Development of Pujan Kasanga Tengger Literary Tourism in Tengger Villages, Tosari District, Pasuruan Regency

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Abstract

The rich tradition and diversity of oral traditions of the people of Tengger Village, Tosari District, has actually become one of the supporting media in the development of the tourism sector. The concept of tourism combined with oral traditions can become a potential resource. However, human resources as supporting the existence of tourism have not been prepared and empowered to the fullest. For this reason, the solution to the problem offered to overcome this problem is to determine the characteristics of tourism based on the potential of local wisdom; preparing human resources with provision of traditional documentation, as well as provision of digital literacy skills; transfer of the Pujan kasanga tradition and orality phenomena related into digital illustrated stories; as well as ongoing assistance for the development of literary tourism based on the Pujan Kasanga tradition. Target audiences that can be partners in this service are traditional priesthoods, village government, art groups, pradah youth groups, and the local community. The expected outcomes of this community activity are the identification of the potential and manifestation of local wisdom through the basis for determining the characteristics of the Tengger Villages, Tosari District, the ability to document local cultural potential, the ability to use and publish fairy tales through digital platforms, the publication of illustrations and descriptions of Pujan Kasanga and more concrete and interesting illustrated fairy tales on digital media. This service is expected to be of benefit to the people of Tengger Village, Tosari District in terms of improving the economy and increasing public awareness regarding the importance of preserving and exploiting cultural potential.

1. Introduction

Ngadiwono Village, Telogosari Village, and Mororejo Village are 3 (three) of a number of villages located around the Bromo-Tengger-Semeru National Park (TNBS) area. The villages, which are administratively part of Tosari sub-district, Pasuruan Regency, have distinctive oral phenomena, such as oral stories, traditional speech, and mantras (Sari, Y. K, 2019). In addition, the Tengger villages above are famous for their

thick traditions, one of which is the Pujan kasanga tradition. Pujan Kasanga is an annual ritual held by the Tengger people in the month of Kasanga. As an annual ritual that aims to reject the Tengger community, it always invites the enthusiasm of the local community because it is not only traditional, but also entertaining and educational. These values are manifested in the reading of magical mantra narratives, dramatic performances, village mubeng, and local art performances.

The diversity of oral literature and the existence of Pujan Kasanga in Tengger villages has the potential to become a literary tourism concept. The exclusion of the Pujan Kasanga tradition can be an alternative event used for one of the tourism spots. Then, oral literature can be told interestingly to add to the excitement of literary tourism (Ferdinal, Eros, D., & Rizano, G, 2019). The wealth of traditions and diversity of existing oral literature is one of the supporting media in the development of the literary tourism sector. The concept of literary tourism that combines the tradition of Pujan Kasanga with oral literature can be a potential resource. In addition, Pujan Kasanga literary tourism can be transferred through digital media with pictures to increase the attraction of the outside community (Sari, D. N et al., 2023). Unfortunately, human resources as supporters of the existence of literary tourism have not been prepared and empowered to the maximum. The local wisdom of the Pujan Kasanga tradition and its oral literature is only for personal consumption of the local village community. The community is not yet aware and does not have the ability to take advantage of this unique potential.

By maintaining oral traditions and literature and developing an awareness of existing potential, local history or identity can be known and understood culturally by the community. The elevation of tradition as a tourist destination in collaboration with the presentation of digital oral literature as an additional serving of tourism can certainly increase the selling value of local tourism (Soedarso, M. Nurif, Windiani, 2014). Because there is a connection between the field of tourism and literature, namely tourism provides inspiration for the creation of literary works, on the contrary, literature contributes to promoting tourism (Amrullah, H. M, 2023). With the above considerations, this service focuses on the Development of Pujan Kasanga Tengger Literary Tourism in Tengger Villages, Tosari District, Pasuruan Regency.

Some of the problems faced by partners (i) the potential and manifestation of local wisdom as the basis for determining the Theme/Focus/Distinctiveness of the Tourism Village have not been identified; (ii) the knowledge of the local community regarding the essence of the Pujan Kasanga ritual is not optimal; (iii) the ability and proficiency of digital literacy in local communities are still not optimal; (iv) the Tengger area holds a number of tourism potentials that have not been maximally developed by the local community, especially the Pujan Kasanga ritual.

The problem solving offered to overcome existing problems is continuous assistance for the development of Pujan Kasanga literary tourism and the concept of materials to improve human resources to support tourism. The description of the problem solving in question is (i) determining the characteristics of tourism based on the potential of local wisdom and the tradition of Pujan Kasanga; Briefing on documentation of the Pujan kasanga tradition, (ii) debriefing on digital literacy skills; (iii) the transfer of Pujan Kasanga tradition to digital picture stories.

2. Methods of Implementation

The implementation of this service has five stages, namely the formulation of the theme or distinctiveness of the Tourism Village based on the Pujan Kasanga tradition, the preparation of human resources by providing traditional documentation, the provision of digital literacy skills, and the transfer of the Pujan Kasanga tradition in digital graphic media (Maharsi, I, 2018). The description is as follows:

a. Identify the characteristics of the Tourism Village based on the potential of local wisdom and the tradition of Pujan Kasanga.

   The identification of the characteristics of Tourism Villages is carried out by tracing a number of traditions and oral phenomena in Tengger villages that are unique, authentic, and have local personalities. Identification of the characteristics of the Tourism Village was carried out through observation of tourist spot areas, interviews and discussions with village officials, and focus group discussions (Prasiasa, D, 2019).

b. Briefing on the documentation of the Pujan Kasanga tradition.

   The Kasanga Pujan Tradition photography was carried out to immortalize the traditional procession which is not fully understood by the local community, especially the youth. Documentation can be done by inviting resource persons to explain in-depth knowledge about the Kasanga Pujan tradition and orality phenomena. Apart from that, preparation of a list of questions about traditions was also provided to increase young people's knowledge about the Kasanga Pujan tradition.

c. Provision of digital literacy skills.

   Provision can be carried out through technology learning about publication and website creation by inviting skilled experts in this field.

d. Alihwahana of the Pujan Kasanga tradition and the phenomenon of oral communication to digital illustrated stories.

   Alihwahana can be done by making and publishing more concrete, digital-based illustrations of the Pujan Kasanga ritual as well as the formation of a comic book containing the Tengger oral phenomenon in the form of fairy tales to increase youth knowledge about the Pujan Kasanga tradition. In this case, publication can be done through a website that has been formed.

Based on the stages mentioned earlier, the implementation method of this service is observation, interviews and discussions, followed by Focus Group Discussion. The following is the explanation:

a. Observation

   Observation is the first step in this service process. Observation is carried out by tracing and observing the spot area used to carry out the Pujan Kasanga tradition in order to have an idea of the plan, and the appropriate arrangement.

b. Interviews and Discussions

   Interviews and discussions were conducted with village officials, village communities, and art communities, and pradah. The purpose of the interview and discussion is to get an overview of oral literature and the tradition of Pujan Kasanga which will be the main dish of literary tourism. Interviews and discussions are conducted by talking directly to get systematic, directed, and more in-depth information.

c. Focus Group Discussion (FGD)

The data that has been obtained and collected from the previous stages will be discussed in the Focus Group Discussion (FGD). The implementation of the FGD was carried out to obtain the final results of the Pujan Kasanga literary tourism concept. In addition, the FGD is also designed to discuss the achievement of each stage, things that are lacking, and need to be improved (Sukmawan, S., Firdaus, E. N., & Ramadhani, A. K, 2022).

Based on the explanation above, the detailed evaluation plan is as follows:

a. Evaluation Implementation Time

The evaluation will be carried out in November 2023 after all service stages have been completed. The results of the evaluation will become a reference for improvements and desires for the program.

b. Stages of Evaluation Implementation

The evaluation of the service program is carried out by paying attention to several things, namely (i) the evaluation is carried out during the Focus Group Discussion (FGD); (ii) evaluation is carried out towards the end of the activity to discuss several achievements from each stage; (iii) evaluation also discusses the follow-up of the program.

3. Results and Discussion

3.1 Characteristics of the Pujan Kasanga Tradition of Tengger Village and Other Potential Local Wisdom to Support Tourism.

In general, the implementation of Pujan Kasanga in Mororejo, Tlogosari and Ngadiwono is almost the same. However, there are several differences that can be seen through aspects of implementation, offerings and artistic involvement. These differences can be further detailed as follows:

a. Implementation aspects

Differences in implementation aspects can be seen through pre-event, implementation time, and village Mubeng. During the pre-event, all the needs for Pujan Kasanga in Mororejo will be prepared by Mr. Sanggar's family. Residents participate in helping organize the Kasanga Pujan through contributions or donations given by residents voluntarily. This implementation is different in Tlogosari and Ngadiwono. In both villages, Pujan Kasanga is prepared at the house of Shaman Pandita and residents will participate in helping with all the needs of the Pujan Kasanga tradition. The Kasanga pujan in Mororejo begins at ba'da Maghrib (after Maghrib). This is so that all Muslims can take part in the Pujan Kasanga procession. The Kasanga Pujan in Tlogosari and Ngadiwono starts in the afternoon at 15.00 WIB. Each village or hamlet in Tengger has a different way of carrying out Kasanga Pujan. In Ngadiwono Village, this sacred tradition is carried out in the village and starts from the village entrance. Meanwhile, in Tlogosari Village, the implementation was carried out in the hamlet and started from the residence of Shaman Pandita. The implementation is somewhat different in Mororejo Village, in this village the pujan is held in every hamlet and starts at Mr Sanggar's residence. Another difference in the implementation aspect is that in Tlogosari hamlet the children carry torches for lighting. Meanwhile, in Ngadiwono and Mororejo villages, the torch bearers were adults, both from the general public and traditional leaders.

b. Offerings and processions

In general, the offerings used are the same. However, in Tlogosari there are offerings of pancacolored chickens which will later be buried. The burial of pancacolored chicken offerings in this ritual has two main purposes. First, the goal is to ward off evil, namely to expel negative energy or spiritual disturbances that may exist in the environment. Second, the burial of pancacolored chicken offerings also aims to create natural peace. Another interesting difference lies in the aspect of the Kasanga Pujan procession in each village. In Ngadiwono Village there is the last series called Dhahar sesareng. Dhahar sesareng is a series of meals together with the aim of establishing closeness, togetherness, and strengthening ties between the Ngadiwono community.

c.   Artistic involvement

The momentum of the Kasanga Pujan ritual is also able to create enthusiasm among the Tengger people. This can be seen in artistic performances such as bulls in Ngadiwono and Mororejo villages. Bullan art was not presented at the Kasanga Pujan in Tlogosari Village. However, this did not reduce the enthusiasm of the people of Tlogosari Village to carry out the Pujan Kasanga ritual.

Each village has its own uniqueness and peculiarities in carrying out ancestral titiluri. Ngadiwono Village, known as the Harmonious Awareness Village, involves all residents without differentiating between their beliefs. This spirit of harmony is also visible in Mororejo Village and Tlogosari Village. This can be seen in the implementation of the Kasanga Pujan in Mororejo Village, which is waiting for the Muslim worship activities to finish. This condition is motivated by the high multiculturalism of Mororejo Village and aims to ensure that all Muslims can take part in the Pujan Kasanga procession. Apart from that, the people of Tlogosari Village also warmly welcome every tourist who takes part in seeing the implementation of Kasanga Pujan without discriminating between beliefs and beliefs.

Based on the completeness of the Pujan Kasanga procession in each village, it can be concluded that the characteristic of Ngadiwono Village is a strong awareness of harmony. Meanwhile, Mororejo Village is unique in its strong multiculturalist solidarity values and Tlogosari Village is known as a Friendly Village. The special features of these three villages can be used as a spirit and theme for village development, especially the development of cultural tourism villages. The theme of Harmonious Cultural Tourism Village is recommended for Ngadiwono village, Tolerant Cultural Tourism Village for Morerejo Village, and Friendly Cultural Tourism Village for Tlogosari hamlet.

3.2 Documentation of the Pujan Kasanga Tradition

The Pujan Kasanga tradition has tourism potential from a gastronomic aspect. Gastronomy is actually inseparable from tourism because it is a complementary package of tourist attractions for visitors. For this reason, documentation on it is considered important and has the potential to support tourism. The use of traditions (including culinary traditions) as tourism treats is expected to improve the community's economy and introduce Tengger traditions and specialties to the general public and local communities (Sukmawan, 2022). Local culinary documentation, for example, can be projected for the organization of culinary festival events. A number of documented Tengger culinary delights include bledhus, horog-horog, and sega lembut.

Bledhus is a typical Tengger food made from white corn kernels that have been separated from the corn cobs. After being stripped (separated) the corn kernels are boiled

until soft and then mixed with coconut milk. Bledhus cannot be confused with compote. The difference between the two foods lies in the ingredients used. In the bledhus process, grated coconut dregs are also included during the boiling process. Meanwhile, in kolak, coconut dregs are not used and only coconut milk is used.

Horog-horog is a typical food of the Tengger people which is made from fine white corn and brown sugar. Horog-horog is a food creation of the Tengger people in the form of a filling sweet snack. Tengger horog-horog is different from snacks with the same name from Jepara. The raw material for Jepara horog-horog is rice flour with a chewy texture when cooked and a savory taste. Meanwhile, Tengger horog-horog has a texture like corn rice with a sweet taste.

Sega lembut is a typical Tengger food made from white corn. In the past, before the introduction of rice, this soft sega was the daily food of the Tengger people. However, due to limited white corn ingredients, soft sega is no longer produced much. The ingredients used in processing soft sega are ground white corn which is processed and served with krangean chili sauce. Krangean sambal itself is a combination of finely ground eggplant chilies and krangean fruit. Once cooked, soft sega can be eaten with side dishes and vegetables such as boiled mustard greens, boiled potatoes, fried potatoes, salted fish, potato mendoan, and lodeh vegetables.

3.3 Pujan Kasanga Content for Traditional Digital Literacy

Knowledge and digital literacy skills in utilizing technology in the era of globalization can help individuals to improve critical thinking skills, broaden their insight, understand information well, and increase their knowledge. Providing digital literacy skills for the Tengger people is not only to broaden their horizons but also as a means of preserving culture, in this case the Kasanga Pujan tradition. Knowledge of intact cultural traditions and digital storage of their traces will ensure their existence and conservation in this tradition-unfriendly era (Sudardi, B., & Widayati, D, 2021).

As a concrete step in digitizing traditions, the Kasanga Pujan Tradition will be transferred digitally so that it can be accessed and read by the people of Tengger and the general public. This activity began by conducting a survey in three villages, namely Mororejo, Ngadiwono, and Tlogosari. Then proceed with observations and interviews with resource persons regarding what is needed regarding digital literacy skills. Apart from that, distribution/promotion was also carried out via Instagram @sangsakasaujanatengger to the closest friends/relatives first and asked for their help in disseminating it to other people. The next step is to work with Instagram accounts to spread/promote information about the things contained in the Instagram accounts they promote.

The next stages are (i) creating content in the form of descriptions, experiences, etc.; related to Kasanga Pujan through Instagram photos and videos (reels), as well as a website that contains readings about Tengger Village; (ii) adding a barcode feature to make it easier for readers to access the website they are going to; (iii) packaging the reading on the website in the form of popular writing so that readers can easily understand the content of the reading on the website.

3.4 Alihwahana of the Pujan Kasanga Tradition to Digital Picture Stories
3.4.1 Pujan Kasanga's Creative Transfer in Narrative

The Kasanga Pujan ritual phenomenon is a process of blaming the motherland so that life remains safe and protected from danger. The Kasanga Pujan ritual is carried out as a form of expression of gratitude to the Almighty and at the same time as a form of symbolizing village clean activities. Through observations, the Pujan Kasanga ritual process begins with the preparation, pre-Pujan Mubeng, Pujan Mubeng, and closing stages. The pre-Pujan Mubeng stage begins with laying offerings and a quarter of the ground for the juaddah kirik burial and planting nine bamboo heirlooms (sunggasana). After that, Father Dukuh will begin the ritual of reading mantras and making boreh accompanied by traditional music such as ketipung, sompret and gong. The boreh water that has been enchanted will be used for Beboreh at the place where the juadah kirik is placed and followed by movements such as cleaning by several communities carrying cleaning tools, while the offerings that have been enchanted are placed at the T-junction or road intersection by the Traditional Leaders. The beboreh process was continued again by the Shaman Father, Traditional Leaders, the Father's wife and the entire community around the ritual site. After that, the Mubeng Pujan process continued, all the people, especially those who brought cleaning tools, water and torches, were in the front row to start activities around the village.

The pujan mubeng process is accompanied by ketipung music and the ringing of the bell. The interesting thing about the Pujan Mubeng process is that many people wait in front of their houses to perform the beboreh ritual. After completing the pujan mubeng, the last ritual was carried out, namely burying the kirik delicacies at the site and taking the bamboo heirlooms that were inserted. After the inheritance was revoked again, the entire group returned to Father Pram's house, returned the ritual tools, and carried out the dhahar sesarengan. Based on the description of the Pujan Kasanga ritual procession, the following narrative was created.

The narrative theme is based on the story of Tolak Bala, namely the battle between good and evil. Good and bad are descriptions of the protagonist and antagonist. The story characters consist of Father Shaman, Traditional Leaders, the community and Bala. In the characterization of Father Shaman, traditional leaders and the community act as protagonists, while Bala acts as an antagonist. The setting of the story consists of Ngadiwono Village, Romo's house and fields. Supported by a pleasant, tense and restless atmosphere that occurs from morning to evening. This storyline begins with the condition of the natural environment which receives blessings and safety from the Almighty. However, unexpectedly, an invisible threat named Bala appears which threatens the safety of all corners of the village. The threat of Bala occurred, and there was a lot of anxiety from the Father and the community. Responding to this threat, Romo asked for guidance in order to resolve the problems caused by Bala. Father Shaman, Traditional Leaders and the community united against Bala in an unexpected way, namely through a thorough village cleansing ritual from all corners of the village. Finally Bala was conquered.

3.4.2 Visualize Pujan Kasanga in Comic Visual Works.

The process of visualizing the Pujan Kasanga phenomenon follows several stages as follows.

1. Preparation Stage
   In the preparation stage, an analysis of the story created in the previous discussion is carried out by arranging dialogue in each scene. The scenes are divided into 5 acts,

starting with the introduction, the beginning of the conflict, the peak of the conflict, the resolution and the ending of the story. The preparation of the dialogue in each round is intended as an important reference in compiling the comic with the title Reject Bala.

2. Imagination Stage

Abstract Imagination, at this stage, a visual image is produced that classifies the character of each character. Based on the dialogues that have been prepared at the preparatory stage, several descriptions of character characterization are made as follows in table 1:

Table 1. Charactheristic of Figure

Romo *Dukun*	Using white clothes with yellow sashes and udeng
Community	Use simple clothes with a fabric tied behind the neck.
Customary Stakeholders	Wearing black clothes and wearing udeng.
Bala	It is shaped like black smoke.

In addition to creating character descriptions, layouts are also arranged based on the dialogue in a scene. At this stage, a simple picture is made of how the narrative and illustrations describing the story of the chapter will be placed in the panel. The placement of the sketch on the panel can be seen in the following figure 1:

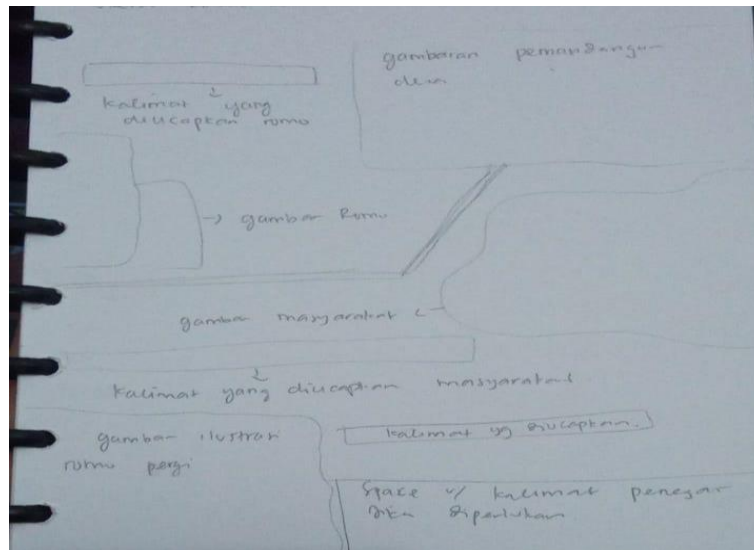Figure 1. Abstract Imagination

A. Concrete Imagination, at this stage a sketch is made from the results of abstract imagination related to the narrative and illustration of the storyline. At this stage a detailed concept description is prepared as a reference in the development stage and to simplify the visual digitization process. The results of the research abstract sketch can be shown in the figure 2:

Figure 2. Concrete Sketch of Research

B. Stage of development of imagination and craftsmanship. The imagination development stage is the maturation of the concept that has been designed. The work stage is the finalization stage of the previous digital sketch. This series of stages begins with compiling elements related to comics. Elements related to comics that will be used in the comic creation process are panels, trenches, word balloons, illustrations and finalization (Maharsi, 2018).

C. Panels, the process of making the Tolak Bala comic, researchers make panels by reading the story line from left to right and from top to bottom. This is intended to make readers more focused with a panel style that is simple and in line with comic panels in general. At this stage the researcher develops the concept that was created in the previous stage.

D. Parit, the process of making this comic does not create real boundaries for each panel. This is done so that the comic looks more flexible and does not seem stiff. The ditch in this comic can be seen through the differences in atmosphere in the depiction of the storyline, can be shown in figure 3:

Figure 3. Imagination Development Sketch

E. Word balloons, comic story narratives are not written in word balloons. This was done by researchers so that the message they wanted to convey was not limited to words because they had to consider the shape of the word balloon. Writing directly

also gives the impression of being flexible and not monotonously stuck to a word balloon.

F. Illustration, the researcher created semi-realistic illustration characters with a more interesting concept and not monotonous with visual characters like cartoons and final sketch can be shown in figure 4:

Figure 4. Finalization of the Work Stage

G. Finalizing digital sketches produces complete and complete images with coloring and provides visual details that can build a storyline. The final product of visualizing traditions into digital comics is projected to be accessible to everyone, especially children, so they can know and enjoy the richness of Tengger traditions through different ways, styles and channels. This understanding and enjoyment is believed to be the foundation for the growth of a sense of belonging and love. and preserving local culture.

4. Conclusion

Based on the completeness of the Pujan Kasanga procession in each village, it can be concluded that the characteristic of Ngadiwono Village is a strong awareness of harmony. Meanwhile, Mororejo Village is unique in its strong multiculturalist solidarity values and Tlogosari Village is known as a Friendly Village. The special features of these three villages can be used as a spirit and theme for village development, especially the development of cultural tourism villages. It is recommended that the theme of Rukun Cultural Tourism Village can be used as a trade mark for Ngadiwono village, Tolerant Cultural Tourism Village for Morerejo Village, and Friendly Cultural Tourism Village can be used as an icon for Tlogosari hamlet.

To complement the thematic characteristics, village tourism has great potential if it is supported by local culinary specialties. Documentation of local culinary delights in the form of bledhus, horog-horog, and soft sega can be a reference for serving food in order to attract tourists. Apart from culinary delights, digitizing traditions can also provide information on

other interesting things from Tengger traditions. Digital traces of traditions can also guarantee their existence and conservation. Finally, the appeal of tradition and culture can be packaged in digital comic visualization products. Through this media, everyone can know and enjoy the rich traditions of Tengger through different ways, styles and channels. This understanding and enjoyment is believed to be the basis for the growth of a sense of belonging and love. and preserving local culture.

5.   Acknowledgements

6.   Refererences

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