

# ETHNOMETHODOLOGY STUDY IN CULTURAL IDENTIFICATION AS A POTENTIAL SOCIAL RESOURCE TO BE DEVELOPED IN RANU PANI VILLAGE

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## Abstrak

*Kawasan konservasi Taman Nasional Bromo Tengger Semeru (TNBTS) memiliki daya Tarik tersendiri dalam dunia pariwisata, karena kekayaan alam dan kebudayaannya. Pariwisata alam telah banyak berkembang di TNBTS, namun potensi kebudayaan belum dikembangkan secara optimal. Desa Ranu Pani merupakan desa yang terletak dalam kawasan TNBTS yang memiliki keragaman dan keunikan budaya, yang dihuni oleh masyarakat tengger. Penelitian ini bertujuan untuk mengidentifikasi kebudayaan masyarakat Desa Ranu Pani, dan merancang aktivitas pariwisata dari hasil identifikasi tersebut. Metode yang digunakan dalam penelitian ini adalah etnometodologi dengan analisis Spradley. Metode etnometodologi digunakan untuk menggali informasi mengenai kebudayaan masyarakat Ranu Pani melalui pendekatan langsung ke masyarakat. Pengambilan data terkait bentuk kebudayaan dan pariwisata di Desa Ranu Pani dilakukan dengan wawancara mendalam, observasi, serta dokumentasi. Hasil penelitian yang dilakukan menunjukkan bahwa Dukun Pandita berperan penting dalam menjaga tradisi dan budaya masyarakat. Kebudayaan lokal seperti upacara adat karo dan unan-unan dapat dijadikan sebagai atraksi wisata rutin melalui pengintegrasian sistem kalender tengger dengan E-informasi agar wisatawan dapat mengetahui waktu pelaksanaan upacara. Terdapat juga kesenian tari sodoran dan cerita rakyat yang dapat dikolaborasi dengan sanggar musik tradisional rumah budaya dan sanggar Pura Rondo Kuning melalui pementasan drama musikal yang dapat dipentaskan pada ampiteater yang sebelumnya terbenkakai.*

**Kata Kunci:** Budaya, Tengger, Masyarakat, Pariwisata, Etnometodologi

## Abstract

*The Bromo Tengger Semeru National Park Conservation Area is a tourist attraction because of its natural and cultural wealth. Natural tourism has flourished in Bromo Tengger Semeru National Park Conservation, but the cultural potential has not developed optimally. Ranu Pani Village is a village within the Bromo Tengger Semeru National Park Conservation region of cultural diversity and uniqueness, populated by the Tengger society. The study aims to identify the Ranu Pani Village people's culture and design tourism activities from such identification. The method used in this study is the ethnomethodology of Spradley analysis. Ethnomethodology is used to dig up information about people's culture through a direct approach to society. The retrieval of data relating to cultural forms and tourism in the village of Ranu Pani with in-depth interviews, observation, and documentation. Studies have shown that Dukun Pandita is essential role in preserving the cultural community. Local cultures, such as the Karo custom and music ceremonies, can be used as regular tourist attractions by integrating the Tengger calendar system with E-information so that the tourists can know the time for the ceremony. There is also an art of Sodoran dance and folklore that can be collaborated with traditional music studios of cultural houses and Rondo Kuning temple studio performances of the music in previously unused amphitheaters.*

**Keywords:** Culture, Tengger, Society, Tourism, Ethnomethodology

## INTRODUCTION

Bromo Tengger Semeru Mountains is one of the conservation and conservation areas designated as a National Park through the statement of the Minister of Agriculture Number: 736/Mentan/X/82 on October 14, 1982 (BB-TNBTS, 2020). Bromo Tengger Semeru National Park, located in four administrative areas, namely Lumajang Regency, Malang Regency, Pasuruan Regency, and Probolinggo Regency, with a total

area of Bromo Tengger Semeru National Park, is 50,276.20 Ha (Prayogo, 2019). The Bromo Tengger Semeru National Park is divisible into seven zone management compositions. The zoning compositions include core zone (17,028.67 ha), jungle zone (26,871.36 ha), utilization zone (1,293.96 ha), traditional zone (3,140.35 ha), rehabilitation zone (1,907.24 ha), religious, historical and cultural zones (4.13 ha), and special zones (30.49 ha) (Gifari et al., 2019). Zoning

changes in National Parks can be made according to the functions, potentials, problems, and current status of the area, taking into account the community's ecological, cultural, social, and economic aspects (BB-TNBTS, 2019). Policies regarding the development, utilization, and management of Bromo Tengger Semeru National Park by the Bromo Tengger Semeru National Park Center under the auspices of the Ministry of Environment and Forestry.

The Bromo Tengger Semeru National Park area has a unique culture, customs, and society. In the Bromo Tengger Semeru National Park area, the Tengger people (Wong Tengger) inhabited the area hundreds of years ago (Binada, 2019). Tengger is a community entity still part of the Javanese tribe, which has different customs, cultures, and habits from the Javanese in other areas, which is to the history and geography of the area inhabited by the Tengger people (BB-TNBTS, 2013). One of the villages the Tenggerese predominantly inhabits is Ranu Pani Village, in Senduro District, Lumajang Regency.

Ranu Pani Village is a village located in the Bromo Tengger Semeru National Park Area. The area of Pura Rondo Kuning (0.17 ha) located in Ranu Pani Village, is part of the Bromo Tengger Semeru National Park and is included in the religious, historical, and cultural zone (BB-TNBTS, 2019). The potential and function of the area that leads to community culture and is one of the important temples for the Tengger people in carrying out religious activities for the Hindu community make the area a religious, historical and cultural zone (BB-TNBTS, 2019). In addition to Pura Luhur Poten, there are various cultural potentials and other uniqueness in Ranu Pani Village, which can be later developed, such as Punden, customs, and the results of community culture.

Conservation areas have charm in tourism development, such as natural amenities (climate, flora and fauna, and forests), as well as the potential for community customs in the area (Utami, 2017). Most of the natural diversity in the Bromo Tengger Semeru National Park area related to natural amenities has developed, especially in Mount Semeru climbing tours and tourism activities in the sea of sand areas. Natural amenities are currently the main tourism potential in the Bromo Tengger Semeru National Park area. In contrast, the cultural

potential of the Tengger people in the Bromo Tengger Semeru National Park area has not been developed optimally by the Bromo Tengger Semeru National Park center and the Regional Government. It even tends to be neglected by tourists who come to the area.

Tourism development in the Bromo Tengger Semeru National Park area, which mostly still relies on natural resources, needs to be identified from social and cultural attractions. The Tengger community in Ranu Pani Village has a unique culture (Ratih & Juwariyah, 2020). The uniqueness of the Ranu Pani people's culture can be from leadership, public trust systems, and art to traditional ceremonies performed by a society based on Tengger calendar calculations. Various traditional celebrations carried out by the Ranu Pani Tengger community such as Kasada and Karo, can become a magnet in their own right in tourism.

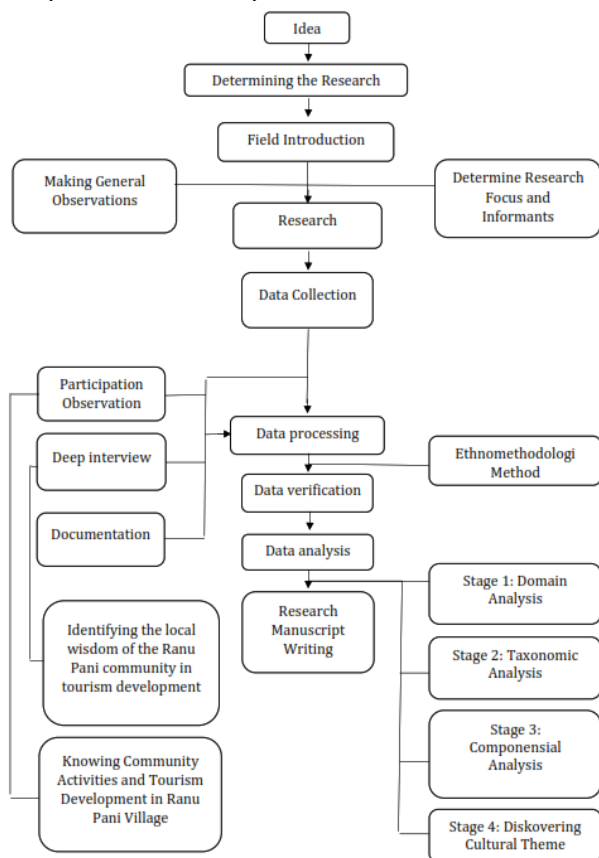
The potential of local community wisdom in tourism development becomes a product of human creativity with high economic value if it is developed (Sugiyarto & Amaruli, 2018). The tourism development process a carried out as an effort to make changes for the better, for a community, environment, and government, by utilizing various existing tourism resources. Seeing the rich culture and local wisdom of the Ranu Pani community, developed culture-based tourism can be an alternative to tourism in Bromo Tengger Semeru National Park, with the diversity and uniqueness of the customs in it. Sazjiyah (2020) previously raised the theme of this research with the title "The Dynamics of Life of the Tengger Tribe Behind Bromo Tourism Activities." The research is more focused on the dynamics of the influence of tourism on the Tengger community. In contrast, this research focuses on the potential of community culture in designing tourism activities through ethnomethodology methods. Because of that, the researchers took the title "Ethnomethodological Studies in Cultural Identification as Social Resources Potentially Developed in Ranu Pani Village."

Concerning the above statement, the objectives of this study include (1) Identifying the local wisdom of the Ranu Pani community that has the potential as a cultural tourism attraction in the Bromo Tengger Semeru National Park area and (2) Designing the activities of the Ranu Pani

community in developing culture as wisdom. The benefits of this research are to be able to strengthen the customs and culture of the local community and bring the local community of Ranu Pani Village closer to the Bromo Tengger Semeru National Park Center and the local government in collaborating for tourism development through the local wisdom of the local community optimal, efficient, and effective. It can be a reference for tourists visiting the Bromo Tengger Semeru National Park area to find out the cultural richness of Ranu Pani Village.

**METHOD**

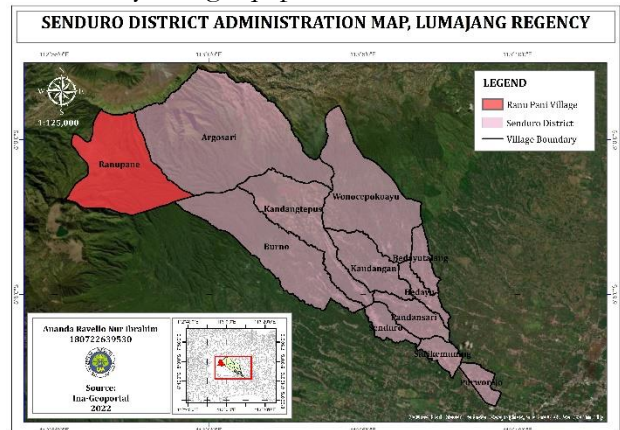
This research is qualitative research with an ethnomethodology method. Researchers identify culture in the community to design tourism activities in Ranu Pani Village, which the Spradley analysis method analyzed.



**Figure 1. Research Flow Chart**

The location chosen in this study is in the Bromo Tengger Semeru National Park, precisely in Ranu Pani Village, Senduro District, Lumajang Regency, with coordinates 8 01'42" south latitude and 112 56'42" east longitude. Ranu Pani village has an area of about 35.79 km<sup>2</sup> at an altitude of - +2100mdpl, with a population of around 1464

people, and is divisible into two hamlets, namely Sidodadi and Besaran (BPS Kabupaten Lumajang, 2021). The determination of Ranu Pani Village as the research location by considering the suitability of the problem study. The researcher examines the artistic potential of the people in Ranu Pani Village, belief systems, leadership systems, customs, community living equipment, and arts.



**Figure 2. Administration Map**

Source: 2022 data processing result

The data in this study is from participatory observations, in-depth interviews, and documentation conducted for two months in Ranu Pani Village (1 November-30 November 2021 and 18 July-18 August 2022). Data collection through participatory observation to find out the community's daily life related to local culture and tourism activities in Ranu Pani Village. Collecting data through participatory observation conducted through direct observation and participating in community life, such as in Ranu cleaning activities, visiting farmers in the fields, and during Gegeni activities. Participation Observation also makes it easier for researchers to mingle with the community before conducting in-depth interviews.

The in-depth interview technique to deepen information related to cultural elements that can later develop in tourism, the role of the community in tourism, and the influence of tourism on culture. In-depth interview data collection through intense interaction with the community during Gegeni activities, as well as when conducting surveys to several places in Ranu Pani Village, such as the house of the Religious Leaders and Dukun Pandita. In-depth interviews were also conducted with BPD members of Ranu Pani Village, the Head of Ranu Pani Resort, and staff of Ranu Pani Resort in order to obtain data on tourism development and promotion programs

based on local culture, cultural icons of Ranu Pani Village, and the role of the community in tourism. The data and information obtained are documented in photos, which will later be used in research outputs.

This study uses four stages of analysis in the Spradley analysis method, including domain analysis, taxonomic analysis, component analysis, and cultural theme analysis (Sulusyawati & Melati, 2019).

#### **First Stage: Domain Analysis**

The first stage is done by looking for references about the research being carried out. Researchers look for material through literature studies in scientific journals regarding Ranu Pani Village, which is the place of research, to determine the research's suitability with the location. In this stage, it was found that Ranu Pani Village is a village with Tengger culture, which is being developed into a tourist village, but its development is still not optimal.

#### **Stage Two: Taxonomic Analysis**

The Ranu Pani community, which can be said to be closed to researchers in taking information related to the culture that developed in Ranu Pani, thus requires an extraordinary approach to be well received. Getting in is done to be well received by the people of Ranu Pani, which can be done during observation. Getting in is done by mingling in various village activities and resort activities, such as village clean-up and lake-cleaning activities. Researchers can dig up surface information about local culture, community roles, and tourism development programs. The information obtained was then deepened through in-depth interviews with local communities, traditional and village leaders, and the Bromo Tengger Semeru National Park area manager. In-depth interviews were conducted to find out the condition of the community and the direction of tourism development in Ranu Pani Village more accurately. These activities are then documented as evidence of the research.

#### **Stage Three: Componential Analysis**

Information related to the forms of culture that developed in Ranu Pani Village was then sorted and re-examined so that the data matched the statements from the informants obtained in Ranu Pani Village. In this stage, the researcher seeks the truth regarding the information obtained through participatory observation by re-

participating in various activities carried out by the community, such as village clean-up activities, clean lakes, weddings, and other activities carried out by the village and Ranu Pani Resort. The data is then juxtaposed with data from interviews that have been obtained with what is actually in the field.

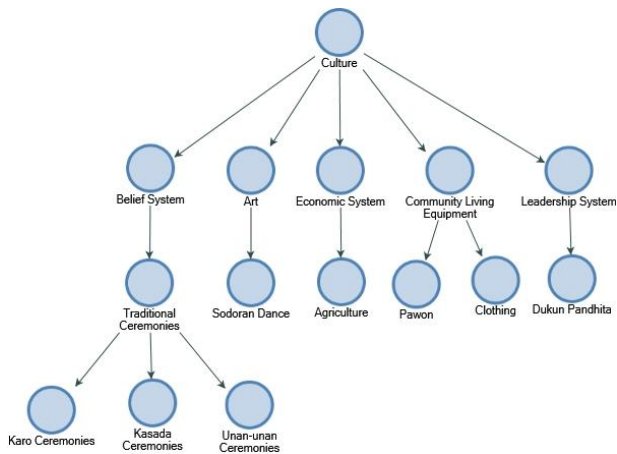
#### **Stage Four: *Discovering Cultural Theme***

At this stage, the researcher collects information about the culture, customs, and cultural symbols that exist in the life of the Ranu Pani community, which is obtained through interviews. The data is then processed using NVIVO software. The data processed by NVIVO from the interviews were grouped based on the similarity of these points, then linked to find the most frequently discussed data.

## **RESULTS AND DISCUSSION**

Ranu Pani Village has natural and cultural tourist attractions, various parties have tried and continuously developed tourism in Ranu Pani with various programs to explore tourism potential, which can later be developed into tourism assets. The development of natural tourism in Ranu Pani is multiplying, especially Ranu Pani Village is the last village for climbers who want to go to Mount Semeru. Ranu Regulo and Ranu Pani tourism have also undergone many improvements and the construction of various tourism-supporting infrastructures, such as the construction of an orchid house, Camping ground, View Point Bull, and the Amphitheater. However, the cultural potential is not optimally developed.

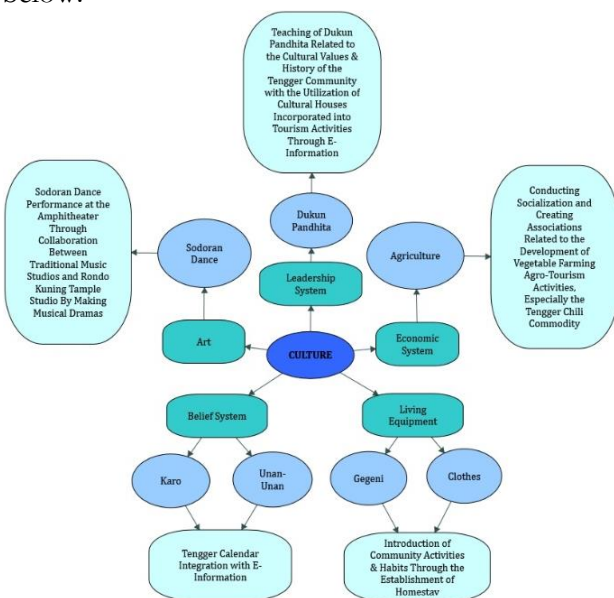
Most of the people of Ranu Pani are Tengger people, with various uniqueness and cultural richness. The uniqueness of this culture by the geographical conditions of the Tengger people, whom the Bromo-Semeru Mountains have surrounded for hundreds of years. According to Koentjaraningrat (2009) (Tjahyadi et al., 2019), mentions that culture has seven elements: language, knowledge system, art, living equipment, economic system, leadership system, and belief. There are five elements of local culture that are most prominent in Ranu Pani Village based on the results of Nvivo data processing, including the following:



**Figure 3. The Potential Cultural Diagram in Ranu Pani Village**

Source: 2022 data processing results

This culture can later be developed as a potential that can become a cultural-based tourism asset, which is accompanied by the use of natural, social, and facilities resources in Ranu Pani Village. The design of cultural-related tourism attractions in Ranu Pani Village can be seen in the diagram below:



**Figure 4. Tourism Design Concept Diagram**

Source: 2022 data processing result

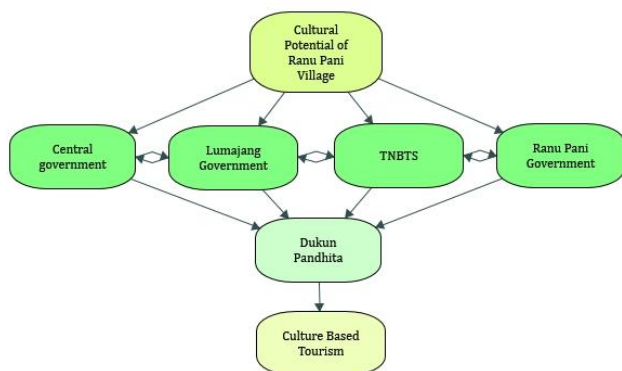
### Leadership System

Villages in the Tengger area have at least one shaman Pandita in the conventional leadership system, better known by the Indonesian people as adat heads. Dukun Pandita and the Village Head are a dualism of the leadership system in Ranu Pani Village, where the Village Head is the administrative head. At the same time, the Pandita Dukun is the customary head of the community. The Dukun Pandita is the heir to the Walandhit

and Majapahit traditions, who carry out worship according to their beliefs. Walandhit is a village in the tengger area inhabited by the Hulun Hyang to devote their lives to the Gods. This is explained in an inscription dated 851 Saka or 929 AD (Batoro, 2017).

The selection of the Dukun Pandita is made through the Samkara Graduation or Mulunen procession. Samkara Graduation or Mulunen procession is a ritual given to prospective shamans until they are confirmed as Pandita shamans, in which the prospective shamans must memorize half of the prayers or mantras while performing traditional rituals. The Mulunen procession is carried out at the peak of the Yadnya Kasada event at Luhur Poten Temple in the Bromo Sand Caldera area. The Dukun Pandita does not have a time limit for carrying out the position. The Dukun Pandita can release his position when he feels he has done the task enough. Dukun Pandita is a bridge between society, customs, and government.

The Pandita shaman in tourism development is tasked with determining the traditions and ceremonies that can be developed in tourism, which are discussed with the central government through the ministry to the village government. For example, for the Yadnya Kasada ceremony, visitors are prohibited from participating in these activities because there are many sacred processions that are only Dukun Pandita in +17 Tengger villages and some Tengger communities, such as Wonokitri, Tosari, Ngadiwono, Sedaeng, Podokoyo, Kedawung villages (Pasuruan Regency), Ngadas (Malang Regency), Jetak, Wonotoro, Ngadas, Ngadisari, Ngadirejo, Ledokombo, Wonokerso, Pandansari (Probolinggo Regency), Argosari, and Ranu Pani Village (Lumajang Regency), but at the Karo ceremony and Unan-unan ceremony visitors are allowed take part in the ceremony.



**Figure 5. The Dukun Pandita Role Diagram**

Source: 2022 data processing result

The existence of Dukun Pandita in the development of cultural tourism in Ranu Pani can be used as a driving force for learning, like a tour guide for tourists who want to learn about the culture and traditions of the Tengger community. This activity can be carried out by utilizing the cultural house that has been built by the Lumajang Regional Government in Ranu Pani Village. The cultural house is shaped like a traditional Joglo house, symbolizing that the Tengger community is part of the Javanese tribe. Dukun Pandita can fill in learning activities at the cultural house as a tourism activity that is routinely organized and entered into Electronic Information (E-information) regarding the time and place of implementing these activities ([jadesta.kemenparekraf.go.id](http://jadesta.kemenparekraf.go.id)). Itself is a web of various information related to tourist attractions and lodging in Ranu Pani Village, the result of collaboration between the Lumajang government and the Ministry of Tourism and Creative Economy, and spread at several points in Ranu Pani Village. The cultural learning can be about the history of the Tengger people and the Ranu Pani community, traditions related to traditional ceremonies, the community's economic system, and studying the reasons for the establishment of harmonious relations between the Tengger people despite their religious differences. Dukun Pandita's teaching can be interspersed with traditional Javanese music performances by taking advantage of the existence of a music studio in the cultural house.



**Figure 5. House of Culture**

Source: personal documentation

### Belief System

Before 1965 in the Old Order era, the religion of the Tengger people was often called Budo. Budo is a term given by people from below or called Ngare to mark the Tenggerese people who are not followers of Islam (Maksum, 2015). The Budo belief was formed by the isolation from the outside world for hundreds of years due to the geographical factors of the Tengger people, who are in mountainous areas, making it difficult for the outside world to reach, in contrast to the coastal communities who are more open to the outside world. The community accepts the term Budo and builds meaning on their belief system. The Tenggerese themselves understand the connotation of Budo as a religion that has long existed and developed in the Tengger community. Changes in the belief system of the Tengger people changed when the New Order government formalized religion. The formalization of religion is based on PNPS No.1/1965 regarding the policy of state recognition of religion (Sutrisno, 2019). The regulation states that only five religions are recognized, including Islam, Christianity, Catholicism, Hinduism, and Buddhism. The determination is coercive, so Dukun Pandita from various Tengger areas conducts internal deliberations. Through intense debate among the Dukun Pandita in 1973, it was finally decided that most of the Tenggerese officially embraced Hinduism.

*“Gusti Allah Hyang Widi, Hyang Widi Gusti Allah, there is no difference, only the difference is in what they say because they adhere to their respective beliefs, that is all. So just worship, religion, and Pancasila”* Informant 1, as a religious leader in Ranu Pani Village.

Budo belief has similarities with Kejawen or Abangan in Java. The Abangan community is a society that is still steadfast and obedient to the traditions that were born in society (Binada, 2019). It can be seen from the tradition of the Tenggerese people who still respect the Earth, trees, water, and ancestral spirits, which are manifested in various ceremonies carried out by the community, such as Kasada, Karo, unan-unan, and the sacredness of several places and objects which the community calls Punden, which focuses on emphasizes the aspects of syncretism and animism, and is associated with elements of the peasantry. Rondo Kuning Temple itself was originally a Punden, which was later built by the Tengger Hindus. There is a pavilion that was established by the Hindu community as a meeting place and for religious performances. The public and tourists are also allowed to enter the pavilion area.

The original belief system of the Tenggerese community produces various local ceremonial traditions that only exist in the Tengger area and are routinely held every year. This ceremonial tradition which the community calls Yadnya can be developed in the world of tourism, just like tourism activities in Bali which present various traditional and religious ceremonies such as the Ogoh-ogoh parade. Currently, Tengger traditional ceremonies or activities are carried out in +17 tengger villages, where the implementation of traditional ceremonies is determined based on the Tengger calendar and generally must be attended by all village communities from various backgrounds and religions. The Tengger calendar is a calendar made mathematically by Tengger traditional leaders, or commonly called Dukun Pandita, and has similarities to the Javanese calendar. The calendar consists of 12 months and is usually followed by traditional ceremonies. However, of the many traditional ceremonies, the majority of the people of Ranu Pani only attend a few ceremonies, such as the Karo ceremony, Kasada, and Unan-unan ceremonies.

**Table 1. Tengger Calendar**

No	Tengger Calendar
1	Kasa
2	Karo
3	Katiga
4	Kapat
5	Kelima
6	Kanem
7	Kepitu
8	Kewolu
9	Kesanga
10	Kesepuluh
11	Dysta
12	Kasada

Source: 2022 data processing result

*The Kasada Ceremony*

The Yadnya Kasada is a significant holiday for the Tengger people. Unlike the previous ceremony, the Kasada ceremony was attended by all of the Dukun Pandita Tengger and was only attended by some local people. The ceremony's highlight was held at Luhur Poten Temple in the Bromo Sand Caldera area. Yadnya Kasada is held in Kasada month, or the 12th month of the Tengger calendar. This ceremony is closely related to the figures who are believed to be their ancestors, namely Roro Anteng and Joko Seger. Based on the story, after Roro Anteng and Joko Seger married, they asked the Gods to give them 25 children. Their request was finally granted, but on the condition that the last child must be dedicated to the God Bromo. The last child of Rara Anteng and Joko Seger, named Kusuma as an adult, then plunged himself into Mount Bromo's crater, and advised his brother to offer sacrifices on the 12th month of the full moon in Bromo crater. This incident then became the beginning of the Kasada ceremony.

*The Karo Ceremony*

The Karo ceremony is one of the major holidays for the Tengger Ranu Pani community, which is held for 12-14 days on the full moon in the Karo month or the second month in the Tengger calendar. The Karo ceremony is a tribute to the Tenggerese people to Sang Hyang Widhi, who created Roro Anteng and Joko Seger, who are considered the ancestors of the Tenggerese people, besides that the Karo ceremony also aims to save the Earth, and purify humans from sins. This ceremony is led by Dukun Pandita, the traditional head of the Tengger community, and is centered at the house of the Village Head Ranu Pani or the Sanggar Agung, and is followed by the entire

community of Ranu Pani around the village hand in hand. Tengger art at the Karo ceremony is also displayed, such as the Sodoran dance and a friendly activity between residents called Andon Mangan. The relationship between humans, humans with nature, and humans with God can be seen in these traditional activities.

*The Unan-unan Ceremony*

The unan-unan ceremony was held since Ranu Pani became an independent village. Where before the issuance of the Lumajang Regency Regulation No. 9 of 2005, Ranu Pani was a hamlet under Argosari Village, Senduro District, Lumajang Regency (Pemerintah Kabupaten Lumajang, 2005). The time of the Unan-unan ceremony is based on the Tengger calendar, and is held every five years. The Unan-unan ceremony is more about spirituality. This ceremony aims to cleanse the village of supernatural things, commonly called Mayu Bumi, and pray for the spirits who have not reached the perfection of physical death.

Traditional activities such as Karo and Unan-unan held at Ranu Pani can be valuable tourism assets in tourism development. However, due to the uncertain timing of traditional ceremonies, the celebration is currently not optimal in its development. The difference between the Tengger calendar and the Gregorian calendar causes limited information regarding the ceremony's timing, making it challenging to promote ceremonial activities. The integration of E-information with the Tengger calendar needs to be developed in a more organized and planned annual tourism agenda so that it can be developed like the traditional Melasti and Mekare-kare celebrations in Bali. The integration was carried out through coordination between the shaman Pandita Tengger as the maker of the Tengger calendar with the Lumajang Government and Bromo Tengger Semeru National Park Center in organizing the ceremony.

The information contained in the jadesta website (E-information) related to Ranu Pani Village can also be less clear on the state of tourism and culture in Ranu Pani Village. Information and visualization need to be confirmed so that more tourists are interested in visiting Ranu Pani Village. The sequence of ceremonial activities needs to be explained in E-information so that tourists can find out what activities can be carried out during the

ceremony. Integrating ceremonial activities, the Tengger calendar, with E-information can significantly impact tourism in Ranu Pani Village because tourists can easily find information on a particular website.



**Figure 6. Karo Ceremonies**

Source: Ranu Pani Village documentation 2022



**Figure 7. Rondo Kuning Temple**

Source: personal documentation 2022

**Economic System**

The people of Ranu Pani are mostly farmers of cabbage and potatoes. Agriculture in the Ranu Pani area is unique; in contrast to most agricultural land or plantations in hilly areas in Indonesia, the Tenggerese do not know the terraced system in gardening. The plantations in Tengger follow the hilly contours of the land, whereas the soil in Ranu Pani Village is only loose at the top and rocky at the bottom, in this makes the terracing system impossible. The expansion of agricultural land in Ranu Pani Village is currently causing some of the Ranu Pani people to carry out forest logging in the Bromo Tengger Semeru National Park area. This logging causes Ranu Pani Village to experience frequent flooding and erosion.



*"We often do socialization and also recruit them to be what they are called, cooperate with them through BUMDes, that BUMDes is a kind of village body belonging to the village, there are lots of them under it, there are street vendors, there are porters, what's the name, all the guides are under BUMDes. Let the role of the community all feel involved. The community can earn income, the community's economy will increase, so what, all tourism is well supported, everything is clean, they can be involved"* Informant 2, as the Head of Ranu Pani Resort.

Training and community empowerment are the main programs of Bromo Tengger Semeru National Park Center in improving human resources and reducing the rate of logging in Ranu Pani. Training and community empowerment are carried out by forming a community that will later be managed by a Village Owned Enterprise (BUMDes). The National Park's socialization and training program are expected to stop illegal logging in Ranu Pani because, apart from violating state regulations, this is also not under the norms and culture developed in the Tengger community. The associations or organizations that Bromo Tengger Semeru National Park has established include the porters association, the street vendors association, the motorcycle taxi association, the jeep association, and the waste management association. The formation of the association and the training can be less than optimal because the community prefers agriculture to participating in community activities. After all, it is considered more profitable. Agriculture, which has become the culture of the Tengger community, coupled with the Covid-19 pandemic, which had paralyzed tourism activities, caused people to be increasingly reluctant to engage in community activities.

*"Be aware of the people first; change their mindset first. Now, it is difficult to make them aware, they are already dependent on the fields, with the fields they get enough money"* Informant 3, as the Officer of the Ranu Pani Resort.

Agriculture has developed and become an economic system in Ranu Pani. The agricultural activities of the Ranu Pani community can be developed in vegetable farming and agrotourism. Communities can contribute to tourism without having to leave agricultural activities. Habanero chili (*Capsicum Chinense*), or by the people of Ranu Pani, known as Tengger chili, is an agricultural commodity that is rarely widely found in Indonesia. The chili comes from the Yucatan

Peninsula, Mexico, which has thrived in Ranu Pani Village for decades. However, few people cultivate it widely because of the difficulty of the market, and it is only used for personal needs. The size of this chili is larger than the cayenne pepper, with a spiciness reaching 100,000-350,000 on the Scoville scale (Herrera-Pool et al., 2021). There are also mountain papayas or carica and tamarillo that thrive in the Ranu Pani Village area. These plants can be developed more widely through agro-tourism activities. National Parks can form new associations that socialize the development of agro-tourism related to Tengger chili, carica, tamarillo, or other fruit and vegetable plants which the village will manage through BUMDes. This agro-tourism activity will not only have an impact on increasing tourism in Ranu Pani Village. However, it can also open new markets for the Ranu Pani community and can also stop logging activities in the Bromo Tengger Semeru National Park area.



**Figure 8. Ranu Pani Village Farm**  
Source: personal documentation 2022



**Figure 9. Tengger Chilli**  
Source: personal documentation 2022

## Art

Tengger is a sub-ethnic of the Javanese tribe, no wonder the arts that develop in the Tengger area, especially Ranu Pani Village, are mostly Javanese arts such as Jaran Kencak, Jaran Kepang, Tayub, Reog, and so on. These art performances are often displayed at weddings or to welcome essential guests who visit Ranu Pani Village. The original art of the Tengger people at Ranu Pani is usually only displayed during traditional ceremonies, such as the Sodoran dance. Sodoran dance is a local artist that is usually displayed during Karo traditional ceremonies. Sodoran dance itself is a dance performed by men, which tells the story of two human beings who meet, namely Roro Anteng and Joko Seger. Roro Anteng and Joko Seger themselves, based on the story of the Tengger people, are the ancestors of the Tengger people. The art can be displayed in the Amphitheater to attract tourists.



**Figure 10. Sodoran dance**

Sumber: TNBTS documentation 2018

The construction of the Amphitheater and cultural house built by the Lumajang Government in developing Ranu Pani tourism can be used to channel the potential of art that can be used as tourism assets. The Amphitheater is a permanent stage building in the form of a semi-circle built by the government so that the community could use it. The Amphitheater was established adjacent to the religious, historical, and cultural zone, overlooking Mount Semeru, Ranu Pani, and Pura Rondo Kuning, thus presenting a beautiful view. The current state of the Amphitheater can be said to be abandoned and is only used by tourists as a place to take selfies.



**Figure 11. Amphitheater**

Source: personal documentation 2022

Local arts, such as the Sodoran dance wrapped in the Tengger folklore about Roro Anteng and Joko Seger, can be developed into a musical drama by utilizing the amphitheater building. This musical drama performance can be done through the cooperation of the cultural house's traditional music studio and the Pura Rondo Kuning Studio in realizing a musical drama performance. Traditional music studios can accompany dances or dramas performed by Pura Rondo Kuning studio members in the Amphitheater. Previously, the Pura Rondo Kuning Studio only carried out religious arts activities, but the temple did not mind if the studio activities could be developed later in tourism. This Sodoran dance performance or performance wrapped in a musical drama can be developed as a routine tourist attraction, like the performances at Pura Luhur Uluwatu, Bali, which regularly organizes Kecak dance performances and other traditional Balinese arts. Promotions related to tourism development in implementing Sodoran dance performances and musical dramas can be promoted by cooperating with the Lumajang Regency Government and Bromo Tengger Semeru National Park Center.

### Ranu Pani Community Living Equipment

Ranu Pani Village has a cool climate because it is located in the Bromo-Semeru mountain area; therefore, people have a habit of warming themselves, called Gegeni. The Gegeni has become the hallmark of the Tenggerese community to warm up in the Pawon area or kitchen; therefore, the Gegeni is also known as Pawon activity. The Gegeni is usually done at night after returning from the fields. The Gegeni is currently not only done in the kitchen area but can also be done in the yard by making a bonfire. This Gegeni activity also makes the National Park assist

in making charcoal briquettes with materials from invasive plants, but the community prefers to use firewood or gas stoves. The habit of Gegeni has now developed, where Gegeni is not only done to warm the body but also becomes a forum for people to socialize and discuss.

The Gegeni is not the only way for the Tengger people of Ranu Pani Village to warm themselves, and there is a sarong which is also a characteristic of the Tengger tribe in fighting the cold air of Ranu Pani Village. In the past, gloves had several functions and methods of use, but now these have been lost in society. The usual sarong is followed by Udeng, which is placed on the head. Sarongs are often used by the people of Ranu Pani in various activities, such as farming, relaxing, weddings to significant community events.



**Figure 12. The Gegeni**

Source: personal documentation 2022

Ranu Pani Village has several homestays, central government assistance through the Ministry of Villages, Development of Disadvantaged Regions, and Transmigration as one of the Smart Village programs. The homestay development aims to build the community's economy because Ranu Pani Village as the last village for the climbers of Mount Semeru is considered a strategic village. The existence of a homestay in Ranu Pani Village can be a bridge for the community in introducing the culture, customs, habits, and living equipment of the Tengger community. The Gegeni or Pawon tradition can be a bridge for tourists to strengthen relations with the community. This activity is the best time for tourists to learn and understand the life of the Tengger community so that tourists do not just visit but also know the culture and traditions of the community, primarily related to tolerance in the Tengger community.



**Figure 13. Homestay**

Source: personal documentation 2022

## SIMPULAN

Based on the results of ethnomethodological studies conducted in Ranu Pani Village, it can be concluded that Ranu Pani Village has a variety of cultures that can be developed in tourism by collaborating culture with various existing tools and facilities. Traditional activities such as the Karo ceremony and the Unan-unan ceremony can be used annually as a routine tourism agenda by integrating the Tengger calendar with electronic information (E-information). Typical arts such as Sodoran dance and folklore about Roro Anteng and Joko Seger can also be developed in tourist attractions of musical drama performances, through collaboration between the cultural house music studio and the Pura Rondo Kuning studio, through the use of the Amphitheater building. The community economic system based on agriculture can also be developed in vegetable farming agro-tourism activities by developing the perch chili commodity. The Gegeni activities that are usually carried out by the community can be used as attractions for tourists who stay at homestays so that tourists can feel the warmth and friendliness of the Tengger people. Dukun Pandita, as the traditional head of the Ranu Pani Village community, is the key to the sustainability of the community's culture. Tourists can learn about the history and culture of the community through Dukun Pandita.

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