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Efforts At Macapat Preservation in The Dreadlock Hair-Shaving Ritual in Dieng Kulon Village, Banjarnegara

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Abstrack

This study aims to determine the efforts to preserve macapat songs in the shaving ritual of dreadlock hair in Dieng Kulon Village, Banjarnegara. This study used a qualitative method with an interdisciplinary approach, including the disciplines of anthropology and sociology. The data collection techniques used observation, interviews, and document studies, while the research validation used the criteria for the degree of trust (credibility) with data triangulation techniques. The analysis of this research was carried out in the order of problem selection, initial observation, data reduction, and final research result. The study results indicate that a strong motivation from the community that owns the culture is needed for implementing cultural preservation. The preservation of macapat in Dieng Kulon Village works because of the consistency of the community in applying it in their daily life. In addition, the local government supports the implementation of the event, the teaching educational institutions use the songs, and the presence of macapat at the Dieng Culture Festival event was formed by community organizations.

Keywords: Preservation, macapat, dreadlock hair

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INTRODUCTION

Culture involves values and norms that apply in the community's social order (Koentjaraningrat, 1990:78). Javanese culture and customs contain a system of values, norms, views, and rules as a guide to the behavior of people's lives have grown and developed since centuries ago. The customs are still applied today. Some Javanese still preserve it as a cultural heritage considered superior (sublime and superb) (Endraswara, 2010: 24). One cultural element that becomes an essential part of Javanese culture is a myth.

Mircea Eliade has argued that myth is the basis of her social and cultural life, revealing her existence in the world. Eliade viewed myth as a human effort to describe a supernatural trajectory into the world and has an essential meaning, so that myth becomes an absolute truth that cannot be contested (Setyani, 2009:1). The myths form norms as guidelines for the community behavior in an area.

Dieng Kulon Village is a village located in Batur District, Banjarnegara Regency. It is one of the villages in Central Java where mythical ceremonies are still carried out. From the past until now, the Dieng Kulon community routinely hold a ritual ceremony of shaving dreadlock hair. The ritual ceremony is still carried out as a form of obedience to ancestral traditions.

Dreadlock hair is clumpy hair that grows without being intentionally grown. There are only some children who have dreadlocked hair in Dieng Kulon Village. The phenomenon of dreadlock hair in this village is always related to the existing myths. The community of Dieng Kulon Village believes that the dreadlock child is the incarnation of Kyai Kaladete, the ruler of the Dieng plateau in the past who has dreadlock hair too. Shaving the dreadlock hair is carried out after the dreadlocked child asks for it. In addition, the dreadlock children's wishes must be fulfilled because it is believed that if it is not fulfilled, the dreadlock hair will regrow. It is

believed that the wishes submitted are a request from Kyai Kaladete, which was entrusted through the dreadlock child. Therefore, a sacred ritual procession is always held to accompany the shaving of the dreadlock hair.

Macapat is a Javanese song and is always a part of the ritual procession. The Dieng community believes that the macapat song has been part of the ritual of cutting dreadlock hair for a long time. It is sung continuously during the ritual procession by the traditional leader because it is believed that the song can calm the soul of a shaved child. The community's belief regarding their ancestors' traditions is still firmly embedded in their lives. Based on this belief, none of the Dieng community dares to change the ritual procedures, including using macapat songs as a ritual accompaniment.

Preservation is an effort to maintain something (natural resources, culture, and others) so that it remains as it was in its initial state and does not change over time (Sugono, 2008:920). The use of macapat in the ritual of shaving dreadlock hair from ancient times to the present can be considered cultural preservation because the supporting community consciously tries to maintain it. It is in line with Triwardani and Rochayanti (2014:103), who argued that preservation is an activity that has a charge to protect, maintain, keep, preserve, utilize, foster, and develop. This study aims to determine the efforts to preserve macapat in the shaving ritual of dreadlock hair carried out by the supporting community.

METHODS

This study used qualitative research methods with an interdisciplinary approach covering the disciplines of anthropology and sociology. Bogdan and Taylor in Sumaryanto (2007:75) have defined qualitative research as a procedure that produces descriptive data in the form of written and spoken words from people and observable behavior. The

anthropological approach was used because this study examines the relationship between humans and their culture. In comparison, sociology is used to examine the community's behavior in interacting, in this case, related to cultural preservation efforts.

The research design of this study used a case study. Case studies can lead researchers to come into the minor social units, such as associations, structures, groups, families, and various other forms of social units (Bungin, 2008:20). Data collection techniques used in the study include observation, interviews, and document studies. The research validation technique used the criterion of the degree of trust (credibility) with data triangulation techniques. According to James P. Spradley (2007), most research on society follows the sequence of selecting problems, formulating problems, collecting data, analyzing data, and writing down the results (including concluding at the end of the analysis). Although the rules have been agreed upon, a simple modification made in this study was to adjust the study material to the rules. The analysis of this research was carried out in the order of problem selection, initial observation, data reduction, and research results writing.

RESULTS AND DISCUSSION

Globalization is a challenge for local cultural conservationists. The entry of foreign cultures considered more modern has reduced the interest of most people in the local culture. As a result, the existing local cultural wisdom fades or even disappears. Therefore, a genuine effort is needed from the supportive community to preserve local culture, including the arts.

Preservation of local culture is essentially not only a prevention but also a movement to define culture, history, and identity in an ideology (Lewis, 1983:4). In addition, another function of preserving local culture is to create a sense of caring and foster a sense of ownership of the same history among community members (Smith, 1996:68).

The shaving ritual of dreadlock hair is a *ruwatan* (an event to purify someone or something from misfortune) that accompanies *macapat*. *Macapat* is sung from the beginning to the end of the shaving process. Eleven *macapat* songs are sung, namely *Mijil*, *Maskumambang*, *Dhandhanggula*, *Kinanthi*, *Sinom*, *Asmarandana*, *Gambuh*, *Durma*, *Pangkur*, *Megatruh*, and *Pucung*. The songs are described as follows.

a. Mijil

Mijil									
Laras Pelog Pathet Barang									
3	3	5	6	6	6	6	5	6	7
Pa	ma	ka	ki	pa	da	di	pun	e	ling
5	3	5	5	5	6				
Mring		pi	tu	tur	i		ngong		
5	6	7	5	3	2	2	2	3	7
Si	ra	u	ga	sa	tri	ya	a	ra	ne
6	7	2	3	2	7	7	5	6	7
Ku	du	an	teng	jat	mi	ka	ing	bu	di
2	3	3	3	3	3				
Ru	ruh	sar	ta	wa	sis				
6	7	2	2	3	7	6			
Sa	mu	ba	rang	i	pun				

Sekar Mijil played in the ritual of shaving dreadlock hair, uses the *laras pelog pathet barang* (a Javanese song with a seven-tone scale, whose underlying tuning concept is less obvious). The meaning of the lyrics of the *Mijil* song above shows advice in living life that humans must always prioritize good karma and character and think carefully before the act. Humans are required to constantly seek and learn knowledge throughout their lives.

b. Maskumambang

Sekar Maskumambang
Laras Slendro Pathet Sanga

25	6	6	5	1̇	2̇	1̇	5	5	3̇2	2
Urip	I	ra	pin	ter	sa	mu	ba	rang	kar	di
6	1̇	2̇	2̇	1̇	6̇1					
Sa	king	I	bu	ra	ma					
5	2	2	2	3	5	321	6̇5			
Ing	ba	thin	sa	king	Hyang	Wi	dhi			
1	2	2	2	23	2	1	6̇1			
Mu	la	ne	wa	jib	si	nem	bah			

Sekar Maskumambang played in the ritual of shaving dreadlock hair, uses the *laras slendro pathet sanga* (a song with a five-tone scale that roughly approaches equal-size intervals). The meaning of the Maskumambang song is about the obligation to respect parents, the first teachers in human life, and the obligation to worship God, who has bestowed humans sense.

c. Dhandhanggula

Sekar Dhandhanggula
Laras Pelog Pathet Lima

5	6	1̇	1̇	1̇	2̇	2̇	2̇	2̇	2̇	2̇
Me	ma	ni	se	ngge	nya	pa	la	kra	mi	
1̇	1̇	2̇	1̇	6̇	5̇	5̇	5̇	5̇	5̇	
A	nganggo	a	u	ge	ran	a	ga	ma		
6̇	1̇	1̇	1̇	1̇	1̇	2̇1̇	6̇5̇			
Tan	ju	me	neng	ing	u	ri	pe			
5̇	6̇	1̇	1̇	1̇	2̇3̇	2̇1̇				
A	keh	kang	nga	ku	a	ku				
6̇	5̇6̇	2̇	1̇	1̇	1̇	1̇	1̇	1̇	1̇	
Pa	ngra	sa	ne	sam	pun	u	da	ni		
6̇	1̇	2̇	2̇	2̇	2̇	2̇				
Tur	du	rung	wruh	ing	ra	sa				
1̇	6̇	1̇	1̇	2̇1̇	6̇5̇					
Ra	sa	kang	sa	tu	hu					
5̇	6̇	1̇	2̇	2̇	2̇	2̇	2̇			
Ra	sa	ne	ra	sa	pu	ni	ka			
1̇	1̇	2̇	1̇	6̇	5̇	5̇	5̇	5̇		
Sam	pur	na	ne	ing	ba	dan	i	ro		
6̇	1̇2̇	2̇								
pu	ni	ki								
5̇	6̇	1̇	1̇	1̇	2̇3̇	2̇1̇				
Si	ra	hang	ge	gu	ru	a				

The Dhandhanggula, sung in the ritual of shaving dreadlock hair, uses the *laras pelog pathet lima*. The song is about advice to always use religious teachings as a benchmark in married life.

Sekar Kinanthi
Laras Slendro Pathet Sanga

6	i	i	i	i	2	3	3
Pa	dha	den	e	ling	den	e	mut
3	3	2	2	i	$\overline{12}$	6	i
Wong	u	rip	be	bra	yan	i	ki
6	i	2	2	2	2	$\overline{23}$	$\overline{12}$
Mes	ti	srawung	kan	ca	row	ing	
6	6	6	6	6	3	$\overline{52}$	2
Se	du	lur	ka	nan	lan	ke	ring
2	3	5	6	6	6	6	6
Mu	la	u	cap	tin	dak	i	ro
5	3	3	3	3	$\overline{53}$	5	6
Bi	sa	a	nge	na	ki	a	ti

d. Kinanthi

Sekar Kinanthi, performed in the ritual of shaving dreadlock hair, uses the *laras slendro pathet sanga*. The song teaches about social life, mutual respect, and appreciation which are needed in society. All our behavior and speech always attract others. Therefore, we should avoid things that can hurt others through words and actions to obtain peace in social life.

Sekar Sinom
Laras Slendro Pathet Sanga

2	5	6	6	6	6	6	6
Ung	gah	ung	guh	ta	ta	kra	ma
6	i	i	i	6	6	$\overline{16}$	5
I	ku	wa	jib	di	we	ru	hi
2	5	6	6	5	2	$\overline{16}$	6
Ha	me	ru	hi	ta	ta	kra	ma
6	1	1	1	6	6	$\overline{16}$	5
No	ra	be	da	we	ruh	ta	rip
5	1	2	2	2	2	2	
Bi	sa	a	ngre	ta	a	ji	
2	2	2	2	2	2	$\overline{32}$	1
Ba	rang	kang	a	rep	ti	nu	ku

e.

1	2	2	1	1	$\overline{21}$	6	
Tum	rap	ing	sa	ra	wu	ngan	
6	1	1	1	6	6	$\overline{16}$	5
Ta	ta	kra	ma	I	ku	da	di
5	1	2	2	2	2	2	2
Pa	ngru	wat	ing	sa	ru	si	ku
1	$\overline{26}$	1	1				
lan	deg	su	ra				

The Sinom, sung in the ritual of shaving dreadlock hair, uses the *laras slendro pathet sanga*. Similar to the Kinanthi song, it tells about social life. The meaning of the song reminds the importance of etiquette in living communally. Social etiquette can limit someone's behavior to prevent them from improper behavior. Being polite and respecting each other is someone's capital in social life. Harmony can be built well by upholding the etiquette that applies in society.

f. Asmarandana

Sekar Asmarandana
Laras Pelog Barang

6	7	2	3	3	3	3	3
Ge	ga	ra	ne	wong	a	kra	mi
3	5	6	6	6	$\overline{65}$	6	7
Du	du	ban	da	du	du	ru	pa
3	2	7	6	7	2	$\overline{32}$	7
A	mong	a	ti	pa	wi	ta	ne
7	2	3	2	7	$\overline{65}$	6	7
Lu	put	pi	san	ke	na	pi	san
6	5	6	3	2	$\overline{32}$	$\overline{76}$	
Yen	gam	pang	le	wih	gam	pang	
7	2	7	6	7	2	$\overline{32}$	7
Yen	a	ngel	ang	el	ka	lang	kung
7	2	2	2	2	2	$\overline{32}$	$\overline{76}$
Tan	ke	na	ti	nam	bak	ar	ta

The Asmarandana, sung in the ritual of shaving dreadlock hair, uses the *laras pelog barang*. The song tells about the responsibilities of married life. It explains that the strongest foundation in married life is about looks and

wealth, and the heart. It also mentions that building a marriage relationship is only done once in a lifetime, so failure or success will be the first and last.

g. Gambuh

Sekar Gambuh Laras Pelog Pathet Barang									
6	7	2̣	2̣	2̣	7	2̣3̣			
Pi	tu	tur	be	ner	i	ku			
3̣	2̣	7	6	6	7	2̣	2̣	7	2̣3̣
Sa	yek	ti	ne	a	pan	tes	ti	ni	ru
6	5	3̣	5̣6̣	6	6	6	6	7	
Na	jan	me	tu	sa	king	wong	su	dra	
5	3	2							
pa	pe	ki							
5	6	6	6	7	5	6	7		
Yen	be	ner	ang	go	ne	mu	ruk		
5	6	6	6	5	3̣	5̣6̣	6		
I	ku	pan	tes	si	ra	ang	go		

The Gambuh, sung in the ritual of shaving dreadlock hair, uses the *laras pelog pathet barang*. The song describes advice that can come from anywhere, including from people considered to have a lower cast.

h. Durma

Sekar Durma Laras Slendro Pathet Sanga									
5	5	3̣2̣	2̣	2̣	2̣	2̣	3̣	1̣	1̣
Kro	da	ngu	nus	can	dra	sa	rah	wa	na
6̣5̣	5̣								
mang	sah								
5	6	6	6̣1̣	5	3̣2̣	2̣1̣			
Ga	lak	mang	krak	ha	nge	rik			
1̣	6̣	5̣	6̣	1̣	1̣				
Can	dra	sa	ma	ki	lat				
1̣	1̣	6̣	5̣	6̣	1̣	1̣			
Ing	a	yat	tan	ha	me	sat			

5	1	2	2	2	3̣2̣	3̣	5		
Ja	ta	yu	mi	ber	ngung	ku	li		
3̣	2̣	3̣	1̣	6̣5̣					
Gu	mreg	ha	wi	yat					
5	6	6	6̣1̣	5	2̣3̣	2̣1̣			
Da	sa	mu	ka	nu	tu	ti			

Macapat Durma, performed in the ritual of shaving dreadlock hair, uses the *laras slendro pathet sanga*. The song tells about the battle between Jatayu and Ravana. Jatayu, who knew that Ravana had kidnapped Dewi Sinta, could not stay silent. Therefore, it triggers the battle between the two.

i. Pangkur

Sekar Pangkur Laras Slendro Pathet Sanga									
1	2	2	2	1	6̣	6̣	6̣		
Ming	kar	mingkur	ing	ang	ka	ra			
6̣	1̣	2̣	2̣	6̣	6̣	6̣	6̣	6̣	
A	ka	ra	na	ka	re	nan	mar	di	
1̣6̣5̣	5̣								
si	wi								
5	6	6	6	6	i	i	i		
Si	na	wung	res	mi	ning	ki	dung		
6	5	2̣	2̣	2̣	2̣1̣6̣	6̣			
Si	nu	ba	si	nu	kar	ta			
6	1̣	2̣	2̣	2̣	2̣	2̣	2̣	2̣	
Mrih	ke	tar	ta	pa	kar	ti	ning		
2̣	3̣2̣	1̣1̣							
il	mu	luhur							
5	1̣	2̣	2̣	1̣	6̣	6̣	6̣		
Kang	tum	rap	ing	ta	nah	ja	wa		
6	1̣	2̣	2̣	6̣	6̣	1̣6̣5̣	5̣		
A	ga	ma	a	ge	ming	a	ji		

Macapat Pangkur, performed in the ritual of shaving dreadlock hair, uses the *laras slendro pathet sanga*. The song's meaning is about parents' obligation to educate their children with full responsibility. The children

should be educated so that they have a noble character and are full of manners. Parents are also obliged to introduce their children to religious teachings so they can avoid bad traits.

j. Megatruh

Sekar Megatruh Laras Pelog Barang							
7	5	6	7	7	5	7	
Duh	duh	de	wa	ba	tha	ra	
5	3	5	6	7			
ing	kang	li	nu	hung			
6	7	7	7	6	6	$\overline{76}$	5
Mugi	pa	ring	nga	ak	sa	ma	
2	3	5	5	5	6	6	6
Mring	dasih		kang	ka	wlas	a	yun
3	2	2	2	2	2	$\overline{32}$	7
Kang	sangsaya		gung	pri	ha	tin	
3	5	6	6	7	5	$\overline{65}$	$\overline{32}$
Srunal	ang	sa	jro	ing	ba	tos	

The Megatruh, sung in the ritual of shaving dreadlock hair, uses the *laras pelog barang*. The song means a prayer to God to always help people in trouble.

k. Pucung

Sekar Pucung
Laras Slendro Pathet Manyura

6	6	5	3	i	i	i	2
Ba	pak	pu	cung	du	du	wa	tu
6	6	5	3				
du	du	gu	nung				
i	2	6	3	2	1		
Da	wa	ka	ya	u	la		
1	2	1	3	2	1	$\overline{21}$	6
An	cik	an	cik	we	si	mi	ring
6	1	2	3	2	2	1	6
Yen	lu	ma	ku	si	pu	cung	um
1	$\overline{12}$	2					
su	a	ra					

Macapat Pucung, performed in the ritual of shaving dreadlock hair, uses the *laras slendro pathet manyura*. There are two meanings related to the song above. The first song is about riddles, namely trains. Another source mentions that this song is about death. Mr. Pucung tells about the last human vehicle and a coffin carried on a stretcher by a line of humans.

The macapat songs sung in the ritual of shaving the dreadlock hair contain various positive values, such as being religious, responsible, caring for society, loving peace, and others. The values can be used as a benchmark in behavior. In addition to the good values, using macapat songs is a form of cultural preservation in the community's daily life. It is an example of adapting local cultural preservation to evolving situations and conditions.

Efforts of Culture Preservation

Cultural preservation activities are grouped into three kinds of processes, namely: protection, development, and utilization (Sedyawati, 2001:59). Based on that understanding, preserving the art of macapat can be carried out by utilizing efforts, namely

introducing the song to the community through its use in the ritual of shaving the dreadlock hair. Preserving the macapat art can be conducted by introducing it to the public through its use in the ritual of cutting dreadlock hair. Other more complex ways are by increasing the resilience of local culture in the current globalization, including building the national identity, understanding the cultural philosophy, issuing regional regulations, and utilizing information technology (Mubah, 2011:306).

Macapat, in the ritual of shaving dreadlock hair, has become part of the Dieng community life. The community thinks that the macapat accompaniment during the ritual is necessary to carry out their responsibility to the Dieng *pepunden* (something sacred or highly respected). In addition, using macapat as an accompaniment can make dreadlock-haired children calmer when their hair is shaved. The efforts to maintain the existence of the shaving ritual are always carried out. The establishment of the Dieng Culture Festival by a tourism awareness group (Pokdarwis) in Dieng Kulon Village has been carried out to introduce Dieng and its culture to a broader community.

Culture Conservation Motivation

The motivation of the supportive community to preserve the existing local culture has played a significant role in maintaining the existence of the culture. Karmadi (2007:4) in his book wrote a variety of motivations that need to be developed by the community so that they are moved to participate in preserving culture and it includes (1) Motivation to keep, maintain, and pass on the cultural heritage inherited from previous generations; (2) Motivation to increase the knowledge and love of the nation's next generation of the historical values of the nation's personality from time to time through the inheritance of cultural treasures and fundamental cultural values that can be seen, remembered, and lived; (3) Motivation to ensure the realization of diversity or variation

in the cultural environment; (4) Economic motivation that believes that the value of local culture will increase if it is well maintained so that it has commercial value to improve the welfare of the owner; and (5) Symbolic motivation that believes that local culture is a manifestation of the identity of a group or community so that it can develop a strong sense of pride, self-esteem, and self-confidence.

Using macapat as part of the ritual of shaving the dreadlock hair is a way for the Dieng Kulon community to maintain the traditions of their ancestors. It also serves to introduce art to the younger generation to foster the love and pride of the younger generation for existing traditional arts. In addition, the use of macapat, which has a sacred value in the shaving ceremony, also attracts more tourism value, so it indirectly causes an increase in the economy of the Dieng Kulon community.

The conservation activities of Macapat are the responsibility of all parties ranging, from the community, government, institutions, community organizations, and others. Each party has played an essential role in efforts to preserve it. It requires good cooperation between the concerned parties to maximize the preservation.

1. The Role of Society

There are two ways the community can support the preservation of culture, namely cultural experience and cultural knowledge (Sendjaja, 1994: 286). Cultural experience is a way of preserving culture, which is carried out by engaging directly in a cultural experience. For example, if the culture to be preserved is a song, the recommended community activity is singing the song in everyday life. Most Dieng Kulon community still uses macapat as a lullaby for their children. The tones are considered more calming and can make the children fall asleep. Such a habit has supported the sustainability of macapat songs.

Cultural knowledge is an effort to preserve a culture that is carried out by

creating an information center for a culture with the aim that the next generation can learn and enrich their own culture. The Dieng Kulon community has permitted visitors who want to capture the dreadlock-hair children's parade that departs from residential areas. The enthusiasm of the Dieng Kulon community towards the questions of the visitors also has made the information related to dreadlocks-haired children easy to access. Some visitors might document the event and put it on their website so others can easily see and search for it.

2. The Role of Government

Support from the local government has played an essential role in efforts to preserve the culture. In the article 13 of the Central Java Governor Regulation Number 32 of 2016, it is stated that the district/city government carries out the preservation and development of customs and socio-cultural values by: (1) Formulating the regulations regarding the preservation and development of social and cultural customs as well as values of the community based on provincial policies; (2) Developing the community participation and creativity based on the mutual cooperation, independence, and justice; (3) Fostering the solidarity in community relations in the tangible and measurable bond of the motto "Bhineka Tunggal Ika" in order to create a harmonious life, mutual respect, and respect; (4) Coordinating the activities of vertical agencies in Regencies/Cities, and Districts, Villages/Subdistrict in the implementation of the preservation and development of customs and socio-cultural values of the community in the Regions; and (5) Providing the guidance to the Village/Subdistrict Government in the implementation of the preservation and development of customs and socio-cultural values of the local community. Therefore, referring to the regulations above, the Dieng Kulon Village government has played a role in the following activities to preserve macapat and the local culture as well as the arts found

in their area: (1) Providing full support for the implementation of shaving the dreadlock hair, whether it is conducted personally or through the Dieng Culture Festival; (2) Supporting the continued use of macapat art, a song that has permanently been attached to the dreadlock hair shaving without changing it; (3) Supporting the existence of cultural classes in society by developing the existing educational institutions; and (4) Promoting the dreadlock hair culture in the national scope as well as internationally by allowing the mass media that already have licenses to document the process of shaving the dreadlock hair event in order to introduce macapat to a broader audience.

3. The Role of Educational Institutions

The entry of various new cultures has caused decreasing love for the ancient traditional cultures. Therefore, education is needed to raise awareness to love, respect, and appreciate the existing cultural heritage so that it will not be lost because of being eroded by modernization. The education for fostering the willingness to maintain a culture can be carried out not only through formal education at schools. Rasyid (2014: 7) stated that the preservation of local culture and the development of national culture could be carried out through formal, non-formal, and informal education and by re-activating educational activities.

The macapat learning process in Dieng Kulon Village is carried out through three types of education, namely formal, non-formal, and informal. In formal educational institutions, schools introduce the macapat through arts and culture subjects or regional languages. In addition to teaching theory, education at schools has provided opportunities for students to practice it directly in class with the aim that every student has the opportunity to learn it. Macapat preservation is also presented in non-formal educational institutions. As macapat singers in the ritual, the dreadlock-haired children considered capable are given additional guidance to

replace the elders in the future. The informal educational institutions (family) also play an essential role in preserving macapat. As explained above, families introduce macapat by using it as a lullaby for their children, indirectly making them recognize and learn the songs from an early age.

4. The Role of Community Organizations

Community organizations have an essential role in supporting cultural preservation. Apart from being a channel for community aspirations, community organizations can also dynamically help the government. One of the community organizations that have the potential to help preserve the art of macapat is the community organization that is engaged in tourism.

The Tourism Awareness Group, commonly known as Pokdarwis Dieng Kulon village, is one of the community organizations engaged in the tourism sector. In 2010, the organization began implementing mass dreadlock hair shaving in an event called the Dieng Culture Festival. The event has rooted in a similar event called Pekan Budaya Dieng (Dieng Culture Week), which was held by community groups and youth of Dieng Kulon Village. Entering its third year, the community has taken the initiative to create a community organization for the Tourism Awareness Group (Pokdarwis) and changed the event's name to Dieng Culture Festival. Not only does the shaving ritual of dreadlock hair use the macapat song as an accompaniment, but the Dieng Culture Festival also presents other traditional arts such as the-theek, Rampak Yaksa dance, and others. Of this event, the tourist attraction of Dieng Kulon Village is getting higher and higher. Traditional art performance in the Dieng Culture Festival also provides opportunities for the arts to be increasingly recognized by broader society.

CONCLUSION

Macapat is a traditional culture that becomes a symbol of the wealth of a particular area. Nevertheless, the macapat has almost disappeared and been replaced by modern art, which began to penetrate the community's lives over time. The macapat preservation must be carried out to maintain the existing local culture. In addition, preservation efforts cannot be carried out if the community lacks awareness and desire to maintain it. Various parties' roles are needed to smooth the implementation of cultural preservation.

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