). or the New Order, this art is prohibited in its performances from the cultural treasures of Indonesia. Because during that reign Chinese culture was not allowed to develop. However, people of Chinese descent were allowed to carry out religious activities in their own environment and were not allowed to be shown to the public. At that time President Soeharto issued Presidential Instruction No. 14 of 1967 (in Leo Suryadinanta, 1986: 169) which states that:

...Religion, beliefs and customs of China (in Indonesia) originating from their ancestral lands with various manifestations may have an unreasonable influence on the psychology, mentality and morality of Indonesian citizens and therefore hinder the path of natural assimilation...

During the New Order era, all Chinese activities were prohibited, the treatment of the Chinese community was discriminatory and was supported by several decisions by President Soeharto that prohibited Chinese language schools and publications, changed names, regulates religion, beliefs and customs, basic policies concerning Indonesian citizens of foreign descent, as well as the main policy of solving the Chinese problem. Therefore, the Chinese community lost their identity as Chinese descendants. Since the issuance of Presidential Instruction No. 14 of 1967 until the end of the Soeharto government, shackled matters related to the celebration of religious parties and Chinese customs, including the Lion Dance and Lion Arts. This art can only be played in its own environment in religious ceremonies such as Chinese New Year celebrations and inauguration related to Chinese culture.

Entering the reform era, all of the prohibitions imposed by President Soeharto were no longer appropriate because they involved racial or ethnic discrimination, which included human rights violations. President Habibie then issued several Presidential Instructions which canceled regulations that were discriminatory against people of Chinese descent. President Habibie's Instruction No. 26 of 1998 (in Agus Hidayat, Purwani and Prabandari, 2000: 39-47), states that:

1. Regarding the cessation of the use of the terms indigenous and non-indigenous in all formulation and implementation of policies, program planning or implementation of government administration activities.
2. Provide the same treatment and services for all Indonesian citizens, without any different treatment on the basis of ethnicity, religion, race or origin.
3. Reviewing and finalizing all laws and regulations, policies, programs and activities that have been established and implemented.

President Abdurrahman Wahid followed up on the problem of the Chinese community in Indonesia by issuing Presidential Decree no. 6 of 2000 regarding the revocation of Presidential Instruction No. 4 of 1967 concerning religion, belief and customs. With the decision of President Abdurrahman Wahid, there is freedom for people of Chinese descent to practice various forms of culture. Celebrations of religious parties and customs that were previously shackled can now be celebrated everywhere. Furthermore, the government of the Republic of Indonesia issued a Decree of the Minister of Religion of the Republic of Indonesia. No. 13 of 2001 which stipulates the

Lunar New Year's Day as a facultative holiday that allows holidays for students and employees from the Chinese community who are celebrating Chinese New Year. Then in 2002, President Megawati Soekarno Putri through Presidential Decree no. 19 of 2002 set the Lunar New Year to be a National Holiday. The Chinese community in Surakarta welcomes the changes in regulations that have occurred regarding their freedom of rights.

5. Preservation Model Barongsai

In the Intrahio model (Integration of Ritual, Tourism, Entertainment, and Sports), at least every lion dance association has three missions, namely: ritual, sport, and entertainment. For ritual missions, before the performance (usually the Kirab event) all members without exception must enter Lithang (Confucian temple) Jagalan attends Tiam prayers and events led by Haksu, according to their own way and belief and religion, all members fervently pray that their game will run smoothly. any disturbance, as well as every time they buy a new Lion / Lion Dance before using this thing in Tiam first, even every time they go to the race they also enter Lithang together to pray.



Lion Dance Development Preservation Model

For the mission of Sasana Tripusaka Sports instilling the slogan of Yulius Caesar, the leader of Rome, namely Triple V to the players Vini, Vidi and Visi, meaning I hear, I come and I win; and it turns out that this slogan is really being lived and carried out by the members of Sasana Tripusaka as evidenced by various victories from the Local, Provincial, National levels and even being in the top 10 at the Lion Dance Championships throughout Southeast Asia at the end of 2008. For the Entertainment mission, Sasana Tripusaka always strives to perform well. beautiful and maximal, that is, every Chinese New Year tries to buy a new lion/lion so that the appearance is always lively

CONCLUSSION

There are 3 lion dance groups in Surakarta, namely: Tri Pusaka, the Gift of God Almighty, and the White Tiger. Each of them has developed itself not only for religious purposes but also for tourism and entertainment. The Tripusaka lion dance group has pioneered developing itself in the field of sports, and has a national reputation and has played a role in international championships. The integration of the lion dance for ritual, tourism, entertainment, and sports (INTRAHIO) can be developed by all lion dance groups in Surakarta. produced in the first year, namely the development model of the lion dance performance art that integrates the functions of ritual,

tourism, entertainment, and sports (INTRAHIO). The outcome produced in the first year is a scientific study that produces an applied model, so that there is a foothold that can be used by lion dance groups in Surakarta. In the end, the lion dance will continue to develop in harmony with Javanese culture in Surakarta. This can strengthen the relationship between Javanese and Chinese which has an impact on increasing the tourism economic sector in Surakarta along with Surakarta tourism.

REFERENCE

- Anderson, Benedict dan Audrey Kahin. 1982. *Interpreting Indonesian Politics: Thirteen Contribution to the Debate*. Ithaca, New York: South Asia Program Cornell University.
- Anderson, Benedict. 2002. *Imagined Communities (Komunitas-Komunitas Terbayang)*. Jogjakarta: Insist.
- Badrus Sholeh. 2009. *Agama, Etnisitas dan Radikalisme: Pluralitas Masyarakat Kota Sala*. Jakarta: UIN Syarif Hidayatullah.
- Bambang Natur Rahadi, dkk. 1998. *Rekaman Lensa Peristiwa Mei 1998 di Solo*. Surakarta: Aksara Solo Pos, 1998.
- Bambang Purwanto, dkk. 2008. *Perpektif Baru Penulisan Sejarah*. Jakarta: KITLV Press.
- Benet, John Willian. 1976. *Adaptation as Social Process in the ecological Transition; Cultural Anropology in Human Adaption*. New York: Pengamon Press Inc.
- Benny G. Setiono. 2003. *Tionghoa dalam Pusaran Politik*, (Jakarta: Elkasa.
- Benny Juwono, "Etnis China di Surakarta 1890-1927: Tinjauan Sosial Ekonomi," *Lembaran Sejarah*, 2 No. 1, Pebruari: 1999. 224
- Boomgaard, Peter. 2004. *Anak Jajahan Belanda: Sejarah Sosial dan Ekonomi Jawa 1795-1880*. Jakarta: Djambatan, KITLV.
- Budi Santoso. 1996. *Rekayasa Kekuasaan Ekonomi (Indonesia 1800-1950); Siasat Pengusaha Tionghoa*. Yogyakarta: Kanisius.
- Carey, Peter. 1995. *Orang Jawa dan Masyarakat Cina (1755-1825)*. Jakarta: Pustaka Azet.
- Chris Verdiansyah. 2007. *Jalan Panjang Menjadi WNI: Catatan Pengalaman dan Tinjauan Kritis*. Jakarta: Kompas.
- Djoko Suryo, "Sejarah sosial Pedesaan Karisedenan Semarang 1830-1900," dikutip dari Benny Juwono, "Etnis Cina di Surakarta 1890-1927: Tinjauan Sosisl Ekonomi",
- Hani Handoko. 1996. *Penguasa Ekonomi dan Siasat Penguasa Tionghoa*. Yogyakarta: Kanisius.
- Hari Mulyadi. 1999. *Tionghoa dan Struktur Sosial di Surakarta*. Yogyakarta: Pustaka Ilmu.
- _____. "Sejarah Peranan dan Potensi Masyarakat Etnis Tionghoa di Surakarta," dalam *Kalimatun Sawa'* 2.no. 2 Pebruari: 2004.
- Houben, Vincent J.H. 1994. *Keraton dan Kompeni Surakarta dan Yogyakarta 1830-1870*. Leiden: KITLV Press.
- Ida Yulianti. "Minding di Pedesaan Jawa Pada Masa Awal Abad ke-20 (1901-1930)," *Lembaran Sejarah*, 2 no.1 Pebruari: 1999.
- Jamal Wiwoho, dkk. 2008. "Studi Perekat Sosial pada Etnik Berpotensi Konflik sebagai Upaya Menciptakan

- Keharmonisan Lingkungan Sosial Budaya melalui Pendekatan *Social Capital* di Kampung Balong Surakarta: Studi Kasus Etnis Cina-Jawa,” *Laporan Hasil Penelitian Fundamental*. Surakarta: UNS.
- Kahin, George Mc. Turman. 1996. *Refleksi Pergumulan Lahirnya Republik: Nasionalisme dan Revolusi di Indonesia*.
- Kuntowijoyo. 1995. *Pengantar Ilmu Sejarah*. Yogyakarta: Bentang Budaya.
- Leo Suryadinata. 1998. *Dilema Minoritas Tionghoa*. Jakarta: LP3ES.
- _____. 1981. *Peranakan Chinese Politics in Java 1917-1942*. Singapore: Singapore
- Mackie, J. A. C, "Peran Ekonomi dan Identitas Etnis Tionghoa Indonesia dan Muangthai," dalam Benny Juwono, "Etnis China di Surakarta 1890-1927: Tinjauan Sosial Ekonomi" *Lembaran Sejarah*, 2 No. 1, Pebruari: 1999
- Markhamah. 2000. *Etnis Cina: Kajian Linguistik Kultural*. Surakarta: Muhammadiyah University Press.
- Mely G. Tan. 1981. *Golongan Etnis Tionghoa di Indonesia*. Jakarta: PT. Gramedia.
- Mona Lohanda. 2001. *The Capitan Cina of Batavia 1837-1942*. Jakarta: Djambatan.
- Naveront, John K. 1994. *Jaringan Masyarakat China*. Jakarta: Golden Terayon Press.