

SOLO
UNTOLD
STORY

BEYOND WHAT YOU SEE



SOLO
UNTOLD
STORY

BEYOND WHAT YOU SEE

SOLO UNTOLD STORY

BEYOND WHAT YOU SEE

STORY

UNTOLD

SOLO

KATA PENGANTAR

SERI 2 BUKU PROFIL PARIWISATA KOTA SURAKARTA DINAS KEBUDAYAAN DAN PARIWISATA KOTA SURAKARTA TAHUN 2022

Buku Profil Pariwisata Kota Surakarta ini memiliki peranan penting pada sektor pariwisata melalui upaya pendokumentasian dan publikasi atas potensi pariwisata yang dimiliki. Meskipun dalam sisi perkembangannya industri pariwisata lebih dipandang sebagai fenomena ekonomi atau bisnis, namun melalui buku ini pariwisata dapat dipandang sebagai fenomena perjumpaan kebudayaan yang memiliki implikasi sosial-budaya yang cukup kompleks. Mengangkat tema "*Untold Story: Beyond What You See*" ini ingin menemu kenali pariwisata dari sudut pandang yang berbeda dengan menggali cerita yang masih awam terdengar di telinga masyarakat. Melalui nilai-nilai sejarah yang diuraikan akan menjadi sarana edukasi yang baru serta andalan /aset pariwisata yang telah dikembangkan khususnya di daerah Surakarta seperti tradisi atau ekspresi hidup, tradisi lisan, seni pertunjukan, praktek-praktek sosial, ritual, perayaan-perayaan. Pendekatan budaya yang dilakukan akan mempercepat informasi dan meningkatkan ketertarikan budaya di suatu daerah sehingga bisa menjadi suatu ikon pariwisata yang akan menjadi daya tarik wisata tersendiri.

Seri 2 Buku Profil Pariwisata Kota Surakarta terdiri dari 5 bab diantaranya : Peristiwa Budaya, Tempat Bersejarah, Ruang Publik, Kuliner, dan Serba-serbi dengan total sub bab 33 obyek. Harapannya melalui buku ini dapat menjadi kekayaan pengetahuan yang ditularkan tidak hanya kepada wisatawan domestik dan mancanegara saja, melainkan dari satu generasi ke generasi berikutnya. Proses regenerasi pengetahuan merupakan modal penting bagi pembangunan sosial dan ekonomi yang berkelanjutan. Oleh karena itu Dinas Kebudayaan dan Pariwisata Kota Surakarta memiliki tugas dan kewajiban untuk memberikan kontribusi sebesar-besarnya bagi pihak yang terkait terutama dalam pengembangan sektor pariwisata di Kota Surakarta.

Dinas Kebudayaan dan Pariwisata Kota Surakarta selaku penerbit buku ini mengucapkan terima kasih kepada semua pihak yang telah berpartisipasi hingga buku ini dapat diterbitkan. Kepada setiap pembaca, tegur sapa, kritik dan saran senantiasa ditunggu agar seri-seri buku Profil Pariwisata dapat tampil lebih baik pada penerbitan berikutnya.

Selamat membaca.

FOREWORD

BOOK OF TOURISM PROFILE OF SURAKARTA CITY: SERIES 2

TOURISM AND CULTURAL OFFICE OF SURAKARTA CITY

YEAR 2002

This book of Tourism Profile of Surakarta City has a vital role in the tourism sector through efforts to document and publicize its tourism potential. Although the tourism industry is seen as an economic or business phenomenon in terms of its development, yet this book can make tourism can be seen as a phenomenon of cultural encounters with pretty complex socio-cultural implications. The theme "Untold Story: Beyond What You See" aims to introduce tourism from a different perspective by exploring stories that are still common to the public. Elaborating historical values will become a new educational tool and a mainstay/tourism asset developed primarily in the Surakarta area, such as traditions or expressions of life, oral traditions, performing arts, social practices, rituals, and celebrations. The cultural approach will accelerate information and increase cultural interest in a region so that it can become a tourism icon and a tourist attraction on its own.

Book of Tourism Profile of Surakarta City: Series 2 consists of five chapters: Cultural Events, Historic Places, Public Spaces, Culinary, and Miscellaneous; the total subchapters were 33 objects. Hopefully, this book can become a wealth of knowledge transmitted to domestic and foreign tourists, and from generation to generation. The process of knowledge regeneration is an essential capital for the sustainable development of social and economy. Therefore, the Tourism and Cultural Office of Surakarta City is obligated to contribute as much as possible to the parties involved, especially in developing the tourism sector in Surakarta City.

As the publisher of this book, the Tourism and Cultural Office of Surakarta City would like to thank all who have participated so that this book can be published. To every reader, greetings, criticism, and suggestions are always awaited so that the book series of Tourism Profile can perform better in the subsequent publication.

Enjoy your reading time!

DAFTAR ISI

PENGANTAR IV

DAFTAR ISI VI

PERISTIWA 9

1. Garebeg Sekaten, Akulturasi Jawa-Islam 10

2. Tradisi “Adang Sega” Keraton 16

3. Bubur Samin Orang Banjar 20

4. Satu Sura, Terselip Kisah Apik 26

5. (Pesan) Grebeg Sudiroprajan 32

6. “Bersih Desa” Mbah Meyek 39

TEMPAT BERSEJARAH 45

7. (Menggugah) Lokananta 46

8. Kauman yang “Hilang” 52

9. Laweyan, Mengintip Sejarah Keperkasaan Mbok Mase 60

10. Radya Pustaka Merekam Jiwa Zaman 66

11. Masjid Gedhe, Sebuah Bukti Toleransi 72

12. Mambaul Ulum, Sekolah Islam Pertama di Indonesia 78

13. Dinamika Ndalem Jayakusuman 84

RUANG PUBLIK 91

14. Ponten Ngebrusan, Jamban Modern Pertama di Soloraya 92

15. (Kisah Klasik) Stadion Manahan 98

16. Pasar Kembang, Antara Tradisi dan Ekonomi 104

17. (Makna) Taman Balekambang 110

18. Taman Jurug dalam Memori 116

19. Stasiun Balapan dalam Ingatan Sejarah 122

20. (Menengok Heritage) Stasiun Jebres 128

KULINER 135

21. Segarnya (Sejarah) Selat Solo 136

22. Sate Kere, Budaya Tanding Wong Cilik 142

23. Tengkleng, Kreativitas Wong Solo Era Penjajahan Jepang 148

24. Sepincuk Sejarah Nasi Liwet	154
25. Tradisi Ngeteh di Kota Bengawan	160
26. Ngopi di Kota Bengawan	166
27. Kearifan Angkringan	172
SERBA-SERBI	179
28. Kyai Rajamala, Kapal “Titanic” Raja Surakarta	180
29. Kemlayan, Kampungnya Maestro	186
30. Villapark Banjarsari, Situs Sejarah Indis	192
31. Napak Tilas Serat Centhini	198
32. Museum Samanhudi, Pahlawan Dari Kaum Pedagang	204
33. Railbus Batara Kresna dan Sepur Klutuk Jaladara Membelah Kota	210
DAFTAR PUSTAKA	216
DOKUMENTASI DAN LINK FOTO	219





PERISTIWA
EVENTS



GAREBEG SEKATEN AKULTURASI JAWA-ISLAM

GAREBEG SEKATEN, JAVANESE-ISLAMIC ACCULTURATION

Ayo dolan menyang Sekaten, gamelane wis muni. Begitulah kalimat lawas yang sering meluncur dari bibir masyarakat pedesaan Jawa guna menandai sudah diwiwitinnya ritual tahunan *Sekaten*. Saat ini juga, pihak Keraton Kasunanan Surakarta menggelar *Garebeg Sekaten*. Sejatinya, perayaan warisan kerajaan Demak itu merupakan strategi politik penguasa untuk membaurkan Islam dengan Jawa, bukan malah menjauhkan Jawa dengan Islam.

Mari kita buka kamus terlebih dahulu. Dalam bahasa Jawa, kata *garebeg*, *grebeg*, *gerbeg* bermakna: suara angin menderu. Soetedjo (1991) melacak lebih jauh etimologi kata *garebeg* ke dalam bahasa Jawa kuno, yang artinya “bising, riuh, ramai, atau keramaian”. Juga berarti “suara gemuruhnya angin”.

Mengacu etimologi tersebut, arti atau pengertian upacara *garebek* memamerkan adanya suatu keramaian atau perayaan dalam pengertian sekarang. Terminologi *garebeg* atau *grebeg* di sini masih menunjuk makna fisik dari upacara *garebeg* yang hingga zaman modern tetap dijubeli ratusan hingga ribuan orang, dan menimbulkan keriuhan terlebih saat perebutan gunung di pelataran masjid agung.



Ayo dolan menyang Sekaten, gamelane wis muni! (*Let's go to Sekaten, the gamelan is playing!*). That is an old sentence often uttered by rural Javanese people to announce the start of the annual Sekaten ritual. The Surakarta Kasunanan Palace is holding the Grebeg Sekaten. In fact, this celebration is the political strategy of the rulers handed down by the Demak Kingdom to make Islam more into Javanese culture instead of Islamizing Javanese people as has been believed so far.

Let's open the dictionary. In Javanese, the words “garebeg”, “grebeg”, or “gerbeg” means the sound of howling wind. Soetedjo (1991) further examines the etymology of the word “garebeg” into old Javanese word, which means “noisy or crowded”. This word also means “the roar of the wind”.

Referring to the etymology, the meaning or definition of the Garebeg ceremony shows the existence of a crowd or celebration based on the present understanding. The term “garebeg” or “grebeg” here still refers to the physical meaning of the Garebeg ceremony, which until modern times is still crowded by hundreds to thousands of people and creates a commotion, especially at the moment of fighting over food which is arranged like a mountain or “gunungan” in the courtyard of the grand mosque (Masjid Agung).

Upacara garebeg merupakan upacara kerajaan atau negara. Yang punya hajat, yakni raja, sultan, sunan atas nama kerajaan atau negara. Dalam konteks ini, pengertian garebeg bertemali dengan peristiwa raja berbusana kebesaran *miyos* (keluar) dari keraton menuju sithinggil. Raja *ginarebeg* (diiringi) oleh ratusan orang yang terdiri atas sentana dalem, para putra, keluarga dan kerabat raja, prajurit, serta para tamu undangan, sehingga suara prosesi (arak-arakan) menjadi gemuruh. Semua yang hadir dalam upacara itu mengenakan pakaian kebesaran.

Mereka kemudian mendengarkan gamelan yang ditabuh para abdi dalem niyaga keraton. Umar Kayam (2012) menerangkan, Gamelan Kyai dan Nyai Sekati bukan *sakbaene* gamelan. Maka, yang mendengarkan pada merinding semua. Merinding yang baik, bukan merinding yang bikin ngeri. Merinding yang bikin nglangut. Bikin adem dan tentram. *Plang plung plang plung, ning* bikin *mak nyes* di hati dan pikiran.

Puluhan hingga ratusan orang *nglesot* di halaman masjid gedhe, di bawah gapura, di emperan, di bawah pohon, dengan wajah entah ke mana mendengarkan suara gamelan itu dengan syahdunya. Para simbok-simbok datang dari desa sekitar Solo mendengarkan alunan bunyi gamelan yang bikin hati dan pikiran *mak nyes*, serta menikmati segarnya sirih yang akan membuat mereka awet muda. Inilah salah satu

Garebeg ceremony is a royal or state ceremony held by those who have the intention, namely the king, sultan, sunan on behalf of the kingdom or state. In this context, the meaning of garebeg is related to the event of the king wearing a robe, then walking out or miyos from the palace to sithinggil. The king was accompanied (ginarebeg) by hundreds of people consisting of sentana dalem, sons, family, and relatives of the king, as well as soldiers and invited guests, so the sound of the procession (arak-arakan) is like a roar. All those present at the ceremony wore state clothes.

They then listened to the gamelan played by the courtiers of the niyaga of the palace. Umar Kayam (2012) explained, Gamelan Kyai and Nyai Sekati are not ordinary gamelan. Therefore, anyone who listened to it all got goosebumps. Goosebumps in a good context, not goosebumps that make them horrified or scared. but make them amazed, calm, and serene. The sound of plang plung plang plung, ning is very touching in the heart and mind.

Tens to hundreds of people languish in the courtyard of the grand mosque, under the gate, on the overhang, and under the tree, while listening to the sound of the gamelan with its solemnity. Old women (simbok) coming from villages around Solo listen to the sound of the gamelan which makes their hearts and minds at peace, and enjoy the fresh betel leaves that will keep them young. This is one of the collective





daya tarik kolektif dari sebuah tradisi peninggalan Walisongo untuk menjawakan Islam. Kita sadar, Islam bukan dari telatah Nusantara, melainkan ajaran yang dibawa (diimpor) dari belahan dunia lain.

Kebudayaan lokal kemudian mengolah kebudayaan asing sesuai dengan karakteristik ataupun kepentingannya. Contoh yang paling gamblang, istilah *Sekaten* diciptakan untuk menjawakan *syahadatain* atau dua kalimat syahadat yang berbunyi *asyhadu alla ilahaillallah wa asyhadu anna Muhammadar rasullah* yang berarti saya bersaksi bahwa tidak ada Tuhan yang disembah kecuali Allah dan Nabi Muhammad adalah utusan Allah.

Terlihat pula betapa ajaran Islam dilesakkan pada masyarakat tidak lewat jalan

attractions of a tradition handed down by Walisongo to make Islam more into Javanese culture. We are aware that Islam is not from Indonesia; instead, it is brought (imported) from other parts of the world.

The local culture then modifies the foreign culture according to its characteristics or interests. The most obvious example is the term “sekaten” is intended to make the syahadatain more acceptable to Javanese culture. The syahadatain are two sentences of the creed which read asyhadu alla ilahaillallah wa ashhadu anna Muhammadar Rasullah which means I testify that there is no God but Allah and the Prophet Muhammad is the messenger of Allah.

It is also seen how Islamic teachings are

kekerasan maupun memakai pentungan. Budaya asli Jawa yang lentur justru direngkuh dijadikan sebagai “alat”, bukan dimasukkan peti sejarah dan dicap klenik. Bukankah manusia Jawa *tempo doeloe* punya strategi kultural canggih untuk tidak menelan mentah-mentah kebudayaan asing, yaitu *Jawa ayo digawa, Arab digarap, Barat diruwat*” (Budaya Jawa mari kita bawa, Arab dikerjakan, Barat dipelihara).

Yang juga menarik ialah pengunjung dari berbagai daerah dan lintas etnis-agama bertatap muka dan berinteraksi. Pertemuan mereka di lingkungan *Sekaten* merupakan potret keharmonisan warga kendati waktunya singkat. Nilai sosial terekam, pihak keraton sebagai penyelenggara dan masyarakat sekitar sebagai pendukung merasa *handarbeni* atas kegiatan kultural ini. Terjadilah kontak sosial yang saling mendukung.

Dewasa ini upacara *Sekaten* yang dilaksanakan saban bulan Mulud tersebut fungsinya bergeser untuk misi pariwisata budaya, tidak lagi murni kegiatan penyebaran agama Islam. Akan tetapi, ia sesungguhnya “museum hidup” yang mengisahkan kehebatan nenek moyang berdialog dengan kebudayaan luar tanpa harus menanggalkan baju kebudayaannya. *Sekaten* berfungsi sebagai penjaga memori kolektif betapa tangguhnyanya masyarakat Jawa di masa lampau (Heri Priyatmoko, 2016).

taught to the community not through violence or coercion. The original, flexible Javanese culture was actually embraced as a “tool”, not put in a historical coffin and branded as heresy. Moreover, Javanese people in the past had a sophisticated cultural strategy not to accept foreign cultures easily, namely Jawa ayo digawa, Arab digarap, Barat diruwat” (Let's do Javanese culture, understand Arabic culture, filter Western culture).

What is also interesting is that visitors from various regions and across ethnic-religious groups meet face to face and interact. Their meeting in the Sekaten neighborhood is a portrait of the harmony of the residents, although the time is short. Social values are recorded, the palace as the organizer and the surrounding community as supporters feel reliable for this cultural activity. There was social contact that supports each other.

Today, the Sekaten ceremony which is held every Maulud month has shifted its function to a cultural tourism mission, no longer purely an Islamization activity. However, it is actually a “living museum” that tells the story of the greatness of the ancestors in dialogue with foreign cultures without having to abandon their culture. Sekaten functions as a collective memory store that shows how tough the Javanese people were in the past (Heri Priyatmoko, 2016).



TRADISI “ADANG SEGA” KERATON

TRADITION OF “ADANG SEGA” OF THE PALACE

Tradisi *Garebeg Mulud* masih dihelat Keraton Kasunanan Surakarta. Menurut Darsiti Soeratman (1989), istilah *garebeg* ditautkan dengan saat *Sinuwun* mengenakan busana kebesaran *miyos* (keluar) dari *kedhaton* menuju *Sithinggil*. Sekeping fakta terselip dalam prosesi *Grebeگان Mulud Dal*, yakni aktivitas raja dan permaisuri “*adang sega*” alias menanak nasi pada malam *garebeg*. Uniknya, ritual tersebut dilakukan delapan tahun sekali. Berarti, kita harus nunggu sewindu sekali untuk menjumpai upacara “*adang sega*”. Usia ritual menanak nasi ini diyakini sudah menua. Merujuk tradisi lisan, Paku Buwono VII tatkala menahkodai istana tertua pewaris Dinasti Mataram Islam pada 1830-1858 itu, ritual unik tersebut telah

The Garebeg Mulud tradition is still held by the Surakarta Kasunanan Palace. According to Darsiti Soeratman (1989), the term “garebeg” is associated with when Sinuwun wore the robe (miyos) from the kedhaton to Sithinggil. There is an implied fact in the Grebeگان Maulud Dal procession, namely the activities of the king and empress who perform “adang sega” or cook rice on the night of garebeg. What interesting is the ritual is only performed once every eight years. That means, We have to wait once every eight years to experience the “adang sega” ceremony. The ritual of cooking rice is believed to be an old tradition. Referring to oral tradition, when Paku Buwono VII was in charge of the oldest palace heir to the Islamic Mataram

dijalankan. Hanya saja, *Sinuwun* dan permaisuri hadir sendiri di dapur Gandarasan baru dimulai sewaktu Paku Buwono X memegang tampuk kekuasaan tahun 1893-1939.

Raja merangsek ke dapur Gandarasan yang letak di luar istana, persisnya di kompleks Baluwarti, sisi selatan tembok keraton. Pawon yang penuh abu dan *langes* tersebut khusus dipakai juru masak (koki kerajaan) mengolah makanan (*cadong*) para prajurit serta sesaji untuk syarat upacara tradisional. Dalam tradisi “*adang sega*”, dikenal *dandang kiai Dudha* yang digunakan Paku Buwono X menanak nasi. Lalu, pakaian yang dikenakan disebut *Kyai Antrakusuma*. Selama ini, masih menjadi misteri terkait relasi tradisi raja menanak nasi, *Kyai Antrakusuma*, dan *Kiai Dudha*.

Perlu dikuak maknanya. Terkisah, Keraton Kasunanan merupakan kerajaan agraris. Maklum jika kental dengan nuansa kebudayaan petani ketimbang kehidupan bahari. Dalam lingkungan masyarakat petani pedesaan, dijumpai folklor *Jaka Tarub* dan *Dewi Nawangwulan* yang hingga detik ini masih bisa kita dengar lewat penuturan sesepuh di tanah Jawa.

Diceritakan, hidup seorang jejak dari desa Tarub, Tuban, Jawa Timur yang bernama *Jaka Tarub*. Tatkala berburu burung di hutan, bola mata pria ini menabrak tujuh bidadari yang tengah mandi di telaga. Keisengan pemuda itu muncul. Disembunyikanlah baju *Antrakusuma*

dynasty in 1830-1858, this unique ritual has been carried out. However, Sinuwun and the empress were present in the Gandarasan kitchen only when Paku Buwono X took power in 1893-1939.

The king forced him to go to the Gandarasan kitchen, which was outside the palace, to be precise in the Baluwarti complex, on the south side of the palace walls. The pawon, which is full of ash and langes, is specifically used by the cook (royal chef) to process the food (cadong) of the soldiers as well as offerings for traditional ceremonies. In the “adang sega” tradition, it is known that kyai Dudha's cormorant (dandang) is used by Paku Buwono X to cook rice. Then, the clothes worn are called Kyai Antrakusuma. So far, it is still a mystery related to the traditional relationship between the King that cook the rice, Kyai Antrakusuma, and Kyai Dudha.

This still needs to be revealed. It is said that the Kasunanan Palace was an agrarian kingdom. It is common that the place is closed with nuances of farmer culture rather than marine life. In the rural farming community, there are folklores of Jaka Tarub and Dewi Nawangwulan which to this day can still be heard through the narratives of elders in Java.

It is said that there lived a young man from the village of Tarub, Tuban, East Java, named Jaka Tarub. While hunting birds in the forest, he saw seven nymphs bathing in the lake.



milik salah satu bidadari, yakni Dewi Nawangwulan. Akibatnya, dewi berparas ayu itu tak bisa balik ke khayangan bersama para saudaranya. Dewi Nawangwulan lantas diperistri Jaka Tarub, dan hidup bahagia. Bidadari ini punya kesaktian, bisa menanak sebulir padi menjadi nasi satu dandang.

Suatu hari, Dewi Nawangwulan terheran lantaran padi yang ada di dalam *senik* tiada kunjung ludes. Rasa penasaran menyambangi hati sang dewi. Akhirnya, istri Jaka Tarub melanggar pesan suaminya agar jangan mengaduk-aduk padi hingga dasar *senik*. Berkat keingintahuannya itu, perempuan anggun ini malah menemukan baju Antrakusuma miliknya yang disembunyikan Jaka Tarub di dalam *senik* yang ditimbuni padi. Pulanglah Nawangwulan ke khayangan meninggalkan Jaka Tarub bersama buah hatinya.

Dicermati dari kacamata sejarah budaya, tersirat raja keturunan trah Mataram Islam itu emoh menghapus atau mengabaikan tradisi tutur itu. Penguasa mengekspresikan dengan ritual menanak nasi dengan dandang Kyai Duda serta memakai baju Antrakusuma. Terselip kearifan bahwa kegiatan menanak nasi bagi orang Jawa dianggap lebih pokok dan rumit ketimbang makan. Pasalnya, adang sega ialah bagian dari proses pertama bagaimana orang Jawa berjuang agar dapat hidup (setelah menanam), sedangkan makan hanyalah proses akhir.

Peristiwa raja bersama belahan hatinya menanak nasi saat *Garebeg* dapat dimaknai sebagai wujud toleransi antara Islam dan Jawa di masa lampau, alih-alih meributkannya. Masyarakat disadarkan pula bahwa nilai-nilai kejawaan yang berasal dari kebudayaan agraris tetap masih dipeluk hangat di dalam tembok keraton penerus Mataram Islam (Heri Priyatmoko, 2019). Ayo, sewindu sekali melihat tradisi budaya itu, atau setidaknya mengikuti berita upacara “adang sega”.

Then, Jaka Tarub did a prank. He hid Antrakusuma's clothes belonging to one of the nymphs, namely Dewi Nawangwulan. As a result, the beautiful goddess could not return to heaven with her siblings. Dewi Nawangwulan then married Jaka Tarub, and lived happily. This angel has supernatural powers, can cook a grain of rice into one pot of rice.

One day, Dewi Nawangwulan was surprised because the rice in the rice container (senik) never ran out. Curiosity wrapped the goddess' heart. Finally, Jaka Tarub's wife violated her husband's message not to stir the rice to the bottom of the container (senik). Thanks to her curiosity, this elegant woman even found her Antrakusuma shirt which was hidden by Jaka Tarub in a container (senik) covered with rice. Nawangwulan returned home to heaven leaving Jaka Tarub with his baby.

Observing from the perspective of cultural history, it is implied that the king of Islamic Mataram descent did not want to erase or ignore the story telling tradition. The ruler expresses the ritual of cooking rice using Kyai Duda's cormorant (dandang) and wearing Antrakusuma clothes. There is wisdom that the activity of cooking rice for the Javanese is considered more basic and complicated than eating. Adang sega (cooking rice) is part of the first process of how the Javanese struggle to live (after planting), while eating is only the final process.

The moment of the king and his spouse cooking rice when Garebeg celebration could be interpreted as a form of tolerance between Islam and Java in the past, instead of making a fuss about it. The public is also made aware that Javanese values originating from agrarian culture are still warmly embraced within the successor to the Islamic Mataram palace (Heri Priyatmoko, 2019). Let's take a look to this cultural traditions. Or at least follow the news of Adang Sega ceremony.



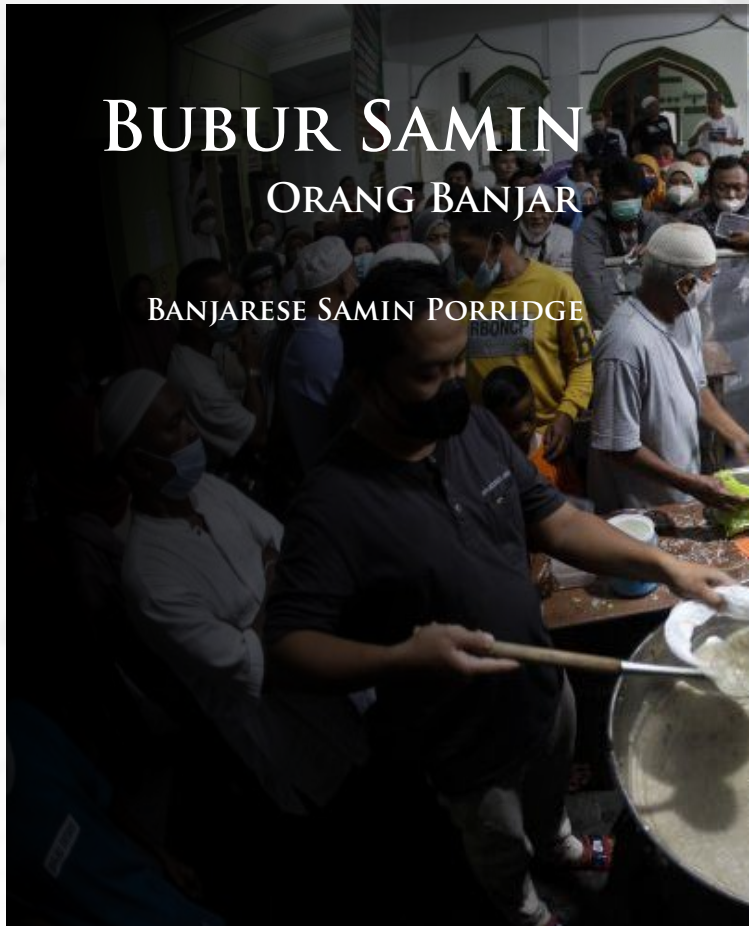
Bubur Samin, makanan yang hanya muncul pada bulan puasa di Masjid Darussalam ini laksana besi sembrani. Di bibir jalan, ratusan warga menyemut, menenteng rengkot demi memperoleh bubur alias jenang samin di muka masjid tua yang dibangun tahun 1907 itu. Fenomena unik dibawa-iring oleh kaum pedagang-penggosok intan permata dari Banjar (Kalimantan) itu telah mengakar sedari lama.

Satu dekade terakhir, seribu porsi bubur Samin dibagikan secara gratis kepada publik. Bubur tersebut terbuat dari bahan beras, daging sapi, susu, rempah-rempah, santan, dan dicampur minyak samin. Rasa bubur samin ini sendiri gurih. Pukul 11.00 WIB, suasana puasa di belakang Masjid Darussalam, sudah terasa hiruk pikuknya. Beberapa pengurus memulai memasak dan berpeluh. Tiap harinya dibutuhkan 45 kilogram beras untuk menyajikan seribu porsi bubur samin.

Saking banyaknya porsi, pembuatan bubur samin dikerjakan puluhan pengurus masjid. Terutama mengaduk adonan beras jadi bubur, maka mengaduknya bergantian. Jelang sore, kahanan mulai ramai. Masyarakat berdatangan dengan membawa rantang. Beberapa di antara mereka sengaja datang lebih awal, untuk salat asar di Masjid Darussalam. Bubur samin siap dibagikan pukul 16.00 WIB. Takmir masjid menembangkan doa, dan pengurus lalu membagikan bubur Samin.

Sembari membawa rengkot, masyarakat berkerumun hendak melahap bubur. Rasa guyub dan rasa persaudaraan di bulan penuh berkah ini tergambar dari fenomena bubur itu.

Bukan sekadar makanan gurih, bubur Samin ibarat kereta waktu yang mengantarkan kita memahami sejarah komunitas orang Banjar di Kota Bengawan. Dari penelusuran Hasan Basri (1985) diketahui, *Serat Babad Nitik Kraton Jaman Sugengipun Ingkang Sinuhun Susuhunan Pakubuwono X* yang disusun pujangga Istana Kasunanan hanya menyinggung relasi antara Kasunanan Surakarta



Samin porridge, kind of food that only appears during the fasting month at the Darussalam Mosque, is like a sembrani iron. At the edge of the road, hundreds of residents carrying rengkot (food basket) to get some porridge or jenang samin in front of the old mosque which was built in 1907. This unique phenomenon brought about by diamond polishing traders from Banjar (Kalimantan) has been rooted for a long time.

In the last decade, a thousand portions of Samin porridge were distributed free of charge to the public. The porridge is made from rice, beef, milk, spices, coconut milk, and ghee. The taste of this samin porridge is delicious. At 11:00 a.m., the atmosphere of fasting behind the Darussalam Mosque, already felt the hustle and bustle. Some of the administrators started cooking and sweating. It takes 45 kilograms of rice every day to serve a thousand servings of samin porridge.

Because of the large portions, the making of samin porridge is done by dozens of mosque administrator. Especially in kneading the rice dough into porridge, the dough mixes alternately. By late afternoon, it was starting to get crowded. People came with baskets. Some of them deliberately came early, for the Asr prayer at the Darussalam Mosque. Samin porridge is ready to be distributed at 4:00 p.m. The takmir of the mosque recited a prayer, and the administrator then distributed Samin

porridge. While carrying rengkot, people gathered to eat the porridge. The sense of community and brotherhood in this blessed month is reflected in the porridge phenomenon.

More than just savory food, Samin porridge is like a time train that takes us to understand the history of the Banjarese community in Bengawan City. Based on Hasan Basri's research (1985), it is known that the Serat Babad Nitik Kraton Jaman Sugengipun Inkgang Sinuhun Susuhunan Pakubuwono X compiled by the poet of the Kasunanan Palace





dengan kesultanan di Kalimantan. Tali hubungan ini dieratkan bukan cuma bidang seni-budaya, tapi juga aspek lainnya.

Jika ditelisik dari *skill* orang Banjar dan toponimi Carikan di Kelurahan Jayengan, diyakini bahwa raja mengundang orang Banjar dari Martapura untuk mengurus perlengkapan busana raja dan pakaian prajurit. Raja selalu ingin tampil kinclong dan pamer di muka para kawula dan elit kolonial. Maka, asesoris dan rajabrana yang dikenakannya perlu dipoles.

Perkawanan antara Paku Buwono X dengan orang Banjar dituturkan Hasim. H. Syukur Marlim, penggosok dan pedagang intan dari Banjar terkaya era 1900-an. Lelaki ini kerab diminta raja menggosok intan berlian. Sewaktu Syukur Marlim menggelar hajatan menikahkan anak pertamanya, raja turut nongol meski tidak masuk rumah. Dalam kesempatan berbeda, tatkala raja merayakan hari ulang tahun, saudagar Banjar ini memberi kado berupa slop bertahta berlian. Raja memakai slop itu setiap pergi sembahyang ke masjid. Pemberian semacam ini dalam konsep Jawa disebut *konjuk dalem*, yang bermaksud untuk menyenangkan hati sang junjungan dan tanda bakti dari bawahan, bukan mencari muka. Dari sepenggal informasi ini, menyiratkan gelombang pertama kedatangan orang Banjar di Solo di pengujung abad XIX hingga permulaan abad XX.

Tundjung W Sutirto (2003) mengendus kehadiran orang Banjar bertemali dengan sejarah berdirinya Masjid Darussalam. Awalnya masjid ini diprakarsai H. Moh. Arsyad bin H. Abdurrahman Marlim bersama H. Moh. Yusuf, Moh. Takim, Ali, dan Abu Bakar dan H. Matali tahun 1907.

Bayi Mansyur dilahirkan di Martapura tahun 1907. Seubar merampungkan sekolah dasar,

only mentions the relationship between the Surakarta Sunanate and the Sultanate in Kalimantan. This relationship is tightened not only in the field of arts and culture, but also other aspects.

If examined from the skills of the Banjar people and the toponym of Carikan in Jayengan Village, it is believed that the king invited the Banjarese from Martapura to take care of the king's and soldiers' clothing. The king always wanted to look shiny and show off in front of the people and the colonial elite. Thus, the accessories and rajabrana he wears need to be polished.

The relationship between Paku Buwono X and the Banjarese was described by Hasim. H. Syukur Marlim, the richest diamond polisher and trader from Banjar in the 1900s. This man is often asked by the king to rub diamonds. When Syukur Marlim held the celebration of his first child's wedding, the king also appeared even though he did not enter the house. On a different occasion, when the king was celebrating his birthday, this Banjar merchant gave a gift in the form of a slop studded with diamonds. The king wore the slop every time he went to pray to the mosque. This kind of gift in the Javanese concept is called *konjuk dalem*, which means to please the lord and a sign of devotion from subordinates, not as a handshaker. Based on this piece of information, it implies that the first wave of Banjar people arrived in Solo at the end of the nineteenth century until the beginning of the twentieth century.

Tundjung W Sutirto (2003) examined that the presence of the Banjarese is related to the history of the Darussalam Mosque. Initially, this mosque was initiated by H. Moh. Arsyad bin H. Abdurrahman Marlim with H. Moh. Yusuf, Moh. Takim, Ali, and Abu Bakr and H. Matali in 1907.

Mansyur was born in Martapura in 1907. After completing elementary school, in 1919 his parents invited him to migrate to Solo with his brothers and sisters. However, they only spent one year



tahun 1919 ayah-ibunya mengajak dia merantau ke Solo bersama beserta kakak dan adik. Namun mereka hanya satu tahun di Solo, lalu kembali ke Martapura tahun 1921. Setahun kemudian, ia belajar agama hingga ke Mekah sampai tahun 1924. Sepulangnya dari Mekah, pemuda Mansyur belajar di Pondok Pesantren Darussalam di Martapura hingga 1925. Sebenarnya, ayahnya menginginkan ia terus belajar di Darussalam dan menjadi kyai. Tapi, Mansyur kepingin berniaga. Lantas kembalilah dia ke Solo membawa intan berlian untuk diperdagangkan. Dia bertempat di Jayengan.

Meski angkat kaki dari kampung halaman, budaya kuliner tetap didekap oleh para perantau, tanpa kecuali komunitas Banjar. Bubur Samin “baru” nongol pada dekade pertama abad XX. Dalam “ritual” bubur samin ini sejatinya membawa pesan berharga bahwa umat Islam dan non-muslim diingatkan untuk menenun tali persaudaraan lintas batas. Potret kerukunan dan harmoni sosial yang terpantul kudu dikabarkan ke dunia internasional.

Kemudian dari segi budaya, momentum ini mengajak warga Indonesia memuliakan harga diri kuliner bubur. Kita membahu melestarikan bubur sebagai warisan leluhur, identitas daerah, dan kebanggaan. Inilah sederet makna di balik pesona yang terpancar dalam sejarah *dum-duman* bubur



in Solo, then returned to Martapura in 1921. A year later, he studied religion up to Mecca until 1924. After returning from Mecca, the young Mansyur studied at the Darussalam Islamic Boarding School in Martapura until 1925. Actually, his father wanted him to continue studied in Darussalam and became a kyai. However, Mansyur wanted to do business. Then, he returned to Solo to trade diamonds. He lived in Jayengan.

Even though they left their hometown, the culinary culture was still embraced by the nomads, including the Banjar community. The “new” Samin porridge appeared in the first decade of the twentieth century. In this “ritual”, this samin porridge actually carries a valuable message that Muslims and non-Muslims are reminded to weave cross-border brotherhood ties. The reflected portrait of social harmony and harmony must be reported to the international world.

Then, based on a cultural perspective, this momentum invites Indonesians to glorify the self-esteem of porridge culinary. We work together to preserve porridge as an ancestral heritage, regional identity, and pride. This is a series of meanings behind the charm that radiates in the history





SATU SURA TERSELIP KISAH APIK

SATU SURA (THE FIRST OF MUHARRAM CELEBRATION)
HIDDEN STORY

samin di Kampung Jayengan, Solo (Heri Priyatmoko, 2018).

Ada satu episode sejarah penting yang sukses membuat seluruh masyarakat Yogyakarta dan Surakarta tertunduk sedih. Saat kedua “anak kandung” dinasti Mataram Islam ini tengah bermesraan setelah lama terlibat konflik batin yang diawali peristiwa Palihan Nagari (1755), harus menahan perih. “Rel penyambung” paseduluran atau pengikis konflik kerajaan Jawa itu tutup usia tepat pada malam satu Sura 1939 Masehi.

Ya, Paku Buwono X sebagai menantu Sri Sultan Hamengku Buwono VII terbang ke “kahyangan” selama-lamanya. Beliau meninggalkan permaisuri terkasih Gusti Kanjeng Ratu Emas. Dalam memori sejarah, raja bertubuh tambun itu dipahami sebagai “obat” mujarab bagi trah Mataram yang sempat bersitegang akibat pertikaian yang melibatkan pemerintah kolonial Belanda. Demi menghormati menantu Sultan sekaligus mengenang kemurahan hatinya semasa hidup, abdi dalem Gurawan dan Gading yang khusus ditugasi mengurus jenazah keluarga bangsawan membuatkan trebela atawa peti mati istimewa seraya pipinya basah oleh linangan air mata kepedihan.

Masyarakat di dua kota ini tak bakal menjumpai lagi Paku Buwono X naik kereta api bertandang ke Yogya sebagaimana terlukis dalam serat Sri Karongron: jalan diperbaiki dan belum jadi, maka tidak bisa dilewati, meski jalan kaki tidak ada bedanya. Motor melaju, sudah sampai jalan besar lagi, daerah Yogya, terus melaju sampai barat Ngambarukma belok ke selatan melaju agak pelan, melewati Lempuyangan. Singkat cerita, sang raja ingin singgah di Pakualaman, sudah turun semuanya dari kendaraan. Kangjeng Gusti Pangeran Dipati Prabu Suryadilaga beserta istri

of dum-duman or sharing samin porridge in Jayengan Village, Solo (Heri Priyatmoko, 2018).10

There was one important historical episode that succeeded in making the whole Yogyakarta and Surakarta people bow down sadly. When these two “biological children” of the Islamic Mataram dynasty were reconciled after a long period of inner conflict that began with the Palihan Nagari incident (1755), they had to endure pain. The “connecting rail” of the paseduluran (brotherhood) or the peacemaker of the Javanese royal conflict died on the first night of Sura (Muharram) 1939 AD.

Paku Buwono X as the son-in-law of Sri Sultan Hamengku Buwono VII flew to heaven forever. He left his beloved consort Gusti Kanjeng Ratu Emas. In historical memory, the king was known as an efficacious “medicine” for the Mataram breed which had been at odds due to a dispute involving the Dutch colonial government. In honor of the Sultan's son-in-law and at the same time remembering his generosity during his life, the courtiers (abdi dalem) of Gurawan and Gading who were specially assigned to take care of the bodies of noble families made a special trebela or coffin while his cheeks were wet with tears of pain.

People in these two cities will no longer see Paku Buwono X taking the train to Yogyakarta as depicted in serat Sri Karongron: the road is repaired and has not been finished, so it cannot be passed, and walking makes no difference. The motorbike was moving, it had reached the main road again, the Yogyakarta area, continued to drive until the west of Ngambarukma turned south and drove rather slowly, passing Lempuyangan. Long story short, the king wanted to stop at Pakualaman, everyone had gotten off the vehicle. . Kangjeng Gusti Pangeran Dipati Prabu Suryadilaga and his wife



menyambut kedatangan raja.

Yang menarik, di saat Vorstenlanden masih diselimuti duka, mencuat ramalan bahwa geblak raja yang jatuh tepat pada tanggal satu Sura ini merupakan perlambang runtuhnya kegemilangan Kerajaan Kasunanan atawa dinasti Paku Buwono tamat. Ramalan itu rupanya tak meleset. Wibawa raja pengganti dan jagad feodalisme disapu gerakan antiswapraja. Beda nasib dengan adik kandungnya, Kasultanan Yogyakarta tetap kokoh lantaran sigap merespon gelombang revolusi dan titis membaca perubahan zaman.

Di mata wong Jawa, peristiwa inilah yang tampaknya memantapkan kesakralan Sura di kutharaja sebagai rujukan warga pedesaan dari waktu ke waktu. Terlebih lagi, Paku Buwono X cukup dikenal rakyat lantaran berkali ulang menggelar perjalanan (incognito) di pulau Jawa, kendati dituding pemerintah Belanda sebagai pemborosan.

Jika dicermati, Sura merupakan wujud budaya tanding atas perayaan meriah ala kaum Eropa. Barisan tuan kulit putih di Hindia Belanda seringkali membuka awal tahun Masehi dengan bersulang atau tiup terompet, alih-alih menciptakan suasana tenang dan berlaku tirakat. Manusia Jawa klasik memaknai Sura untuk momentum kontemplasi dan berhenti beberapa jenak dari ingar-bingar. Maklum bila hidup aturan tak tertulis dalam masyarakat Jawa untuk tidak menghelat perayaan yang bersifat meriah seperti pernikahan.

Sedari dulu, keraton diyakini sebagai pusat kosmis, titik jagad cilik, dan daya kekuatan raja di situ, menjadi pusat kegiatan pada malam satu Sura. Di Solo mengarak pusaka istana dan kerbau Kyai Slamet, sedangkan di Yogya menggelar ritual mubeng beteng dengan mulut terkunci (tapa mbisu).





welcomed the arrival of the king.

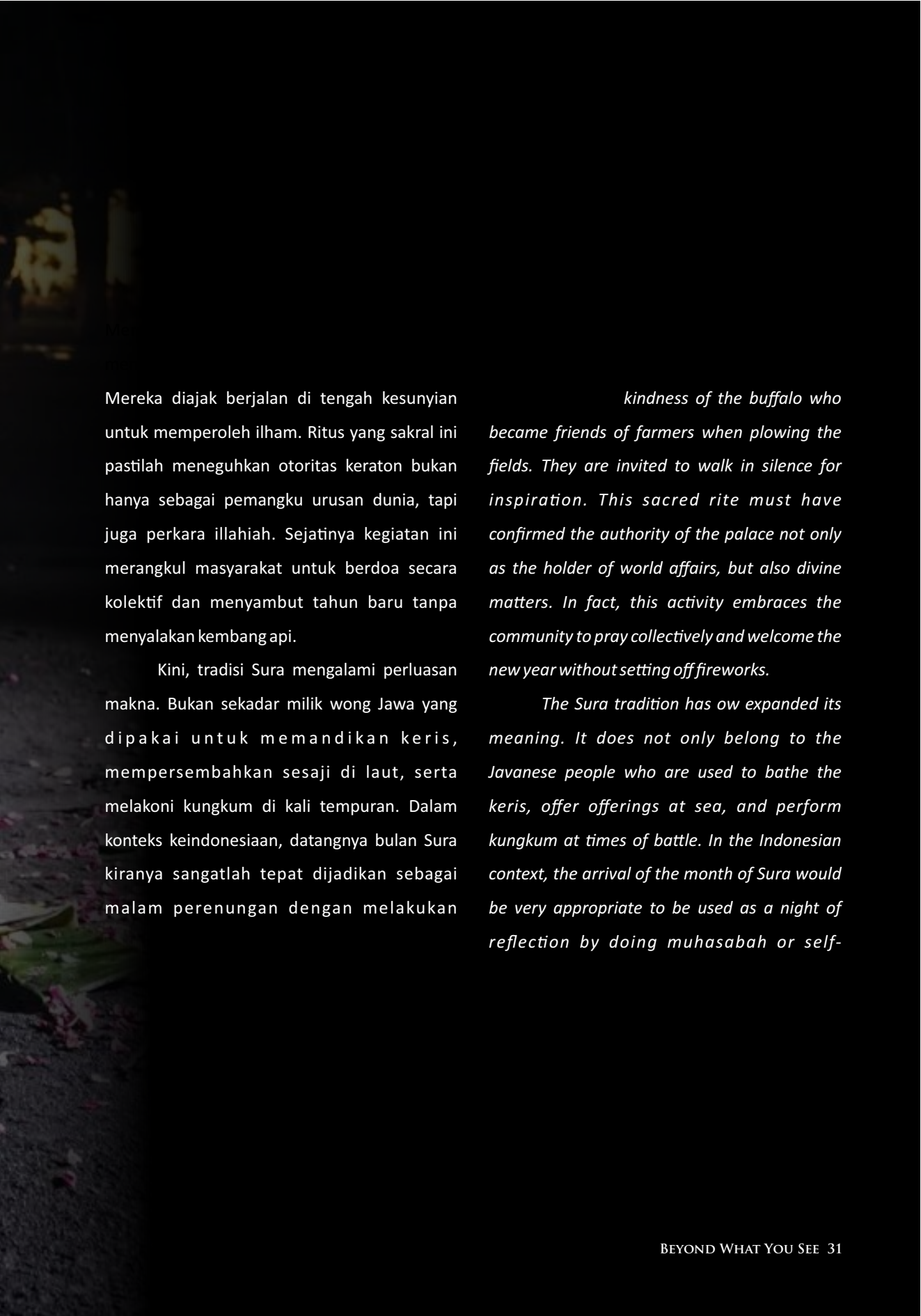
Interestingly, when Vorstenlanden was still shrouded in grief, there was a prediction that the king's *geblak* (the day of death) which fell on the first day of Sura was a symbol of the collapse of the glory of the Kasunanan Kingdom or the end of the Paku Buwono dynasty. The prediction did not seem to be wrong. The authority of the successor king and the world of feudalism was swept away by the anti-self-government movement. In contrast to the fate of his younger brother, the Sultanate of Yogyakarta remained strong because it was quick to respond to the waves of revolution and predict the changing times.

In the eyes of the Javanese, this event seems to have established the sacredness of the Sura in Kutharaja as a reference for rural residents from time to time. Furthermore, Paku Buwono X is well known to the people because he repeatedly held incognito trips on Java Island, even though the Dutch government accused him of being a waste.

By looking it closely, Sura is a form of counterculture for European-style festive celebrations. Rows of white masters in the Dutch East Indies often opened the early Christian year with a toast or blowing the trumpet, instead of creating an atmosphere of calm and penance. Classical Javanese people interpret Sura for the momentum of contemplation and stop for a few moments from the frenzy. Understandably, there is an unwritten rule in Javanese society not to hold festive celebrations such as weddings.

Since a long time ago, the palace was believed to be the center of the cosmic, the point of the little universe, and the power of the king, being the center of activity on the night of the first of Sura. In Solo, he paraded Kyai Slamet's palace heirlooms and buffalo, while in Yogyakarta, the *mubeng*





Mereka diajak berjalan di tengah kesunyian untuk memperoleh ilham. Ritus yang sakral ini pastilah meneguhkan otoritas keraton bukan hanya sebagai pemangku urusan dunia, tapi juga perkara illahiah. Sejatinya kegiatan ini merangkul masyarakat untuk berdoa secara kolektif dan menyambut tahun baru tanpa menyalakan kembang api.

Kini, tradisi Sura mengalami perluasan makna. Bukan sekadar milik wong Jawa yang dipakai untuk memandikan keris, mempersembahkan sesaji di laut, serta melakoni kungkum di kali tempuran. Dalam konteks keindonesiaan, datangnya bulan Sura kiranya sangatlah tepat dijadikan sebagai malam perenungan dengan melakukan

kindness of the buffalo who became friends of farmers when plowing the fields. They are invited to walk in silence for inspiration. This sacred rite must have confirmed the authority of the palace not only as the holder of world affairs, but also divine matters. In fact, this activity embraces the community to pray collectively and welcome the new year without setting off fireworks.

The Sura tradition has now expanded its meaning. It does not only belong to the Javanese people who are used to bathe the keris, offer offerings at sea, and perform kungkum at times of battle. In the Indonesian context, the arrival of the month of Sura would be very appropriate to be used as a night of reflection by doing muhasabah or self-



(PESAN)

GREBEG SUDIOPRAJAN

(MESSAGE)

SUDIOPRAJAN CELEBRATION

muhasabah alias evaluasi diri kadar keimanan kita (Heri Priyatmoko, 2019).

Lembaran sejarah merekam, tali persaudaraan lintas etnis di Kota Bengawan pernah *dedel duel* beberapa kali akibat meletusnya kerusuhan rasial (1743, 1911, 1965, 1980, dan 1998). Untuk menyikapi bibit konflik yang sewaktu-waktu bisa meledak sekaligus membentengi agar sejarah kerusuhan tidak berulang, masyarakat Surakarta antara lain meluncurkan strategi kebudayaan berupa Grebeg Sudiro.

Acara yang dirayakan pada tahun baru Imlek mencuri perhatian khalayak, karena menyimbolkan akulturasi budaya Jawa dan Tionghoa. Permainan barongsai dan gunung digarap secara gotong royong lintas etnis. Tampilan apik yang bertempat di kompleks Pasar Gedhe itu juga merupakan jembatan sejarah mengulik riwayat orang-orang Tionghoa di Solo sudah ada jauh sebelum Keraton Kasunanan berdiri walau jumlahnya belum banyak. Kenyataan tersebut penting disorongkan ke publik demi membuktikan telah terjadi pembauran etnis lewat jalan budaya selama



evaluation of our level of faith (Heri Priyatmoko, 2019).

History records that cross-ethnic kinship in Bengawan City has been struggling to dedel duel (a mess) several times due to the outbreak of racial riots (1743, 1911, 1965, 1980, and 1998). To address the conflict that could explode at any time and at the same time to prevent the riots from repeating itself, the people of Surakarta, among others, launched a cultural strategy in the form of Grebeg Sudiro.

The event celebrated on the Lunar New Year steals the attention of the audience because it symbolizes the acculturation of Javanese and Chinese cultures. The lion dance and gunungan games are worked out in cross-ethnic mutual cooperation. The beautiful display, located in the Pasar Gedhe complex, is also a historical bridge to explore the history of the Chinese in Solo, which has existed long before the Kasunanan Palace was established, although there were not many of them. This fact needs to be published to prove that there has been ethnic assimilation through cultural means for



ratusan tahun silam.

Dunia industri di Solo pengujung abad XIX mulai berkembang sebagai imbas dari kebijakan masuknya modal asing dan modernisasi yang dilakukan pemerintah kolonial. Situasi ini mendorong pertumbuhan komunitas Tionghoa di Solo yang tergerak mengadu nasib dan bermukim di kota. Dalam perkembangannya, mereka bertempat tinggal di wilayah Kasunanan, yaitu Ketandan depan Pasar Gedhe, Balong, Mijen, Kepanjen, Samaan, Sudiroprajan, dan Limolasan (Benny Juwono, 1999). Komunitas ini menjalankan laku budaya leluhurnya.

Keuletan bekerja, ketekunan menggeluti bisnis, serta lincah menangkap peluang menyebabkan kondisi keuangan mereka bagus. Akan tetapi, dekade pertama abad XX muncul komunitas Tionghoa miskin di Solo. Kelompok Tionghoa yang tinggal di Balong merupakan golongan miskin. Periode itu sebagian besar wilayah Balong masih berupa tanah lapang yang kumuh. Di lapangan itu telah dihuni para buruh, baik orang Tionghoa maupun orang Jawa yang mendirikan rumah bilik. Tanah lapang yang kumuh serta dipenuhi rumpun bambu berfungsi untuk tempat pembuangan tulang dari *abattoir* di Jagalan. Di Balong diangkat seorang pemimpin dengan jabatan

hundreds of years.

The industrial world in Solo at the end of the nineteenth century began to develop as a result of the policy of the entry of foreign capital and modernization carried out by the colonial government. This situation encouraged the growth of the Chinese community in Solo who were moved to try their luck and settle in the city. In its development, they resided in the Kasunanan area, namely Ketandan in front of Gedhe Market, Balong, Mijen, Kepanjen, Samaan, Sudiroprajan, and Limolasan (Benny Juwono, 1999). This community carries out the cultural practices of its ancestors.

With tenacity to work and perseverance in business, plus intelligence in seizing opportunities causes their financial condition to be good. However, in the first decade of the twentieth century, a poor Chinese community emerged in Solo. The Chinese group living in Balong is a poor group. During that period, most of the Balong area was still a slum field. The field was already inhabited by workers, both Chinese and Javanese, who had built cubicle houses. The slum field and filled with bamboo groves serve as a place for bone disposal from the abattoir in Jagalan. In Balong, a leader was appointed with the position of "Chinese Captain" who was responsible to both the king and the





“Kapiten Tionghoa” yang bertanggung jawab kepada raja maupun Belanda.

Dari penelusuran ilmiah Riyadi (2011), terpotret keunikan Balong, yakni biarpun sebagai Pecinan tetapi orang Jawa juga diberikan izin di area itu. Realitas ini menunjukkan latar belakang pembentukan Balong untuk mengatasi hunian liar dari para buruh lepas. Tidak heran jika interaksi Tionghoa-Jawa berlangsung harmonis. Dalam interaksi yang lebih lanjut dari kedua etnis itu terwujud dalam perkawinan campur. Dalam pandangan sosial-budaya, di Balong banyak orang yang dilambangkan dengan sebutan “ampyang”. Ampyang merupakan makanan ringan terbuat dari gula Jawa dan kacang Tionghoa, atau perkawinan campur antara etnis Tionghoa dan Jawa. Perkawinan campur ini menjadi salah satu perekat pembauran yang efektif (*social capital*), maka menjadikan orang Tionghoa mampu beridentitas sebagai orang Jawa. Yang paling istimewa, Balong luput dari aksi kekerasan dan pembakaran kota pada Mei 1998. Bagi mayoritas masyarakat etnis Tionghoa, peristiwa kelam ini membawa trauma berat. Sedangkan bagi Kota Solo serta penghuninya secara

Dutch.

Based on Riyadi's scientific investigation (2011), the uniqueness of Balong can be seen, where, even though it is a Chinatown, Javanese people are also given permission to live in that area. This reality shows the background of the formation of Balong to overcome the illegal settlements of casual workers. No wonder that the Chinese and Javanese interaction is harmonious. The further interactions of the two ethnicities manifests in mixed marriages. In the socio-cultural view, in Balong, many people are symbolized by the term "ampyang". Ampyang is a snack made from Javanese sugar and Chinese beans, or a mixed marriage between Chinese and Javanese. This mixed marriage became one of the effective glues of assimilation (social capital), making the Chinese people able to identify as Javanese. Most importantly, Balong was spared the violence and burning of the city in May 1998. For the majority of the Chinese community, this dark event brought heavy trauma. As for the city of Solo and its inhabitants in general, it gives rise to painful labels, namely Solo is a "city of





menjadi momentum yang menyatukan yang

Karena itulah, gelaran Grebeg Sudiro harus dipahami sebagai bukti tingginya kesadaran masyarakat yang getol dan bahu-membahu mendekonstruksi stigma negatif di atas. Ia juga bak panggung untuk menguatkan ikatan persaudaraan masyarakat kota yang majemuk. Dalam konteks nasional, acara kolosal ini bukanlah sekadar tontonan, namun lambang dari pembauran masyarakat yang perlu disiarkan secara nasional guna merawat Ibu Pertiwi dari ancaman konflik agama dan rasial yang akhir-akhir ini menajam.

Lewat Grebeg Sudiro, penduduk Indonesia disadarkan bahwa pondasi harmoni sosial harus diperkuat supaya kita tidak mudah termakan oleh isu disintegrasi, lebih-lebih banjir berita hoax yang mengandung nuansa SARA. Barangkali, strategi kebudayaan serupa perlu ditiru oleh kota-kota lain demi merayakan pembauran dan menguatkan persaudaraan antaretnis yang harmonis. Tidak salah *event*

"long-axis" and "short-axis".

Therefore, the Grebeg Sudiro event must be understood as evidence of the high awareness of the people who are diligent and work together to deconstruct the negative stigma above. It is also like a stage to strengthen the bonds of brotherhood of a pluralistic city community. In the national context, this colossal event is not just a spectacle, but a symbol of community assimilation that needs to be broadcast nationally to protect Ibu Pertiwi (Indonesia) from the threat of religious and racial conflicts that have been recently developing.

Through Grebeg Sudiro, Indonesian people are made aware that the foundation of social harmony must be strengthened, so we are not easily consumed by the issue of disintegration, especially the flood of hoax news containing SARA (ethnic, religious, racial, inter-group relations) nuances. Perhaps, similar cultural strategies need to be imitated by other cities to celebrate assimilation and strengthen harmonious inter-ethnic brotherhood. There is nothing wrong with the event being included in the national tourism calendar (Heri Priyatmoko,



“BERSIH DESA” MBAH MEYEK

TRADITION OF “BERSIH DESA”
MBAH MEYEK

tersebut dimasukkan dalam kalender wisata nasional (Heri Priyatmoko, 2017).

Keunikan lain yang dimiliki Kota Solo adalah ritual sumur Mbah Meyek. Tepatnya di Kampung Bibis Kulon, jaraknya kurang lebih 3 kilometer dari pusat pemerintahan. Penduduk lokal menghormati kepercayaan leluhur. Kampung tersebut memang tercatat memiliki 4 tempat keramat, yaitu punden yang berupa sumur Mbah Meyek, sumur Mbah Bandung, pohon asam Mbah Asem Kandang, serta pohon asam Mbah Kaji. Dari sekian pepunden yang dianggap wingit tersebut,

2017)

Another uniqueness of Solo City is the ritual of Mbah Meyek's well, precisely in Bibis Kulon Village, the distance is approximately 3 kilometers from the center of government. Local people respect ancestral beliefs. The village is recorded to have 4 sacred places, namely punden in the form of Mbah Meyek's well, Mbah Bandung's well, Mbah Asem Kandang's tamarind tree, and Mbah Kaji's tamarind tree. Of the many pepunden who are considered wingit or sacred, it seems that only Mbah



agaknya hanya sumur Mbah Meyek yang melegenda di sanubari masyarakat setempat.

Setahun sekali, dihelat acara bersih desa. Warga beramai-ramai membersihkan lingkungan sumur. Ritual ini sebagai ungkapan rasa syukur kepada Tuhan, ungkapan terima kasih kepada roh leluhur dan pepunden kampung lantaran telah menjaga keselamatan kampung, dan membersihkan lingkungan Kampung Bibis Kulon. Dirwayatkan, kala Jepang menduduki bumi Indonesia, penduduk kampung pernah tidak diperkenankan mengadakan upacara bersih desa, sebab tentara Jepang melarang masyarakat berkumpul. Imbasnya, terjadilah malapetaka di kampung ini. Penduduk terserang wabah penyakit, yang konon dipercayai para *pundhen* murka.

Sering dalang kondang mengisi hajatan ini, macam Ki Anom Suroto dan Warseno Slank. Di situ, mereka mendalang bukan mencari sesuap nasi, melainkan untuk ngalap berkah dari Mbah Meyek. Realitas beberapa dalang terkenal mendalang di sumur Mbah Meyek dengan tarif yang jauh lebih rendah dari biasanya saat tampil di tempat lain ialah bukti sakralnya upacara penghormatan kepada Mbah Meyek.

Di dalam kegiatan yang dikerjakan secara turun temurun ini, ditemukan potret kerukunan (*guyup*) warga yang sangat mengedepankan rasa kebersamaan. Biaya untuk menyelenggarakan kegiatan diperoleh dari iuran wajib bagi tiap kepala keluarga, selain dari donatur yang peduli terhadap nilai tradisi budaya. Warga berusaha memberi penghormatan terhadap air *pedhayangan desa* yang berwujud sumber air, walaupun kini orang tidak banyak memakai air sumur karena telah



Meye's well is legendary in the local community.

Once a year, a village clean-up event is held. Residents are busy cleaning the well environment. This ritual is an expression of gratitude to God, an expression of gratitude to the ancestral spirits and village pepunden for keeping the village safe, and cleaning the environment of Bibis Kulon Village. It is narrated that when the Japanese occupied the land of Indonesia, the villagers were never allowed to hold a village clean ceremony because the Japanese army forbade people to gather. As a result, disaster occurred in this village. The population is attacked by a disease outbreak, which is said to be believed by the punden to be angry.

Most of the time, well-known puppeteers participated in this celebration, such as Ki Anom Suroto and Warseno Slank. They are the masterminds not looking for income, but to take Mbah Meyek's blessings. Several well-known puppeteers performing at Mbah Meyek's well usually offering lower rates than usual when appearing elsewhere is a testament to the sacredness of the ceremony to honor Mbah Meyek.

In this activity that has been carried out for generations, a portrait of the harmony (guyup) of the residents is seen, which places great emphasis on a sense of togetherness. Costs for organizing activities are obtained from mandatory fees for each family head, apart from donors who care about the values of cultural traditions. Residents try to respect to the village's pedhayangan water in the form of a water source although people now do not use well water much as it has been replaced by

tergantikan air ledeng.

Kalau dicermati, tradisi tahunan membersihkan sumur Mbah Meyek dan lingkungan kampung berkaitan erat dengan konsep magis nenek moyang perihal kesehatan. Kepercayaan orang Jawa, sumur dipakai pula sebagai pembersih raga dan jiwa. Kepercayaan tersebut seakan memiliki daya kekuatan mengajak masyarakat kontemporer agar senantiasa sadar untuk hidup bersih, baik lahir maupun batin. Sumur Mbah Meyek menjadi simbol sumber kehidupan yang menggenggam pesan *local wisdom*. Boleh dibilang, sumur adalah sumber inspirasi kehidupan Kampung Bibis Kulon.

Demikianlah, ritual sumur Mbah Meyek bukan tindakan beraroma klenik, melainkan strategi “penyiaran” dalam religi lama. Kisah yang didakwahkan bukan sekadar pengantar tidur anak-anak untuk menjemput mimpi di malam hari. Guna menangkal aksi perusakan terhadap ritual budaya warisan leluhur, cerita ritual rakyat yang mengandung nilai *local genius* semacam ini perlu dipublikasikan secara luas. Juga didongengkan di kalangan generasi muda dengan memikat. Tiada salahnya dikreasikan menjadi tujuan pariwisata, selain juga bahan ajar muatan lokal di bangku sekolah. Ritual tradisional adalah strategi kebudayaan sekaligus kekayaan budaya yang dimiliki komunitas untuk menjaga lingkungan hidup agar tidak dieksploitasi seenaknya hingga mengundang bencana, selain memupuk spirit gotong royong di level lokal (Heri Priyatmoko, 2019).



tap water.

looking closely, the annual tradition of cleaning Mbah Meyek's well and the village environment is closely related to the magical concept of ancestors regarding health. According to Javanese belief, wells are also used as body and soul cleansers. This belief seems to have the power to invite contemporary people to always be aware of living clean, both physically and mentally. Mbah Meyek's well is a symbol of the source of life that holds the message of local wisdom. It can be said that the well is a source of inspiration for the life of Bibis Kulon Village.

Thus, the ritual of Mbah Meyek's well is not an act of heresy, but a "broadcasting" strategy in the old religion. The story preached is not just a lullaby for children to send them for dreams at night. To prevent the destruction of ancestral cultural rituals, folk ritual stories containing local genius values like this need to be widely publicized. It is also narrated among the younger generation in an alluring way. There is nothing wrong with making it a tourism destination and teaching materials for local content at school. Traditional rituals are a cultural strategy as well as cultural wealth owned by the community to protect the environment from being exploited arbitrarily to invite disaster, in addition to fostering the spirit of mutual cooperation at the local level (Heri Priyatmoko, 2019)..

