



Cultural Habitus of Tiban Traditional Performance as a Part of Rain-Invoking Ritual in Wajak Kidul Tulungagung

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Abstract

This study discusses a phenomenon of how the concept of habitus manifests in the Tiban traditional performances which creates the practices, the symbols, the reproduction, and the transmission of culture. Habitus is a habit and way of thinking which originated from a social structure. Tiban is a traditional performing art from Wajak Kidul Tulungagung which is a form of transcendental communication as a part of rain-invoking ritual for the community to ask for rain in the middle of the dry season. Various kinds of art forms in Tiban cultural performances make a great appeal to be explored further, particularly about the cultural practices contained therein. This study also looks into what causes the adaptation of the transformation and the changes. When the social setting changes, habitus can play a role in choosing, modifying, or preserving traditional elements that are considered relevant. Overall, this paper highlights that habitus is an important mechanism in the realization of values and symbols in the Tiban tradition, shaping the way society understands, interprets, and practices the tradition, ensuring its continuity, and enabling adaptation to social change.

Keywords: *Habitus; Tiban; Rain-Invoking; Cultural Adaptation*

Introduction

Habitus is a habit and way of thinking which originated from a social structure. This means “playing feels” that makes you act according to rules and norms in society. Habitus is shaped through experiences and comprehension of social order and becomes a “lifestyle” that reflects the values and hopes of some social groups. According to Ritzer and Goodman, habitus is a compilation of habits used to live a social life. Furthermore, Bourdieu defines it as a result of the abilities of individuals and materialized through conscious or unconscious actions. The habitus seems natural and developed in some social environments as if it is a part of humanity (Septiana, 2021).

In his seminal work, “The Logic of Practice” (1990: 94), Bourdieu describes habitus as a system of customs constructed through experiences and repetitive practices, as well as formed by some social settings. It becomes a structure that influences the way of thinking, the perceptions, and the behavior of some individuals. Despite it being established in certain social conditions, habitus can be applied in other social settings. It occurs with regular patterns spontaneously and unconsciously. However, it is not a

conformity to particular rules. *Habitus* is more likely to be a physical action embedded in the history of individuals, directed to a certain aim without any deliberate intent and some unnecessary specific abilities to achieve it (Prasetya, 2016).

Traditions can be conceptualized as a series of practices of customs and habits inherited intergenerationally in society. Types of traditions can be divided into verbal tradition and non-verbal tradition. Verbal tradition refers to a body of knowledge and routines preserved through oral communication from generation to generation and has already become an integral part of societal culture. Within this context, *habitus* guides individuals to act spontaneously and unconsciously per cultural norms and expectations.

An example of traditional performing arts portraying aspects such as morals, prayers, and hopes is *Tiban*. People in Wajak Kidul-Boyolangu, Tulungagung frequently hold this traditional performance which is also imbued with religious significance. This ritual is a sequence of dancing, singing, and other activities that are repeated periodically. The repetitive events instilled behavioral patterns and specific ways of thinking and formed *habitus* in the people of Wajak Kidul as the subjects in the tradition. The local populace, who rely on agriculture for subsistence, perform the ritual during periods of drought to invoke rainfall.

Tiban is a dance that needs physical endurance and involves a whip made from *aren* or sugar palm leaf stalks. It is in harmony with the Javanese gamelan named *kenprung*. Before it starts, the participants follow an opening ceremony with a recitation of spells or prayers by the elderly people. The history of *Tiban* in Tulungagung can be traced back to the reign of Tumenggung Surontani, a Mataram official who was exiled to East Java.

Tiban is a cultural heritage from the people of Wajak village since the 15th century, as documented in *Babad Tulungagung* or the Chronicle in Tulungagung (Babad Tulungagung, 1971: 109). *Tiban* is a traditional performing art that involves competition in physical endurance using a whip from *sada aren* (aren leaf stalks) which is thrown or used ("*suh*" in Javanese) and then combined with "*ujong*" as the weapon. *Tiban* performing arts require moves or dancing which are expressed by the performers and accompanied by gamelan instruments (Putri, 2021).

The *Tiban* traditional performing arts which are still preserved are a blend of elements such as arts, martial arts, religious elements, and collective hopes of society for survival. Nonetheless, according to the interview with the art and culture practitioners in Tulungagung, this tradition has changed nowadays. Formerly, people only played instruments like *kentongan* and *kendang*. Today, they also collaborate those instruments with gamelan such as gong, kenong, and sompret, similar to *Jaranan* traditional performance. Furthermore, the purpose of holding this performance is also different in contrast to the former. Previously, the performance was primarily concerned with the exhibition of physical strength. Today, it is merely entertainment.

In this case, the *habitus* of the actors is that they help the transformation of the culture by adapting the established tradition with current conditions. When the social setting changes, *habitus* can play a role in choosing, modifying, or preserving traditional elements that are considered relevant.

The presence of those elements is the main focus of this study to delve into this phenomenon and to further investigate how the concept of *habitus* manifests in the *Tiban* traditional performances which creates the practices, the symbols, the reproduction, and the transmission of culture. This study also looks into what causes the adaptation of the transformation and the changes. Various kinds of art forms in *Tiban* cultural performances make a great appeal to be explored further, particularly about the cultural practices contained therein.

Research Method

This study employed a descriptive qualitative methodology. This qualitative study, employing a post-positivist approach (Sugiyono, 2006), examines a subject's natural setting, unlike controlled experiments. Data sources comprised documentation of *Tiban* performances, in-depth interviews with key informants—including cultural figures, artists, and arts educators—and a review of relevant literature, including books, articles, and journals, to provide contextual support for the research.

This study employs an ethnographic approach that refers to the habitus theory of Bourdieu which will explore the more profound understanding of the existence of a social system that is symbolically built from the rituals, and the values in social behaviors within *Tiban* tradition, mainly in Wajak Kidul, Boyolangu, Tulungagung. It is hoped that these traditions, which are deeply embedded in the fabric of society and passed down through generations, can be recognized as a significant element of the local cultural heritage that must be safeguarded. Moreover, it is also expected that this can contribute to national cultural enrichment and promote the regional tourism sector.

Results and Discussion

1. The Habitus Theory of Bourdieu Perspective

Pierre Bourdieu was a French sociologist. His intellectual journey was developed through his deep concern for the social environment and his passion for seeing change. His habitus theory was not a response to a great social change, but it appeared from a profound study and research that was performed in the Kabylie and Collo regions in Aljazair. His works delivered significant concepts such as habitus, capital, field, distinction, symbolic power, and symbolic violence. This study will focus on habitus, capital, and arena concepts (Ginting, 2019).

Pierre Bourdieu, in his theory of genetic structuralism, advanced the concept of the habitus. He investigated how the objective structure and the individual mental structure are related to each other. He interpreted that genetic structuralism analyzes the origin of objective and mental structures (in Fatmawati, 2020:43). This analysis can not be separated from the social structure that generated both structures. Therefore, Bourdieu's theory emphasizes the importance of comprehending how objective and mental structures were formed by social structure, as well as how social structure itself was formed by the history process (Syarif, et al., 2022).

Habitus, according to Fashri (in Syarief, 2022: 108), is a social structure that is internalized and then externalized. This means that habitus is the result of a person's experience with social values that are structured and last for a long time until they are internalized into a pattern of thinking. The difference with a cultural pattern lies in the process of its formation. Culture is "given" or taken for granted, while habitus is formed through a process of repeated practice and social experience. Habitus is also a cognitive mental structure that appears in a person's perceptions, values, and actions (Syarief, et al., 2022). Socialization instills a set of dispositions, attitudes, and practices—habitus—that influence an individual's behavior and perception (Piroddi, 2021). This habitus is molded by social class and other factors including gender, race, and ethnicity (Khurriyah, et al., 2023).

From the description above, it can be concluded that habitus theory according to Bourdieu's perspective emphasizes the reciprocal relationship between the individual's objective and mental structure. This social structure is internalized through a person's experience with social values and becomes a mindset. The difference between habitus and cultural patterns is the process of formation. Habitus is formed through repeated practice and social experience, while cultural patterns are taken for granted. Habitus also influences individual perceptions, values, and actions.

In the *Tiban* tradition, the adaptation mechanism allows individuals in traditional social practices to adapt to social changes and renew existing traditions. This process enables culture to remain sustainable and relevant, even though the social environment transforms. From this, habitus theory, according to Buordieu's perspective, becomes a theory of analysis of social structures that are created symbolically from rituals, as well as the existence of values in social practices in the *Tiban* tradition, especially those that take place in Wajak Kidul Village, Boyolangu, Tulungagung.

2. Tiban Ritual Practice and Symbolism

Before studying in more depth the cultural values contained in the *Tiban* Tradition, it is necessary to study in more depth the history and important values of the existence of these arts. One important aspect of understanding history is recognizing the social, cultural, and political background at the time the work of art was created.

a. Origins of Tiban Art

The term "Tiban" comes from the word "*tiba*" (read: *tibo / tibo-tibo / ujug-ujug*) from Javanese which means "*to fall*" or "*something unexpected*". In the Javanese context, the term Tiban can be interpreted as several things, such as:

The term Tiban means "*the well that was previously missing, suddenly appeared*";

There is also the term "*tiban shaman*" which means someone who suddenly becomes a shaman, skilled in all spells, even though previously he was an ordinary person. In the context of the event in Purwokerto village, Tiban refers to the sudden fall of rain, as if it were falling from the sky. In casual conversation, local people usually refer to it as "*udan tiban*" (Tiban rain). Tiban is a ritual carried out by hitting each other between several people involved in the ritual. By casting spells on their whips, they hope that rain will fall and the long dry season will pass. Tiban is a folk tradition or ritual passed down from generation to generation by the community to invoke rain. Tiban is a form of public request or plea addressed to Allah SWT to reduce rainwater. The Tiban ritual has a deep meaning that as humans, we must diligently try to maintain the welfare of life by protecting the environment or nature to maintain the balance of life (Afrianti, 2013).

The people of Wajak Village significantly appreciate the artistic potential that exists in their area and view it as an integral part of their own identity and culture. In this context, Tiban performance arts stand out as a highly respected heritage, rooted in the cultural history of Wajak Village since the 15th century, as recorded in the 1971 Babad Tulungagung (page 109). Tiban performance arts display endurance competitions involving the use of whips from *sada aren* used to launch a blow or "*suh*" in Javanese, known as "*ujong*." The Tiban performance involves dance movements performed with music from the gamelan instrument. During the performance, the physical endurance competition requires blood flow due to the crack of a whip, which is believed to have the ability to influence natural conditions to trigger rain (Willya Putri, 2021).



Picture 1. Whip (*Ujong*) in Tiban performance arts

Tiban art in Wajak Village shows significant differences compared to Tiban found in other areas such as Trenggalek, Kediri, and Blitar. One of the differences is that in the Tiban performance in Wajak Village, there is a provision that requires all Peniban, Pelandang, and Tiban musicians to drink Jenang Dawet. In other areas, there is no similar tradition involving this beverage in Tiban performances. However, if we examine the geographical proximity between the three regions, there may be similarities in the origins of the emergence of *Tiban* culture during the kingdom of Kediri.

Quoted from Brantas TV media (2022), the *Tiban* tradition emerged during the reign of King Kertajaya (*Dandhang Gendhis*) in the Kediri kingdom. At that time, King Kertajaya was known as a king who was very haughty, arrogant, and cruel, so he demanded that all his people worship him like a god. At the beginning of his reign, the Kediri kingdom became a prosperous kingdom with abundant sustenance, until one day the Kediri kingdom experienced a disaster, namely a long drought that never ended, causing difficulties for all the people of the kingdom. The emergence of a prolonged drought was interpreted by the people as a sign of '*punishment*' for humans' distrust and lack of piety towards God the Creator rather than King Kertajaya. Therefore, finally, the *demang* (regional heads) consult with the *pinisepuh* (respected people) to be able to atone for the curse with a traditional ceremonial procession (Brantas TV, 2022).

There are requirements in this traditional procession, namely that for people who cannot afford it is only enough to give a bunch of rice, and for people who can afford it, they are asked to give their *pecut* (whip) as a symbol of their wealth. This is where the Tiban performance arts emerged. After the procession of praying to ask for forgiveness from the god who was believed to be at that time, there was a ritual of heating and torturing oneself under the hot rays of the sun. However, because they felt the way of spiritual communication was not strong enough, they created a scene of '*discouragement*' as a form of spiritual communication to ask forgiveness for their greed (Brantas TV, 2022).

If we examine its history from the post-kingdom era, the *Tiban* art in Wajak Village was initially used as a means to identify strong prospective soldiers who would be prepared to face the possibility of a sudden attack. During this period, when Wajak Village was hit by a long dry season, the residents prayed to God to give the soldiers blessings of rain and strength, while presenting offerings in the form of "*dawet*" or "*jenang seribu*". Apart from being an offering, the sacrifice of blood drops from the lash of *ujong* is also considered a form of respect for the motherland. During its development, especially during the Dutch colonial period, Tiban art in Wajak Village continued and received support from the colonial government. The reasons behind this support included the use of Tiban as a tool to manipulate competition and conflict between residents, which facilitated Dutch interests in dividing communities. In addition, the magical and supernatural appeal of Tiban, which is believed to have the ability to influence nature, amazed the Dutch and made the people who supported Tiban become potential allies (Willya Putri, 2021).

From the description above, it is clear that the emergence of the Tiban performance arts is a manifestation of the people's spiritual communication regarding their anxiety over the long drought. Subsequently, this tradition is believed to be a form of traditional ceremony to ask for rain by sacrificing oneself as a form of punishment and sacrifice for human mistakes.

b. Tiban Performance Arts as a Ritual for Invoking Rain

The implementation of a ritual ceremony is very dependent on its execution structure which is manifested through a series of activities consisting of the initial stage to the final stage (Geertz 1992, 32). This ritual ceremony involves several participants, including players, elders, and village officials, who gather at the Village Hall and then head to Purwokerto's Rajakaya Cow Market in a procession accompanied by a street parade. During this procession, the elders are tasked with spreading flowers along the road to the ceremony location, while the others carry *Tumpeng* as one of the requirements for carrying out Tiban. All participants, including elders, players, and village officials, then went up to the

stage carrying Tiban ritual equipment such as *Tumpeng*, musical instruments, and whips (Agustina & Salim, 2020).

This Tiban performance involves various individuals who come not only from Purwokerto Village, but also from other areas such as Tulungagung, Blitar, and Trenggalek, where the Tiban practice is also found. The actors in Tiban are usually adult men aged between 20 and 40 years. Interestingly, the audience who attends also has the opportunity to participate as "*Peniban*" if they meet the required age and physical condition. This audience involvement aims to further enliven and tone up the ritual ceremony (Agustina & Salim, 2020).

Based on a study by Masrokhah, et al. (2021), explains that the tradition of performing Tiban art has several stages, namely as follows:

- 1) Villagers hold a joint celebration as an expression of gratitude for their harvest. This celebration is usually held in the village field so that all residents can gather together. The food from the celebration are then collected and shared with the elders, village officials, and spectators present.
- 2) Before starting the performance, a *pecut* or whip made from sugar palm sticks with a length of about 2 meters or according to the length of the stick is given a spell by the Tiban elder or leader. Usually, four elders come from different regions, and the number of whips prepared depends on the number of participants.
- 3) Tiban participants gathered to register. Residents who wish to participate as Tiban players register with the elders, and then are given readings or mantras that combine elements of Islamic and Javanese reading. Tiban participants can come from various ages, but the majority are young adults (around 20 years old) to adults (up to 50 years old). The number of participants ranges from 30 to 50 people.
- 4) The costumes or clothes worn by Tiban participants are casual, they wear trousers but must be bare-chested (no shirt). Meanwhile, the elders usually wear black or striped clothes with a headband (*udeng*).
- 5) The event began with a speech from the village head, followed by the beating of gongs and Javanese gamelan with a Javanese/Jawen style. They are all on stage, which is also equipped with singers (*Sinden*) from inside or outside the village, as well as gamelan players (*Yogo*).
- 6) Before competing, participants drink water from a jug, and then start dancing while carrying a whip. The rules of the game are one-on-one combat, and the strongest will be the winner. If any participant is injured, they will receive treatment from an elder. During the game, it is allowed to hit all parts of the body except the head, neck, and genitals.
- 7) Tiban art is usually held from around noon until around 17.00 in the afternoon, before Maghrib (dusk). Information about this event is usually conveyed through announcements from cars equipped with speakers. Traditionally, this event is held in March or April, during the long dry season (Masrokhah, et al., 2021).

Apart from having a function as a supplication ritual, currently, Tiban has also increased its function as a performing art that aims to entertain. This art has undergone a change from a ritual form to other, more contemporary forms by the times. In Wajak Village, Tiban also shows similar changes, where apart from still being used as a means to carry out rain-summoning rituals, Tiban art also functions as entertainment. This happens because the dance movements in Tiban are spontaneous and rely on improvisation which depends on the abilities of the Tiban dancer or *Peniban*. As a result, Tiban art can provide satisfaction in the form of pleasure and joy to the community.

The performance of this tradition is accompanied by several Javanese instruments, that were before only accompanied by a *gambang*, a big *kendhang*, and a *thongthongan*. Still, gong and kenong are often added, similar to Jaranan performance arts. Currently, the instruments commonly used in Tiban include *kendang*, *kenong*, *kempul*, and *gambang*.



Picture 2. Tiban Music Accompaniment

3. Cultural Reproduction & Transmission of the Tiban Arts Tradition

Based on a research study entitled "Tiban as a Community Tradition of Asking for Rain in Wajak Village, Kidul, Boyolangu District, Tulungagung Regency: Viewed from Semiotic Studies" by Masrokhah, Y. (2021), explaining their findings regarding the interpretation of cultural values contained in art Tiban, namely as follows:

a. *Psycho Genesis* Culture (Culture can emerge from psychological impulse)

This value refers to the ability of culture to emerge naturally from within the human soul. This means that culture can grow and develop from internal human drives. This kind of culture tends to be full of spiritual values and behavior, which arise as natural demands from the human subconscious. This kind of culture is more focused on inner satisfaction rather than the influence of materialism. In the context of Tiban art, this value is reflected in the expression of gratitude and hope to God Almighty, especially in the request for rain which is a natural need.

b. Livelihood Systems, Religious Systems, and Arts

Overall Tiban art reflects a system that involves livelihoods, religious values, and artistic elements. Tiban is not only a performing art, but also customs and traditions passed down from generation to generation in society. In line with its objectives related to agriculture as the main livelihood of the community, Tiban also contains artistic elements, such as dance and gamelan music as an important part of its performances. Apart from that, religious elements are reflected through the prayers that are read during the implementation of Tiban.

Apart from that, the manifestation of spiritual beliefs can be assessed from the power struggle that occurs in the Tiban performance arts. The expression of the game must involve blood because blood is believed to be able to influence natural conditions so that it rains immediately or in Javanese "*tiba*" (to fall), hence the name Tiban dance.

c. Motivation

The cultural values in Tiban function as a strong motivation for the people of Wajak Kidul Village. This motivation includes interrelated cognitive, affective, and behavioral components. The high enthusiasm for praying and trying to ask for rain through the Tiban attraction reflects sincere enthusiasm

and sacrifice in order to fulfill people's hopes or desires for rain. This is not only about physical actions but also about strong emotional and cognitive commitment to achieving these goals (Masrokhah, et al., 2021).

These cultural values play an important role in understanding the meaning and significance of Tiban art in the lives of the people of Wajak Kidul Village. In the study, it will be revealed how these values shape the cultural identity and traditions inherent in the practice of Tiban arts and their impact on the communities that practice them.

The Tiban tradition has strong religious roots, with moral values formed through religious beliefs and teachings. This is manifested in ritual practices, such as prayer, offerings, and emphasis on spiritual aspects. The following are moral values created from the habitus of the people there:

a. Religious Habitus: Tiban as a Worship Ritual (*Religious Tradition*)

If we examine the function of Tiban as a form of symbolic communication, the Tiban tradition is a form of communication of people's beliefs in the supernatural, including human belief in the existence of forces that surround their lives, beyond the influence of the forces of this world. According to Mulyana (1999, 49), communication involving humans and God is called transcendental communication (Afrianti, 2013).

One of the people's goals in carrying out the Tiban tradition is to maintain the balance of nature. By asking for rainwater, plants that have withered due to the long dry season can grow again. Barren land can become fertile and can be replanted. Islam also regulates the noble traditions that live in society. Habits that live in society are known as '*urf*'. '*Urf*' is a state, speech, action, or provision that has been known by humans and has become a tradition to implement or leave it. Among the community, '*urf*' is often referred to as custom (Afrianti, 2013).

Padje (2008, 20) provides another definition of transcendental communication, i.e. communication with something supernatural, including communication with God. The word supernatural here refers to things that have supernatural and metaphysical characteristics and are a reality that transcends the physical world. The supernatural thing referred to in this context is God or an entity that is in line with this concept. Openness to the supernatural is defined as openness to goodness, and positive and praiseworthy things (Hardin, 2016).

Until now, academically there has been no reference stating that various local concepts, texts, rituals, or ritual processions can be considered as manifestations of transcendental communication. The process taken to understand this is still an unanswered question or problem in the academic realm.

b. Tiban as a Community Arts and Martial Arts Performance

As stated by Jaeni (2011:31), almost all old performing arts have been repurposed according to our modern socio-cultural context, becoming performing arts that are more secular and focused on entertainment. Despite this, people who still adhere to their original context continue to use Tiban art as a form of ritual recognized by Tiban practitioners. This art, as a form of religious ritual, involves various systems related to beliefs that have developed from ancient to modern society. The ceremonial and sacred origins of the old performing arts are still held by some Indonesian people today (Welling Yonado, et al., 2021).



Picture 3. Tiban Martial Arts Scene

Tiban is an art form that raises many questions in today's society because this art can be considered an erotic dance whose performance involves elements of violence, such as whip fighting, which may deviate from applicable moral norms. However, according to Jaeni (2011, 20), there has been a contemporary assessment of works of art that our ancestors produced at that time. They were still primitive, not yet familiar with new moral rules, and apparently in the past it was actually for moral purposes. So this needs to be fully realized in modern society, that cultural heritage has different meanings and standard norms (Welling Yonado, et al., 2021).

Traditional culture is always closely related to the interests of society, such as the function of social communication, philosophy, and the order of norms. Likewise, the Tiban art tradition also functions in two ways, i.e. a form of community spiritual communication regarding the existence of God and the universe which are interconnected with life, as well as other functions as entertainment art which has developed no longer as a sacred tradition but has increased in function to become an artistic tradition that is more interesting to display.

The habitus of the people of Wajak Kidul Village, which is shaped by history, culture, and local values, influences the way they interact with Tiban traditions. This habitus is reflected in their belief in supernatural powers, religious values, and respect for customs.

The Tiban tradition reproduces local cultural values, such as the following:

- 1) Belief in supernatural powers: Tiban functions as a means of communication with supernatural powers to ask for rain, showing belief in the supernatural.
- 2) Religious values: Tiban is a form of ritual worship and transcendental communication, which shows spiritual values and closeness to God.
- 3) Social solidarity: the Tiban tradition involves all members of society in shared rituals, strengthening solidarity and a sense of togetherness. Tiban has been practiced from generation to generation, in the same way as previous generations. This strengthens habitus and ensures the continuity of traditions.

3. Adaptation and Resistance: Transformation of the Existence of the Tiban Arts Tradition

The Tiban arts tradition has undergone many changes over time. Over time, this tradition has changed according to technological developments, globalization, and social changes that have occurred in Tulungagung society. Even though the Tiban tradition is passed down from generation to generation, there are adaptations and changes along with the times. Tiban is now also used as a tourist attraction and performing arts, showing adaptation to changing social contexts.

In the past, Tiban arts had ritual and sacred purposes. The dance, music, and songs performed have had deep symbolic meaning and have played an important role in religious ceremonies and rituals. This art has helped maintain the culture and noble values of society and connects humans with the spiritual realm.



Picture 4. Tiban as a Tradition of Asking for Rain Documentation of the Past

According to an interview with a Tulungagung artist named Bimo Wijayanto, the sacred function of Tiban art has changed over time, the emergence of contemporary types of entertainment and the effects of globalization have changed the way people view tradition. Tiban crafts began to be considered entertainment displayed at various arts festivals and commercial events. If previously only *kentongan* and drums were used, now they are becoming more diverse with other creations that are starting to collaborate with other gamelan musical instruments, such as the addition of *gongs*, *kenongs*, and *somprets*, as seen in Jaranan performance arts.



Picture 5. Tiban as Performing Art
Tulungagung Culture Service Documentation

According to the results of interviews with two Tulungagung native artists, it was found that several factors caused changes in the form, existence, and function of the Tiban artistic tradition, namely as follows:

- a. This was caused by the large number of spectators who were interested in the event, encouraging private organizers to organize the event to make it more interesting.
- b. The most striking change is the inclusion of Tiban on the cultural tourism agenda of the regional government. In the past, the Tiban tradition was only carried out as a ritual to invoke rain. However, today, entertainment value and tourist attraction are the main factors in the development of this tradition.

- c. The development of contemporary culture has caused Tulungagung artists to start creating musical compositions and dance performances that are hybrids with other Javanese musical instruments.

Even though there have been changes in the form, function, and existence of the Tiban traditional art in Tulungagung, if the Tiban tradition is still accompanied by prayers from the elders and the main aim is to ask for rain, then the original tradition is still maintained. On the other hand, if Tiban is only seen as entertainment and an exhibition of abilities, perhaps its spiritual and ritual values will not be prioritized in the performance. However, the two artists said the same thing, that the public's enthusiasm for the unchanged concept of the Tiban performance shows that the transformation has not damaged its main traditions.

From the description above, it is found that the habitus of the Tulungagung people related to the Tiban tradition has changed along with the times, globalization, and the influence of contemporary culture. This change is reflected in the public's perception of Tiban, which is now not only seen as a sacred ritual but also as an entertainment and a tourist attraction. This can also be seen from the main purpose of the Tiban performance which has developed, from simply begging for rain to entertainment, cultural preservation, and even a tourist attraction.

This transformation is also reflected in the form and appearance of the Tiban which has been adapted to include elements of music and dance from other Javanese traditions, such as the addition of gamelan musical instruments and more dynamic choreography. This adaptation shows the efforts of the Tulungagung people to adapt the Tiban tradition to the needs and tastes of the times while maintaining the cultural values contained therein.

Apart from that, the adaptation of the Tiban tradition in Tulungagung is driven by several factors, namely the high market demand for traditional entertainment encouraging artists and organizers to adapt to make Tiban more attractive to the public. Government support in making Tiban a cultural tourism agenda has also encouraged changes in the function and form of this tradition. The influence of contemporary culture also inspires artists to be creative by combining Tiban elements with modern elements.

This adaptation has a significant impact. Tiban is increasingly being commercialized and becoming a source of income for artists and organizers. Tiban's popularity also increased, making it more widely known in society. However, this adaptation also has the potential to cause a change in values, where the sacred value of Tiban may decrease, and the focus shifts to entertainment and commercial value. This change poses a unique challenge in preserving the Tiban tradition while remaining relevant to current developments.

Despite undergoing adaptation, the Tiban tradition in Tulungagung remains firmly rooted in the traditional habitus of society which still respects religious and sacred values. The role of the elders in trying to maintain the core spiritual and ritual values of Tiban, accompanied by the community's enthusiasm for this tradition as a form of ritual, shows that spiritual and ritual values are still valued and maintained. Resistance to maintaining the core sacred values of the Tiban is the force that holds back radical changes to this tradition, so that the Tiban tradition can remain sustainable, even in an adapted form.

Conclusion

Tiban art in Wajak Kidul Village is a manifestation of cultural values that are closely intertwined with community life. This tradition emerged as a form of expression of gratitude and hope to God, especially in requesting rain as a basic agricultural need. Tiban is not only an art performance but also a hereditary tradition that is integrated with a livelihood system and religious values. The motivation to

carry out this tradition is based on sincere enthusiasm and sacrifice to fulfill the wish for rain, which is reflected in the Tiban attraction which involves physical strength contests and blood sacrifices.

All of these cultural values form a strong identity and tradition in the lives of the people of Wajak Kidul Village and are proof of the influence of culture on their behavior and lifestyle. The symbolism in the traditional values of the Tiban culture not only reflects the request for hope over the needs of reality but also emphasizes the importance of balance between nature and religious values. Thus, this study illustrates the diversity and complexity of meaning in the interaction between art, tradition, and spirituality in the Tiban tradition.

Habitus, as a system of dispositions embedded in the body and mind, plays an important role in the realization of values and symbols in the Tiban tradition in Wajak Kidul Village. The community's habitus, which is shaped by history, culture, and local values, has internalized beliefs in supernatural powers, religious values, and respect for customs. This becomes the basis for their understanding and practicing the Tiban tradition. Habitus also influences the way society interprets the symbols in this tradition, which are not just decorations, but rather representations of the values they adhere to. Through habitus, Tiban traditions are reproduced from generation to generation, by the way people perform rituals, interpret symbols, and understand inherited values.

Although habitus tends to stabilize traditions, it also allows for adaptation and transformation, such as the shift of the Tiban tradition from a sacred function to a performing art, while still maintaining core moral values. The Tiban art tradition in Tulungagung has undergone significant transformation over time. In the past, Tiban was used for ritual and sacred purposes, and dance and music had deep symbolic meaning. However, increasing its entertainment value and appeal, Tiban has been included in cultural tourism programs by local governments and private operators. This causes the form and function of the Tiban to begin to adapt and a transformation occurs. Although there are concerns about the loss of the spiritual essence of Tiban, the enthusiasm of the people and the performance concept which remains rooted in the main tradition shows that this transformation has not completely destroyed the original tradition.

Thus, the entire study concludes that habitus is an important mechanism in the realization of values and symbols in the Tiban tradition, shaping the way society understands, interprets, and practices the tradition, ensuring its continuity, and enabling adaptation to social change.

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