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SOCIAL CULTURE IN THE STORY OF TENGGER MASKS

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ABSTRACT

The Topeng Tengger puppet is a puppet that shows by a movement. The movement is combined with stories produced by the puppeteer. Stories in puppet masks are various, ranging from banner stories, Mahabarata, legends, and community life. The uniqueness of the Tengger mask puppet has a mystique that is not shared by other shadow puppets. The mask of Bethara Kala is a mystical mask that cannot be used by everyone. Mr. Sutarna can use it, because he is a descendant of the mask wearers of Bethara at the time. Ki Lebari is the mastermind of the mask show, as well as Mr. Sutarna, He is a hereditary mastermind who is still known by the Wonokerso villagers as the only puppeteer who can tame the Bethara Kala mask. The location of the Tengger mask puppet itself is in Wonokerso village, Sumber District, Probolinggo Regency. The story that is presented when using the Bethara Kala mask is a story from "Bethara Guru Krama" the story is used only to complicated, if there is no ruwatan mask and the story will not be played. The meaning contained in the story told by Ki Lebari is in accordance with the reality in Wonokerso village. The socio culture produced by the Tengger community is a reflection of the story that is believed by the Wonokerso villagers. The preservation of culture in the Wonokerso village has received less attention from the Probolinggo government. The lack of socialization about the existence of the Tengger puppet mask made them struggle to be recognized by Indonesian. People only know the beauty of Mount Bromo and the Kasada ceremony.

INTRODUCTION

Puppet is identical to an inanimate object that is moved by someone made of leather or wood that is shaped to resemble the face of a character told. Puppets evolved from the times, began to appear various puppet models that have been displayed by many puppeteers. The researcher this time was interested in the

existence of shadow puppets. Mask puppets are less popular compared to shadow puppets which are identical to all-night shows. The puppet mask show is interesting for researchers because it feels special, while enjoying the story researchers can see the movements of dancers whose symbol requirements are difficult for laypeople to understand. The conversation uttered does not emerge from the mouth of the character but from the puppeteer, the character only follows with gestures and gestures so that the message spoken by the puppeteer is conveyed.

Researcher(s) found mask dance in East Java that very few people knew about, namely mask dance in the Tengger Tribe. The famous mask dance is in Cirebon, which was introduced by Didi Ninitowok. East Java has the Malangan Mask dance which is already popular among the people. With the unpopularity of the Tengger mask, researchers are interested in making it the object of research studies. The Tengger mask dance cannot be carelessly responded, because the main purpose of the Tengger mask dance is only to give a dance of worship, and a dance of thanksgiving to Hyang Widi who has given them safety and harmony between communities.

Tengger mask puppets have certain movements that must be obeyed by the dancers. For men, they must be brave, rough, eccentric, propane *kinantan*, smooth, while the movement of women has the term *nggruda* or *ngeceng ngeceng*. The Tengger mask is displayed without using text but rather verbally, which appears on the basis of the puppeteer's memory. The main story of the Tengger mask dance is the legend of Mount Bromo, Bathara at the time, *Gunung Batok*, the origin of the Tengger community, as well as the daily life of the puppet responder.

The mask puppet that the researcher made as an object was the Tengger mask puppet. Tengger mask puppet is located in Wonokerso village, Sumber District, Probolinggo Regency. The appearance of the Tengger mask puppet performance art is almost the same as the Malang mask, which distinguishes it from the story associated with folklore in the form of the legend of Mount Batok. The Tengger mask dance is still preserved by the Wonokerso village community as a reminder of the *ruwatan* ceremony. *Ruwatan* usually uses shadow puppets, but in Wonokerso village the difference is to replace shadow puppets with shadow puppets. Every time there is a *ruwatan* ceremony, Wonokerso village people always perform Tengger mask dance to commemorate the arrival of Bathara Kala. Bathara Kala is a man-eating deity who has an ugly form. in the puppet mask art performance there is a sacred and sacred mask that is, the Bathara Kala mask. The Bathara Kala mask is the key to the puppet mask art performance; because when the performance begins the Bathara Kala spirit will enter the body of the mask wearer. The Bathara Kala mask has a red face, bulging eyes, fanged teeth, mustache and thick beard. The function of the *untama* mask is as an expression of a man-eating deity (Bathara Kala) and a medium for the entry of spirits into the player's body.

The puppeteer who led the Tengger mask puppet show named Ki Lebari, Ki Adi Sucipto, and Ki Sutomo. The three puppeteers are one of the main

puppeteers who lead the way of the mask puppet, namely Ki Lebari. The generation of Tengger mask puppets keeps on changing. Ki Adi Sucipto is a senior puppeteer who now has replacements namely Ki Lebari and Ki Sutomo. the two puppeteers have a different group, Ki Lebari by name (Sari Rukun) while Ki Sutomo by name (Citra Birawa). Both are still close relatives, Ki Lebari and Ki Sutomo both are the main puppeteers in the Tengger mask puppet performance art.

The Tengger Mask Puppet Show is related to mystical matters, such as believing and honoring the spirits of their dead ancestors, the gods as the ruler of Mount Bromo, and they believe in the descendants of Joko Seger and Rara Anteng. As a reflection of the trust and respect for Joko Seger and Roro Anteng, every month Kasada, the fourteenth day always holds a Kasada ceremony as a medium for praying and asking for protection from the gods and spirits of his ancestors to avoid all the dangers of the eruption of Mount Bromo. In the Kasada ceremony there was also a performance of the Puppet mask Tengger which served as entertainment (Anas, 2013: 28).

The uniqueness of the Tengger mask Puppet lies in the mask of the Bethara Kala which is very sacred and mystical, not everyone is able to wear the Bethara Kala mask. People who wear the Bethara Kala mask will immediately enter the spirit of Bethara Kala so that their attitudes and actions immediately change. A character when he wears a mask of Bethara Kala immediately has extraordinary strength, can jump from the stage to the yard full of spectators and damage anything, so that is always accompanied by three to five people. To overcome that the Bethara Kala does not damage anything, a gumbling media consisting of a number of banana trees, sugar cane, coconut, and rice, as a medium for the outlet of Bethara Kala is raging. The pile will be damaged until he discovers the spirit of the child who has been quandalized.

If Bethara Kala has not found the spirit of the child who has been transferred to someone who has been transferred as a mediator to place the spirit of the child who has been plotted, then he will continue searching until he is found. When found, the person who functions as the mediator will be killed. After the character was killed, the character who had become a corpse was brought to the stages; his body became hard as wood and covered with white cloth. The corpse will be food for Bethara Kala. But before being eaten, Bathara Kala will ask for the help of the puppeteer to purify the corpse according to Bethari Durga's message, before the corpse is eaten purified by the puppeteer whose magic is. In the magic offspring is currently the mastermind behind Ki Lebari, the seventh mastermind. The mastermind asks for wages to cleanse the corpse. Bathara Kala will provide wages in the form of inheritance from Bethara Guru, Bethara Kala's father. The heirloom became a balang mastermind to ask the corpse to not be eaten. Puppeteer provides two alternatives to Bethara Kala, whether to choose heirlooms, or choose to eat corpses. Bathara Kala finally chose his inheritance to be asked to return and he immediately asked to say goodbye back to Puncak B29, the hermitage of Bathara Kala. Finally the mastermind revived the corpse with holy water.

The uniqueness of the Tengger mask puppet is not shared by other types of mask puppet and the types of puppet in general that are owned by the people of Java, Bali, Kalimantan, and Sasak. Javanese people have Puppet *Purwa*, Puppet *Wong*, Puppet mask, Puppet *krucil*, Puppet *beber*, and Puppet *jemblung*. The Balinese have the Balinese Puppet, the Kalimantan people have the Gong Puppet, and the Sasak communities have the Sasak Puppet.

The Tengger mask puppet is interesting and unique because: (1) the source of the story is from Mahabarata, Ramayana, Panji, and the Myth of Mount Bromo (2) the dialogue and the story come from the mastermind narratively, (3) the characters are human beings who wear masks playing the role of the gods, such as Bethara Guru, Sang Hyang Sis, Sang Hyang Punggung, Sang Hyang Pongat, and Sang Hyang Manik Maya, Bethara Narada, and Bethara Kala, (4) the characters are human, but do not have direct dialogue, they only carry out movements as dancers in accordance with the characters being played, (5) the duration of the show is around five hours, starting around 12 am or 12.30 am 5 am or 05.30 am, (6) is mystical and sacred, (7) functions as a medium for the Tengger community ritual, and (8)) as a medium of entertainment for the Tengger community.

Stories that are mandatory in past ruwatan events before the generation of Ki Lebari are stories about the legends of Mount Bromo and Bathara Kala. Each story has a title during the show, Mount Bromo with the title Titahing Kusuma. While Bathara Kala with the title "Bathara Guru Krama". At this time the ruwatan in the village of Wonokerso does not require displaying the legendary story of Mount Bromo, but what is required is the story of Bathara Kala. The language used by the puppeteer in the Tengger Puppet mask is the Javanese variety of Ngoko and intermediate manners (Interview with puppeteer Ki Lebari, in Wonokerso Village on February 8, 2018 and February 27, 2018).

Javanese people have a ceremonial culture as a reflection of religious ceremonies that symbolize mystical and social unity that involves many people, whether relatives, neighbors, spirits of dead ancestors, gods or God, all sitting together bound to a culture and social group certain (Geertz, 2017: 3; Shariff et al., 2020; Shabbir et al., 2020).

The socio-culture discussed in this study includes the ethical values contained in every element of the story told by the puppeteer Ki Lebari. Ethnic values which include the mystics that related to animism, dynamism and syncretism, leadership values, religious values, social values, and educational values. Ethnic values contained in the performance of the Puppet mask Tengger include (1) the value of mutual cooperation, such as the community in droves to design and stage the stage, (2) religious values before the performance takes place. So that the show takes place safely, (3) the value of leadership, provides an example of a succession of good leadership that does not cause many casualties for small communities, (4) the value of a leader's responsibility, (5) the value of patience, fortitude, and hard work in achieving goals in dealing with various life problems.

Cultural values are beliefs that are based on a code of ethics in society related to right and wrong that must be done or abandoned in life in a community that has beliefs based on ancestors (Bait et al., 2020; Shabbir et al., 2020; Verulitasari and Agus Cahyono, 2016: 43)

Pragmatics related to speech acts which include locution, illocution, and perlocution. The speech acts that will be examined in this study are the puppet puppeteer Tengger's speech act at the Tengger Puppet mask performance, which includes locus speech acts, illocutionary speech acts, and perlocutionary speech acts. Locational speech acts are speech in the form of sentences spoken by the speaker. Illocutionary speech acts are the purpose or purpose of the speaker's speech. Perlocution speech acts are reactions or actions of speakers based on the speaker's speech (Asraf et al., 2020; Hakim, 2016: 3-4)

This research has a focus that combines the anthropological realm of ethnography and pragmatics which reviews the meaning of a contained story, combined with a qualitative approach. The focus of the problem is speech that contains ethnic value in the Tengger mask puppet.

This research as a means of excavating, preserving, and developing regional culture, namely the Tengger Puppet mask which contains a lot of symbolization, mysticism, pragmatics, and ethnic values, which can be used as a way of life for the Tengger community in particular and the Indonesian people in general and even the international community. Universal cultural values can be used as guidelines for local, national and international communities.

The selection of the Tengger mask puppet as an object of this research in addition to being interesting and unique, is also based on the lack of community knowledge of the Tengger mask puppet originating from Wonokerso village, Sumber sub-district, Probolinggo district, so that this research is an effort to advance, protect, develop, utilize, and develop, excavation, and preservation of the Tengger Puppet mask as mandated in Law Number 5 of 2017 Concerning Cultural Outreach. In addition, to the knowledge of researchers based on library research, tracking via the internet, and information from the puppeteer Ki Lebari, the Tengger Puppet mask has never been examined for thesis or dissertation writing (Interview with Ki Lebari, in Wonokerso Village, February 8, 2018).

LITERATURE REVIEW

The development of human culture during the political transition period drastically decreased causing the public's belief in the existence of a myth which was believed to be bypassed and ignored. After the cultural revolution began to rise and people who owned culture, especially dance or other performances, were able to hold performances (Leihitu, 2019: 220).

Ethnic diversity is a social capital, ethnic diversity causes reduced social solidarity according to society and is gradually eroded by modern times. The loss of trust in urban communities is caused by a lack of social solidarity and participation in cultural development (Kelesoglu & Sathian 2019:37).

The view of local knowledge systems as separate and separate from other systems does not explain how individuals actually use bits of knowledge that are generally associated with systems other than their own, whether scientific, traditional, or other (Chaosin, 2002: 6-7).

Literary research that uses the approach of literary anthropology continues to focus its research on the social and cultural contexts in literary works that contain cultural aspects, such as verbal symbols, nonverbal symbols, mystics, beliefs, community culture, myths, social systems, cultural values, and community customs. The field of anthropology has a strong relationship that exists between people's languages and their cultural realities, language functions as a cultural resource which is considered a powerful tool useful for seeing and understanding the worldview and philosophy of the community (Mbarachi, 2018: 30).

The researcher used the oral literature anthropology study as the scalpel media of this research. There are several things that can be revealed by oral literary anthropology, such as the thought of ethnic groups who have an overview of oral literary expressions, the life patterns of a community drawn from their literary works, the collective worldview, and the many cultural diversity in life in oral literature (Endraswara, 2017: p.128). An individual can build meaning with new people or unexpected stimuli, is the pattern of thinking of today's society (Chaosin, 2015: 100).

Aesthetic is a part of art that exists in every culture that describes every segment of every cultural activity undertaken by a particular community. Society has its own agreement in developing the aesthetic culture (Molnár, 2014: 37). The Tengger mask dance which has a beauty that according to the Tengger people is a symbol of Wonokerso village culture.

Aesthetics from an anthropological point of view: "Even in society, which has not yet created the concept of art, there is an aesthetic locus, which we need to define to describe the aesthetic segment as if members of this society have agreed to limit their interest in visual composition and the power of expression in forms the form of a certain group of objects.

Geertz (2017: 3) argues that Javanese people in general have traditions or customs to perform *slametan* or slack ceremonies. *Slametan* is a form of religious ceremony that is mostly performed by Javanese people in particular and people in the world in general. *Slametan* ceremonies are mystical and mass as a reflection of the mystical and social unity of the people involved in *slametan* ceremonies, such as family members, relatives, neighbors, and work colleagues. *Slametan* culture is one form of community culture in general that aims as a form of respect and offerings to the spirits of family members who have died that are family, social, and togetherness.

According Cummmings (2007, p.2-6) pragmatics is a branch of language that is multidisciplinary because it deals with various other sciences such as philosophy, literature, anthropology, and social sciences. Pragmatics relates to

language as a communication tool that uses language as a medium to convey intentions or meanings in accordance with the context in which language is used. Pragmatics related to information that will be conveyed by someone to others, encoding in the form of linguistics, conventions of conventional meaning, the context in which language is used, and the use of language as a communication tool.

Writers interpreted by listeners or readers who are related to the social or cultural context. The meaning is dynamic because it can change according to the situation and conditions (Yule, 2005: 3).

Speech act is someone's language behavior in the form of utterances which have a certain conventional power, which aims to inform, invite, remind, implement. Illocutionary speech acts not only form illocutionary sentences, but also contain specific intentions intended by the speaker (Sait, 2015: 3).

Based on theoretical discussions about anthropology and pragmatics, the distinguishing theory for this research is deconstructing the two theories resulting in a social culture that discusses the cultural values contained in every puppeteer's speech that synergizes with the reality in the Tengger community.

RESEARCH METHODOLOGY

This study uses a qualitative approach. The selection of a qualitative approach aims to find data and research objects found in the Wonokerso village that are identical with the Tengger tribe. The data found in the qualitative approach is in the form of a story from the puppet mask Tengger performance art under the title Bethara Guru Krama.

This study uses a qualitative approach for several reasons as follows: (1) the nature of the research setting, namely the performance of the Puppet mask Tengger in the context of a *ruwatan* ceremony in Wonokerso Village, Sumber District, Probolinggo Regency, (2) researchers act as the main instrument in data collection, (3) descriptive research data in the form of words and sentences or language, objects, and documents, (4) this research prioritizes participants' experiences in interpreting alive, (5) this research prioritizes the process and results of research in the form of the puppet mask Tengger show meaning, (6) the results of this study are the result of the reconstruction of meaning integrated with data sources or informants, and (7) the researcher as a key instrument.

This study uses ethnographic techniques to examine the culture of Wonokerso, Pandansari, and Wonosari Villages, Sumber District, Probolinggo District, such as the Tengger Puppet mask performance, customs, beliefs, livelihoods, and geographical conditions. Researchers conducted observations and interviews in the field. The type of ethnography that researchers use is realist ethnography, in which the researcher acts as an objective observer. By using realist ethnography, researchers can examine the culture in that place that still maintains rituals, myths, traditions, arts with various uniqueness and mysticism.

The location of this research is focused in Wonokerso Village, Sumber District, Probolinggo Regency because the village is the center of the existence of the Tengger Puppet Mask and the residence of the puppeteer Ki Lebari. While the location of the Tengger mask puppet show is in three villages, namely Wonokerso Village, Pandansari Village, and Wonosari Village. The distance of the research location with the city of Probolinggo is about 45 km. The location of this study is in the sulfur of Mount Bromo, Peak 30, the highest peak of Mount Bromo. The temperature is very cold, during the day around 18 C-25 C, at night the temperature around 12 C-16 C.

The data collection in the Puppet masks Tengger performances is mostly done at night, from around 9 pm to 5 am. While observing and interviewing issues related to the Tengger Puppet mask, village ethnography and the socio-cultural community of Tengger are mostly done during the day.

The data source in this study is the *Tengeng* Mask puppet show held in the village of Wonokerso, Sumber District, Probolinggo. The data generated in the form of words, phrases, and sentences that come out of the mastermind's utterance.

Data collection techniques in this study are observation, interviews, documentation, recording. Researcher interviews with a key puppeteer named Ki Lebari, who is the puppeteer who can perform the Tengger mask puppet. The researcher's documentation is a video and photo of the Tengger mask puppet show.

Data analysis techniques used objective hermeneutics techniques. Data analysis procedures begin with sequential analysis and detailed analysis. Sequential analysis starts from dividing the text into specific topics and analyzed in smaller units and interpreted to find the meaning of the data so that the meaning is clear. Analysis in detail by dividing the text in a series but fragmented in the form of sub-chapters, then interpreted to find meaning contextually by considering internal and external meanings (Ibrahim. 2009: 233-234).

Techniques of checking the validity of the data of this study use the following methods: (1) triangulation, (2) peer debriefing techniques, (3) member check (dependency) techniques, and (4) audit trial techniques (certainty), (5) prolong the research time in the field in order to understand various phenomena, research locations, and informants, (6) make a complete and in-depth description of the results of the research, (7) reflect on the results of the study by clarifying the results of research that might be biased or negative (Creswell, 2015: 286-288).

DISCUSSION

The Tengger mask puppet is one of the Tengger community cultures that can still exist in the midst of the development of society in the era of the industrial revolution 4.0 because the Tengger community strongly holds the cultural heritage of their ancestors and is very closely related to the beliefs of the Tengger community. The Tengger community still believes in the existence of Bethara Kala who lives in Puncak B29. Food Bethara Kala is a human containing kala, such as among others, *ontang-anting*, *pancuran diapit sedang*, *sedang diapit pancuran*, *pandawa lima*, people who walk in bedhuk do not rest, people who cook cormorant collapse, and people who building a house is not finished until the payon. These people will become Bethara Kala's food if it is not preserved. Therefore, the Tengger community, if they have children or people who are pregnant at that time, must be renewed so that their lives will be safe.

Data (1) is a very haunted place, cannot be passed by humans. Whoever passes this mat will die because of spirits or other accidents. If you are going to enter the base you have to pray and ask for permission so that there are no obstacles whatsoever, you can arrive at your destination safely.

Yen sira pada ndherekake tindak lakune pun Kakang bakal tumuju ing Desa Wanakersa, mula kanthi ing mengko bakal mlebu ana sak jerone Wana Jeribaya. Wana Jeribaya pakewa papan kang gawat kliwat, sing ora kena diambah marang titaha jalma manungsa. Ya cacak jalma manungsa kudu gandrung baheni benana sak dukure wana kono bakal lugur temakaning pati. Ning sliramu iki mung anak dewa, ya karep kate mlebu ya ayo pada nyuwun pamit ben pada kari sambikala kanthi tekan ana ing tujuan ora eneng alangan siji apa ya, Yayi. (WTT 1.2.75--95).

(Kalau kalian semua mengikuti langkahku menuju Desa Wonokerso, maka nanti akan masuk ke dalam hutan yang penuh bahaya yang tidak terjamah manusia. Kalau ada manusia yang melewati atasnya hutan itu bakal jatuh dan mati tapi dirimu adalah anak dewa, ya kalau ingin masuk ya ayo terlebih dahulu kita berdoa mohon izin supaya semua terlepas dari bahaya dan sampai di tempat tujuan tidak ada halangan satupun, Dik). (01)

(If all of you follow my steps towards Wonokerso Village, then later you will enter a forest full of danger that is untouched by humans. If there is a human who passes above the forest it will fall and die but you are a child of a god, yes if you want to enter yes come first we pray for permission so that all are free from danger and arrive at their destination there is no obstacle). (01)

The data is locus or form of speech. The focus is on the purpose that if you are going to Wonokersa Village you will pass through a wild forest that is very haunted and very scary. Therefore, if you want to pass, you have to pray and ask for permission so that there is no obstacle whatsoever and can arrive at your destination safely.

Perlocution or actions taken by the community when passing through the haunted forest is always careful while praying and asking for permission to

keep the forest from being disturbed and safe from any disturbance of spirits and other *gangkuan*.

The Tengger community was very familiar with the intention of the puppeteer's words. When going through the forest, people always pray and ask for permission so that there are no obstacles and can reach their destination safely. Even the writer was advised by the puppeteer Ki Lebari when passing through the forest must be careful while praying. If you ride a motorcycle or car, if you pass the wilderness, you must ask for permission by honking the horn three times and driving the lights of a motorcycle or car.

The value contained in the puppeteer's utterance is to provide knowledge to the people who will come to the village of Wonokerso should be careful and must carry physical supplies themselves and excellent vehicles. Because, the road passes through the forest and the ravine on either side. The ethnic value in this society is that the *ungah-unguh* (excuse) message in Javanese society must be carried out. If there will not be a disaster that is abundant in the person.

Mula iki kate mlebu ana jero guwo, leng saka lor, saka kidul, kena diarani ngrintangi geranca kang ana gegrombol kang peteng sak wernane gegaman ayo disiagakake. Kaya pedang klewang tumbak krisa lan sapanunggalane. Aja ana kang kari, iku bandhane wong perang mbok menawa ketemu buron wana kanggo sumingkirake Yayi (WTT 3. 2 .0-- 15).

(Oleh sebab itu, mereka mau masuk guwa melalui pintu sebelah utara dan selatan. Boleh dikatakan segala perintang. Yang bergerombol di beteng berbagai macam senjata, mari kita siapkan. Seperti keris, pedanh, klewang, dan tombak dan sebagainya. Jangan ada yang ketinggalan. Itu semua perlengkapan perang. Barangkali ada binatang buas dapat digunakan untuk menyingkirkan, Dinda). (02)

(Therefore, they want to enter the cave through the north and south doors. It can be said of all obstacles. Those who are clustered in various kinds of weapons, let's prepare them. That's all the equipment of the war. (02)

The data (2) further reinforces that to get to the Wanakersa Village many forests are very dangerous for humans. Whoever goes through the forest must be careful, prepare weapons to protect themselves from attacks by spirits or wild animals.

The data above is locus. The focus or intention to get to the village of Wanakersa through the forest in which there is a cave that is inhabited by supernatural beings and wild animals, so it must prepare several sharp weapons to protect themselves from various attacks by magical creatures or wild animals.

The focus or action taken by the community around the village of Wanakersa when passing through the forest has prepared several types of sharp weapons to protect themselves from various attacks by spirits and wild animals.

The data contains the value of education to the public so that when traveling through the forests bring a variety of sharp weapons to protect themselves from various threats, both from spirits, robber and wild animals. The road in the middle of the forest is very ugly, in the form of land that is full of scattered stones, some of it is macadam with very damaged conditions, many magical creatures such as demons, jinn, wewe, gendruwo, begal, and wild animals.

“*Munggah gunung mudhun jurang keplorot-plorot*” is a geographical description of the Tengger-Semeru mountain region. The Tengger-Semeru mountainous region is an area whose geographical location is mountains and is full of very steep ravines. The road is narrow and filled with rocks which are still naturally scattered about, some roads have been casted in concrete, some roads have suffered very severe damage that has not received the attention of the Central Government and Regional Governments. The road going up and down is very sharp and winding, even many bends letter z which is very dangerous for car drivers. On the right-hand side of the road in the form of a very steep cliff or very high cliffs around 500-1000 m.

The air is very cold, during the day around 20-23 °, at night around 13-15 °. The soil is fertile, arranged in *tera siring* which looks very neat and is planted with vegetables in the form of *kentong*, *klobis*, and *brambang pre*, which appear to be stretches of very green vegetable crops.

Lo...lo...lo...lo... mbok mbok jagad dewa batharalan jagad pramundhita bayalanggeng tak rewangi munggah gunung mudhun jurang keplorot-plorot panjenenganingsun durung nemokake kang kawujud pusaka tindhih Kahyangan Jonggring Saloka. Ya pusaka Hargadumilah lungungan jagad murbeng alam pratingkah. Loh puncake gunung galunggung kok kaya wujud pusaka tindhih Kahyangan murupe cahyane gere nyata iki pusakane kanjeng Rama tak cekele wae ora kurang pengajaran. Oeshh loh iki apaa dikempit karo sing kuru iki ayo ayo dilungne apa ora ayo mbalik iki sing nang kuru iki tak rudapeksa. Oish oish lolololo, hong wilaheng sekaring bawana jejagad dewa bathara. Ora nyana ra mangiraake yen panjenenganingsun bisa ngelampah nyekel pusaka tindhih Kahyangan Jonggring Saloka ya aja sing sisih gampang para kencur ki siji sijine kuwatingsun bakal mukti kelakon derenge lubere kanjeng Rama jumeneng nata dadi Bathara Guru ning Kahyangan Jonggring Saloka. (WTT 1. 5. 0--40).

(Lo...lo...lo...lo... mbok mbok alamnya Dewa Bethara yang abadi, saya belabela naik gunung turun jurang, sampai terpeleset tapi aku belum bisa menemukan pusaka tindhih kayangan Jonggring Saloka, ya pusaka Hargadumilah yang mengayomi alam semesta. Lo puncak gunung galunggung kok seperti ada wujudnya pusaka Hargadumilah cahayanya nyata. Ini pasti pusaknya Ayah. Saya tangkap saja. Oesh loh ini apa ini dejapit sama yang kurus ini. Ayo berikan apa tidak ayo, kemvali ke yang kurus ini saya perkosa. Oish ois lolololo hong wilaheng sekaring bawana tidak kuduga dan kukira jika saya bisa menangkap pusaka tindhih kayangan Jonggring Saloka. Ya jangan gampang seperti kekuatanku akan terlaksana perintah Ayah menduduki sebagai Bethara. (03)

(Lo ... lo ... lo ... lo ... mbok mbok the immortal God of Bethara, I defended up the cliff down the mountain, until I slipped but I have not been able to find the overlapping heirlooms of Jonggring Saloka's heaven, O treasure Hargadumilah that protects the universe Lo like Galunggung mountain peak like there is a form heirloom Hargadumilah the light is real. Oish lolololo hong wilaheng as bawana is unexpected and I think if I can capture the inheritance of Jonggring Saloka's heaven, don't be easy like my strength will be carried out by my father's command to occupy as Bethara. (03)

Data (3) is locus. The focus or intention to capture the Hargadumilah heritage requires a great effort, full of obstacles, by going up the mountain, going down the cliff, until it slipped, but could not find the Hargadumilah heirloom. To achieve the goals of a child is not only armed with effort and hard work, but also requires permission, prayer, and blessing from both parents.

The focus or action that Sang Hyang Lesmana Dewa has done is trying to find and capture the Hargadumilah heritage with hard work and obstacles, must go up the mountain, go down the cliff, to pieces, but have not been able to find the Hargadumilah heritage, because he did not ask for prayer and the blessing of his parents. He only tried physically, but was not accompanied by prayers to God Almighty. Though praying to God is very important, besides trying, while the results are left to God Almighty.

The data (3) contains the value of education to the community, especially the younger generation to achieve their goals, they must always try and work hard and ask permission from their parents. Permission, prayer, and blessing from both parents are very important for children who will achieve their goals. However, its success is left to God Almighty. Humans are only obliged to try, but God determines all human effort and prayer.

Sang Hyang Lesmana Dewa setelah perang melawan Manikmaya kalah, ia disabda menjadi Semar. Kemudian ia disuruh bertapa di Gunung Gamping untuk bertobat dan menyucikan jiwanya dengan cara bertapa. Setelah jiwanya suci, ia diberi tugas untuk ngemong Pandawa Lima, putranya Pandu. Gunung Gamping oleh masyarakat Tengger dianggap tempat yang keramat karena tempat pertapaan Semar dan banyak didangi orang untuk meminta sesuatu seperti kekayaan, perjodohan, jabatan, dan pangkat (Wawancara dengan Ki Lebari, tanggal 27 Maret 2018, di Desa Wonokersa, Kecamatan Sumber, Kabupaten Probolinggo). (04)

Sang Hyang Lesmana Dewa after the war against Manikmaya was defeated, he was said to be Semar. Then he was told to meditate on Mount Limestone to repent and purify his soul by asceticism. After his soul was pure, he was given the task of holding Pandawa Lima, his son Pandu. Gunung Gamping is considered by the people of Tengger to be a sacred place because of Semar's hermitage and many people are asked to ask for things such as wealth, matchmaking, position and rank (Interview with Ki Lebari, March 27, 2018, in Wonokersa Village, Sumber District, Probolinggo District) . (04)

Pragmatically data (4) is a locution. His focus or intention was Manikmaya asking Sang Hyang Lesmana Dewa or Semar to go to the hermitage of Mount Gamping which is located in the hamlet of Karang Kjauh, Klampis Ireng Village and become his residence.

The fixation or the action of Sang Hyang Lemana Dewa or Semar immediately went to Gamping Mount by riding a white dove as a symbol of the sanctity of Semar who would be the protector and caregiver of Pendawa Lima.

The data contains the value of education to the community that if humans have sin they must immediately ask for forgiveness from God Almighty so that their souls become holy. When it is new it can be a guide and protector for the young generation to be good people.

The data (10) also illustrates that Manikmaya still has a good heart, even though his brother already has bad intentions towards him. He still has compassion for his brother. After being said to be Semar and given the task of guiding and educating or carrying Pandawa Lima, he was still given a sacred and faithful vehicle in the form of a white pigeon that would deliver himself to the hermitage of Mount Gamping and become a vehicle forever.

In the tradition of Indonesian people's lives, if they have a celebration such as marriage, general election, celebration of national holidays such as the Independence Day of the Republic of Indonesia, in the opening ceremony often release doves, as a symbol of honesty, loyalty, and so that the celebration can run well and successfully.

Ngawe-ngawe piyambakipun Manikmaya tumurunipun dara putih nyelak nyelak dhateng kaki semar menika dipuntumpaki beta mabur dumujuk puncak Gunung Gamping. Kaki semar ngelampahi tapa brata minta dhateng Kang Kuwasa. (WTT 1.8. 480--490).

(Melambaikan tanganlah Manikmaya, datanglah Burung Merpati putih mendekat ke kaki Semar. Ini dinaiki dan dibawa terbang ke gunung gamping. Semar menjalani pertapa minta kepada Yang Mahakuasa) (05)

(Waving Manikmaya, a white dove came close to Semar's feet. It was climbed and taken to the limestone mountains. Semar went on a hermit asking the Almighty) (05)

The data (5) is locution. The focus or intention is Manikmaya summoning a white pigeon to take Semar to Mount Lamping to meditate as a medium to apologize to God Almighty for all his mistakes that have jealousy and will kill his own brother named Manikmaya.

The focus or action of Semar is to immediately marry a white pigeon that has been in front of him to go to Mount Lime, to meditate as a media to apologize to God Almighty for all his mistakes. The white pigeon becomes Semar's vehicle and symbolizes purity and loyalty in the life of the Tengger people in particular and the Indonesian people in general, if they have a big celebration

in opening, they release a white pigeon. The goal is that the celebration can run smoothly and there are no obstacles whatsoever.

The data (5) contains the value of education to the community that brotherhood is very important. Fellow brothers have to help each other. However, if the brother is forced to have committed a crime, he must still be given a fair sentence according to his actions. In addition, if someone has made a mistake, he must immediately realize and repent, ask forgiveness from God Almighty and promise not to make mistakes again.

Teeth or cloves Anjar Kala must be reduced so as not to spend humans on earth. If Anjar Kala's teeth or cloves are not reduced, human beings will be depleted on earth as descendants of Adam. After Anjar Kala's teeth were removed by his mother, he was told that his food was human on earth and Nadang kala's children, namely among others ontang earrings, a shower enclosed in a spring, being flanked by a shower, Pandawa Lima, a person who walks in bedhug does not rest, the person who cooks the cage collapses, and the person who builds the house is not finished until it is given a roof. Anjar Kala was told to go down to the world and meditate on Peak B29, Randu Pitu, and at Randu Sanga. Anjar Kala asked good-bye to his mother and father to come down to the world and will be imprisoned at Puncak B29, Randu Pitu, and Randu Sanga. Bethara Guru gave the Heritage Price to Anjar Kala as a provision and shield himself while on earth. Anjar Kala's description of asking for human food from his mother, looks at the data as follows:

Yen sliramu pingin jaluk pangan jalma manungsa, durung wayahe. Ibu gelem menehi pangan wujude jalma manungsa kang nandang kala marang sliramu. Watone sliramu gelem taklongi untumu sebab untumu kait petang puluh papat. Yen ora tak longi mesti ngentekne anak putu adam, anak awang-awang, anak owong-owong, ana isine jagad iki kang lungguh ana tengah dirani uwong uwong mesti kabehe mengko dipangan marang sliramu. Jagad iki kotang ora ana sliramu watone powake gelem tak longi sliramu bakal takwenehi yaiku pangan jalma manungsa, arek kang nandung kala. (WTT 1. 25.0--15).

(Kalau kamu ingin meminta makan manusia syaratnya ibu minta gigimu berjumlah empat puluh empat kalau tidak aku kurangi akan menghabiskan anak cucu adam. Maulah aku ambil gigimu, maka akan aku beri makanan wujud manusia.)

(If you want to ask for human food, the condition is that the mother asks for your teeth to be forty-four, otherwise I will reduce the grandchildren of Adam's grandchildren. Let me take your teeth, then I will give food as a human form.)

Iya longana, Kanjeng Ibu, longana!

(Iya kurangilah, Ibu, kurangilah!). (06)

(Yes, reduce, Mother, reduce!). (06)

The data (6) is a form of locution. The focus or intention is Anjar Kala asking for human food. His mother wanted to feed humans, with the condition that his teeth would be reduced by forty-four so as not to deplete humans in the world.

The focus or action of Anjar Kala was that he agreed to the conditions requested by his mother who would reduce his teeth by forty-four. His mother pulled Anjar Kala's teeth. Anjar Kala was then told to go down to the world and meditate on Peak B29, Randu Pitu, and Randu Sanga.

Anjar Kala's teeth or cloves that were thrown to Madura also contain meaning to cause Madurese to like sharp weapons called clurites. Everywhere Madurese likes to inspire the clurit under his clothes as a weapon and shield himself, to protect himself from various dangers. The pleasure of the Madurese is the same as the pleasure of Bethara Kala who always carries or deletes Hargadumilah's heirlooms wherever he may not be separated from his hair history, as his father's message said. The picture of Bethara Kala's teeth which was thrown to Madura which caused Madurese people to have the pleasure of carrying clurit weapons everywhere, looks at the data as follows:

Kanjeng ibu, kanjeng ibu, lah kanjeng ibu untuku wis kok longi sing petang puluh. Wis kok buwak ngalor ngetan rutuha ning telatah Medura. Eleng den pangiling besok yen ana kanthi reja-rejane zaman, yaiku kena gandane yaning untuku. Besok wong Medura mesti senenganing yaiku nyengkliton gaman. Lah iki kok inginake sumpah pat, iki majas maknane gek kaya apa kanjeng ibu. (WTT 1.25. 40—55).

(Ibu, gigiku empat puluh sudah kamu buang ke arah timur laut di daerah Madura. Nanti diwaktu yang akan dayang Madura akan senang dengan membawa senjata disengkelitkan dibajunya). (07)

(Mother, you have thrown your teeth forty to the northeast of the Madura region. Later when the lady who is going to be a Madurese maid will be delighted by carrying a disputed weapon on her shoulder). (07)

The data (7) is a form of locution. The focus, or the intention, is that Madurese generally like to bring or clench their sharp weapons or clurites because when their mother Bethara Kala pulls her teeth Bethara Kala is thrown into the North East and falls in Madura, so that Madurese are affected by the zoning of her teeth Bethara Kala.

His focus or action proved that the Madurese had until now had pleasure in clurit weapons. Everywhere Madurese carry clurits, especially when they are in conflict with others.

Both of these data (6) and (7) contain cultural values that every human being should be able to control themselves or their passions, may not follow their passions. A mother in guiding and educating her child, may not obey all his requests, if the request is detrimental to himself or others. Like Bethara Kala asking for food in the form of humans, it is detrimental to Bethara Kala herself because she had to go down to the world to look for humans who contained kala to make her food. Bethara Kala had to kill a lot of humans to be used as food, meaning that it harmed many other people, in addition, the data contained the value of education to the Madurese community in particular and the general public that liking sharp weapons in the form of clurite was permissible, just decoration and keeping oneself away all possible dangers. However, it should not be used to persecute or even kill other people.

The purpose of the Pitu *selametan* is as a means of praying to God Almighty so that he, his family, and the community are safe, there is no obstacle whatsoever in living life in the following days and as a means of praying that all his sins and his family are both still alive or has died. The tradition of *selametan pitu* appears in the following data:

Dora mbok menawi ku keparengaken kula badhe ndherek nyelameti kadang kula. (WTT 1.30.60—75).

(Dora kalau saya persilakan saya mau ikut memperingati saudara saya.)

(Dora, if I invite you, I want to commemorate my brother.)

Oleh sabare diselameti karo selametana lebaran, selametana saenteke yaiku diselameti riyaya pitu riyaya syawalan. Jare wong Medura diarani telasan, kaya mangkono

(Boleh diselamati dengan selamatilah lebaran, selamatilah sehabisnya hari raya ketujuh, hari raya Sawal. Kata orang Madura dinamakan hari raya Telasan). (08)

(May be saved safely, Eid, save after the seventh feast, Sawal feast. The word Madurese is called Telasan feast). (08)

Data (8) can be concluded that the culture of *selametan pitu merametan selametan* held by the people of Java, Madura, and Sasak every seventh day of the *sawal* month. During the ceremony the community made *kupat* and was taken to the mosque or eaten by the group after being prayed by the cleric or cleric.

The data (8) is a form of locution. The focus or intention is that Dora will take part in the salvation of the death of his brother Sembada due to fighting with Dora. The fight was due to the fact that when Dora was sent by Ajisaka to take his inheritance, he was not given a letter of assignment, causing misunderstanding between the two. Sembada defends the heirloom for holding the mandate of Ajisaka to guard the inheritance. Dora also holds the mandate from Ajisaka to take Ajisaka's heirloom.

The focus or action taken by the community is to carry out pitu salvage every seventh day of Eid. Javanese people call the pitu salvation the *Kupat* day, the Madurese call the *Telasan* day, and the Sasak people call the *Lebaran Kupat* day.

The data (8) contains the value of education so that people hold salvation every Eid al-Fitr on the seventh day as a media to pray to God Almighty so that he, his family, and the community lives safe, has no obstacles whatsoever and as a means of being strong and socially interacting with other community members, especially neighbors.

Bethara Kala was eager to immediately eat the corpse, but remembered her mother's advice that "The bodies of children who had been killed should not be eaten immediately, but had to be purified first with holy water by the puppeteer puppeteer Tengger's mask. Bethara Kala finally looked for the puppeteer and asked for help to cleanse the corpse to be eaten so that the corpse was clean ". This is seen in the data as follows:

Lah Sang Hyang Bathara Kala sliramu perlu apa kok nggoleki aku. (WTT 1.33.15—40).

(Lah Sang Hyang Batara Kala dirimu ada perlu apa?)

(Lah Sang Hyang Batara When do you need anything?)

Lah mengenken bapak Puppeteer aku mudhun saka pertapanku Puncak Sangalikir, Randhu Pitu, Randhu Sanga, golek memangsani si ponang jabang bayi kang nandung kala. Jur ing kono aku tumurun, aku oleh pangan papat cacah arek nandung kala, jabang bayine Putusi, jabang bayine Lulik, jabang bayine Luki, jabang bayine Luis. Iki karep tak tadhah kala mangsa, gandagandane arus. Yen nitik wejangan kajaba Puppeteer kanjeng rama. Yen aku oleh memangsani si ponang jabang bayi kang nandung kala. Yen karep kate tak tadhah kalamangsa kudu dikumbah dhisik. Ya sing isa ngumbah Bapak Dhalang Lebari. Saiki aku jaluk tulung karo rika kumbahen arek papat iki. Ruwatan arek papat iki sing bersih. Yen nek wis mari rika ruwat mengko tak pangane karo.

(Begini, aku turun dari pertapaanku Puncak Duasembilan, Randu Tujuh, Randu Sembilan, untuk mencari mangsa jabang bayi yang menyandang kala. Lalu di situ saya bertemu empat bayi yang menyandang kala. Baunya amis dan busuk, teringat wejangan ayah, jika aku mendapat mangsa, saya harus mencucinya terlebih dahulu. Yang bias menyuci Bapak Dhalang Lebari. Sekarang saya minta tolong kepada kamu, cucilah empak anak ini. Ruwatan anak empat ini yang bersih. Kalau sudah selesai kamu ruwat, nanti akan saya makan).

(Look, I came down from my hermitage Peak Duasembilan, Randu Seven, Randu Nine, to find prey for babies that bear the time. Then there I met four babies who carried when. The smell was fishy and rotten, remembering the words of the father, if I get prey, I have to wash it first. The one who can wash Mr. Dhalang Lebari. Now I ask you to help, wash this kid's child. Ruwatan, this four children who is clean.

Sang Hyang Bathara Kala aku gelem-gelem ae dikongkon ngeruwat, nolak ya emoh, nantang ya emoh, waton ana opahe.

(Batara Kala, saya mau-mau saja disuruh meruwat, nlak saya tidak mau, menantang ya tidak, yang penting ada upahnya). (09)

(Batara Kala, I just want to be told to complicate, but I don't want to, challenge yes or no, what is important is the reward). (09)

Puppeteer Mask Tengger wanted to help cleanse the corpse that was going to be eaten by Bethara Kala, but asked for compensation. Bethara Kala had no possessions, only the Hargadumilah Heritage was given by her father. The puppeteer also wants to receive a reward in the form of a Heritage Price. The heritage was immediately handed over by Bethara Kala to the puppeteer. The mastermind immediately purified the body with holy water taken from seven sources. After the corpse was pure, the jarit cloth was replaced with a white cloth, as a sign that the corpse was already pure.

The puppeteer immediately told Bethara Kala that the corpse was already pure. Puppeteer Ki Lebari gave two alternatives to Bethara Kala, whether to eat the corpses of the four holy children, but the Hargadumilah inheritance belonged to the puppeteer. Bethara Kala immediately remembered her father's message that the Hargadumilah heirloom must not be separated from the body of Bethara Kala even though it was warmly. Bethara Kala was afraid of being scolded by her father and the Hargadumilah heirloom was her flagship heritage and her shield. Finally Bethara Kala preferred the Hargadumilah heritage to be asked to return. The mastermind immediately handed over the Hargadumilah heirloom to Bethara Kala and the corpse was not eaten by Bethara Kala. Bethara Kala finally apologized to the puppeteer and immediately said goodbye back to Peak B 29.

The mastermind immediately revives the four corpses that have been purified by splashing holy water on the four corpses. The four bodies can come back to life. The four spirits of children who conceived at that time were returned to the four children who had been abused. Means that when the four children are gone and the child is no longer food for Bethara Kala. When the *ruwatan* ceremony is over, both parents, children, and all family members feel happy because their child has separated from the time and is no longer a candidate for Bethara Kala food.

Data (9) is a form of locution. The focus is on Bethara Kala looking for the puppeteer Ki Lebari to ask for help to purify the corpse that he will eat to be holy. Bethara Kala had been ordered by her mother so that the human corpse to be eaten had to be purified first by the puppeteer, the descendant of the Tengger mask puppet.

The focus or action of the puppeteer is to help Bethara Kala cleanse the four corpses to be eaten. However, the puppeteer Ki Lebari asked for compensation from Bethara Kala. Bethara Kala gave a reward in the form of a Hargadumilah heirloom given by her father. Puppeteer Ki Lebari immediately purified the four corpses.

Data (9) contains the value of education so that parents who have children who are pregnant, so that they will be immediately routed so that they do not become food for Bethara Kala. If it is not promptly routed, children and their parents will become a burden in their lives, because the majority of Tengger people believe that if they have children who are pregnant, they must be

routed so that they do not become food for Bethara Kala. In addition, the text also contains educational value to the community, if you want to eat anything, especially raw meat, it must be washed first so that it is clean and does not contain diseases that will endanger human life.

Horses are an expensive pet metaphor and are a pleasure and social status of a person. Not many people are able to keep horses because the price of good horses is very expensive. Racehorses and beautiful jumping horses that have won a race at the national or international level, cost hundreds and even billions.

Lha ing kono Dewi Muktrim gagal dadi bojone kakek Bima kepingin duwe anak tanpa wong lanang yaiku nemoni Empu Permadi, pinuju gawe keris lemah lempung putih dikepel kepel dadi keris. Sing nek seni siji bojone, loro kucing, telu manuk perkutut, papat jaran. Wong bebojowan yen tepak kuthane, ya kadang gelis ndang kepenak, ngingu manuk perkutut. Yen ana katurangane, ya gendhong nyenengna atine ngingu kucing. Sing sangga guna ya ndadhikake senenge ngingu jaran (WTT 1.31.40—50).

(Di situ Dewi Miktrim gagal menjadi isteri Bima, tetapi mempunyai keinginan mempunyai anak tanpa berhubungan dengan orang laki-laki. Ia menemui Empu Permadi yang sedang membuat keris dari tanah lempung putih dengan dikepel-kepel menjadi keris. Yang menjadi saksi, satu isterinya, dua kucing, tiga, manuk perkutut, empat kuda. Orang berkeluarga bila beruntung cepat bahagia, sambil memelihara manuk perkutut, kuda, dan kucing. Yang paling menyenangkan memelihara kuda) (10)

(There Dewi Miktrim failed to become Bima's wife, but had a desire to have a child without contact with men. She met Empu Permadi who was making a keris from the white clay with a mop to become a dagger. The witnesses, one wife, two cats, three, manuk turtledove, four horses, people who have a family if they are lucky to be happy, while maintaining a manuk turtledove, horse, and cat. The most fun is raising a horse) (10)

The data (10) can be concluded that many happy families maintain pets, cats, birds, and horses. The goal is for pleasure, for people who have retired as entertainment and business. Peking bird turtledove and horse can function as a description of the high social status of a family. This means that only the rich can maintain turtles and horses that cost millions or millions.

The data above (10) is locus. The focus or focus is to build a family is not easy. However, if you are lucky, building a family can also be successful quickly can build a happy and prosperous family. The description of the Javanese community in particular and the community in general, if the household life is happy and prosperous, is marked by raising a turtledove and a horse. Dewi Muktrim is one example of a character who failed to raise a family. He failed to become Bima's wife.

Her fixation or Dewi Muktrim's actions after failing to marry Bima wanted to have a child without having a relationship with a man. He immediately met

Empu Permadi who was making a *keris* from white clay with his fists into a *keris*.

The data above (10) contains cultural values that the Javanese community in particular and the community in general when the family has a pet cat, turtledove, and horses. Kneeling birds and horses become a symbol of social status for someone. Someone who raises turtledove birds and horses that cost millions or billions as a symbol of someone who is rich and has high social status.

Rich families, large homes, large yards of land, turtledove birds will be put in the corners of their homes or around the trees around their homes, every morning and evening, will enjoy the sound of the turtledove *kong kong* which cost millions. He will feel happy and satisfied listening and enjoying the *sura kong sura kong* bird.

Only rich families and have a high social status are able to maintain a good horse, especially racing horses or beautiful jumping horses. To care for these horses requires sometimes a large horse, and a large yard partially planted with grass for horse food, and partly for the racing practice arena and beautiful jumping. People with high social status and wealthy who maintain racing horses and beautiful jumping horses, for example is Lieutenant General (Retired) Prabowo Subiyanto.

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CONCLUSION

The puppeteers' speeches are related to the socio-cultural conditions of the Tengger community such as customs, mysticism, beliefs, livelihoods, agriculture, and very interesting natural conditions. However, the Central Government, the Regional Government of the Province of East Java, and the Regional Government of Probolinggo Regency, have not had much role and attention in efforts to advance, protect, secure, maintain, save, publish, develop, and utilize the Tengger puppet mask, so that the existence of the shadow puppet mask Tengger can not develop properly. Even the condition of the road to Wonokerso Village is very badly damaged and has not received attention from the Central Government, Provincial Governments, and Probolinggo District Government.

The shadow puppet show Tengger also has not been able to attract the interest of the millennial generation because in the show there is no innovation and creativity by using technological means so that it can appeal to the millennial generation. The audience of the Tengger mask puppet show is limited to the older generation. However, it has the potential to be developed to enrich, strengthen, and develop the treasures of tourism objects and icons in the

Bromo-Tengger-Semeru region in addition to the objects of natural beauty and customs.

This research as a contribution helps the Central Government and Local Governments to revive the local cultural ecosystem, as well as efforts to advance, protect, secure, maintain, save, publicize, develop, and utilize local culture, both the Tengger shadow puppet, Tengger people's customs, and Tengger's community trust system, as mandated in Act Number 5 of 2017 concerning the Advancement of Culture.

This study recommends that the central government, the regional government of East Java Province, and the regional government of Probolinggo make the Tengger mask puppet show to enrich, strengthen and develop tourism in the Bromo-Tengger-Semeru area as tourism objects and icons, in addition to objects and icons. The beauty was the natural panorama and the customs of the Tengger people.

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