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FORM AND FUNCTION OF THE *THAK-THAKAN* PROCESSION IN THE CLEANING RITUAL OF BELIKANGET TAMBAKBOYO TUBAN VILLAGE

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Abstract : *Thak-thakan* is a traditional performing art originating from Tuban Regency, specifically in Tambakboyo District, East Java. This performance features a mythical animal figure believed to symbolize protection against threats and disturbances. In the village cleansing tradition in Belikanget Village, the community performs the *Thak-thakan* procession, involving the entire village in a ritual that circles the village, believed to ward off danger from all directions. This study aims to describe the form and function of the *Thak-thakan* procession in the village cleansing ceremony in Belikanget Village. The research uses a descriptive qualitative method with data collection techniques including observation, interviews, and documentation, and data analysis through reduction, presentation, and conclusion drawing. Data validity is ensured by triangulation of sources, techniques, and time. The research findings show that *Thak-thakan* is a cultural heritage highly respected by the people of Belikanget Village. In addition to serving as a ritual to ward off danger, the *Thak-thakan* procession also functions as entertainment, a reinforcement of social solidarity, and a cultural preservation tool. The procession is accompanied by a tumpeng (rice cone) containing agricultural produce as a symbol of gratitude. The existence of this performance reflects the strong traditional values and cultural identity of the people of Belikanget Village, passed down through generations. Thus, the *Thak-thakan* art form can continue to be preserved as a valuable part of local cultural heritage.

Keywords: *Parade, Thak-thakan, village cleansing*

1. INTRODUCTION

Tuban Regency, especially Tambakboyo District, is known as an agricultural area where most of the population depends on agriculture as their main source of life. Fertile soil and supportive climate make agriculture the main economic sector in the area. One of them is the Belikanget community who applies the balance of the universe in their lives. Reciprocal life in the Belikanget community fosters a strong belief in maintaining their environment. This is manifested in community activities as an expression of gratitude because the agricultural results are successful or conversely there are obstacles and disturbances. The form of expression of gratitude or rejection of disturbances is carried out by the community communally as a routine activity that is inherent and traditional from generation to generation. To mark the gratitude and rejection of disturbances from evil spirits that are metaphysical, the Belikanget community carries out village cleaning activities. The implementation of village cleaning in the Belikanget community is a village ritual activity that is also a place of entertainment where residents meet. The village cleaning activity in the Belikanget community which has been carried out from generation to generation is a legacy of ancestors that needs to be maintained and preserved.



This reflects the balance of life of the Belikanget community in order to maintain a harmonious relationship with the universe and its creator. Village cleaning in the Belikanget community is an activity that has a positive impact on people's lives, aiming to express gratitude as well as develop socio-cultural values. This activity revives the spirit of mutual cooperation, strengthens harmonious relationships, and improves family and brotherhood. In addition, village cleaning also functions as an effort to preserve and revive valuable cultural values in the community.

Thak-thakan art is a traditional art originating from Tuban Regency, East Java, which is still preserved today. Thak-thakan is taken from the sound of the barongan mask which when played will sound "Thak Thak Thak". Thak-thakan is a mask used to cover the face, there are 5 Thak-thakan characters, each of which has different traits and characters, namely the characters Thak-thakan, Genderuwo, Buto Ijo, Wewe Gombel, and Kirik Kikik (Tamsur, interview, April 1, 2024).

The origin of Thak-thakan which comes from folklore tells the story of a wanderer who finds a haunted and uninhabited forest. The traveler is confronted by supernatural beings, but finally gets help from a supernatural figure named Ngrekso Joyo. When the traveler is in danger, the heirloom from Ngrekso Jaya is used, the heirloom changes form into Thak-thakan. The supernatural beings are rendered helpless and subject to Thak-thakan (Tamsur, interview, April 1, 2024). Based on the story about Thak-thakan which is an heirloom to defeat supernatural beings, it has been passed down from generation to generation until now believed by the people of Belikanget Village to ward off evil spirits that disturb the lives of their villagers.

Thak-thakan art is an important symbol in representing the richness of the local culture of Belikanget Village, Tambakboyo District. The presence of various animal characters in the storyline accompanied by music in Thak-thakan creates a sacred nuance. Thak-thakan is not only interesting as the main part of local art, but also attracts the attention of the audience with its distinctive charm. Thak-thakan art is a barongan art performance that has become part of the cultural life of the community that is still preserved. Thak-thakan is often performed in traditional events or local festivals as a way to honor ancestors, clean the village, and as an expression of joy or gratitude. The form of art performance in each region has different characteristics, reflecting the unique nature of each region. The art that develops in a society has a form and function that is adjusted to the concept that applies in its environment, thus providing its own appeal. For example, the Thak-thakan art in Belikanget which is performed in the form of a Parade as part of the village cleaning ritual.

Thak-thakan art has become an icon in Tuban Regency, especially in Tambakboyo District, which has been proven that Thak-thakan has received a letter of registration for the inventory of communal intellectual property of traditional cultural expressions. Tambakboyo District, which consists of 18 villages, has a Thak-thakan association in almost every village. The existence of Thak-thakan for the local community is believed to be an effort to protect them from disturbances by invisible creatures. Thak-thakan is an art that uses mask properties, because almost every village in Tambakboyo has a Thak-thakan association, the Gembong Singo Lawe Association creates a unique identity by modifying all the masks used to have horns. The achievements of the Thak-thakan Gembong Singo Lawe association

at the Asia Africa Festival have brought pride to East Java at the national level. Official recognition of *Thak-thakan* art as part of the intangible cultural heritage has been given by the DISBUDPORAPAR of Tuban Regency.

Based on this phenomenon, the researcher is interested in conducting research on an object that focuses on "The Form and Function of the *Thak-thakan* Procession Performance in the Clean Ritual of Belikanget Village, Tambakboyo Tuban". In the discussion, there was a formulation of problems including, 1) What is the form of the *Thak-thakan* procession performance in the clean event of Belikanget village, Tambakboyo District, Tuban Regency? 2) What is the function of the *Thak-thakan* Procession in the cleanliness of Belikanget Village, Tambakboyo District, Tuban Regency?

The objectives of this study include, 1) Describe the form of the performance of the *Thak-thakan* Procession in the clean event of Belikanget Village, Tambakboyo District, Tuban Regency. 2) Describe the function of the *Thak-thakan* procession performance in the clean of Belikanget village, Tambakboyo District, Tuban Regency. Research that is able to have a positive impact and benefits for the surroundings, this research has theoretical benefits and practical benefits.

BIBLIOGRAPHY

There are 6 relevant previous studies that are used as references in this study. First, Amborowati's research (2013), entitled "Aspects of Social Values in the Clean Tradition of Julungan Village". Amborowati's research provides information about the clean tradition of Julungan village, a traditional ceremony held in Kalisoro Village, Tawangmangu District, Karanganyar Regency. The existence of a myth believed by the people of Kalisoro Village is a trigger for holding the ceremony every seven months, especially on Tuesday Kliwon Wuku Julung. This tradition illustrates social values such as mutual cooperation and solidarity, and is considered a form of gratitude for events experienced by the community. This research uses a qualitative approach with a strategic case study. Amborowati's research discusses the aspects of social values in the clean tradition of Julungan village located in Kalisoro Village, Tawangmangu District, Karanganyar Regency. The method used in carrying out the cleaning of the village in Amborowati's research is a village cleaning carried out in one location, namely Punden Honggodito. Amborowati's research validates data using only two types of triangulation, namely triangulation of data collection techniques and triangulation of data sources. The relevance between Amborowati's research and this research lies in the same discussion regarding the village cleaning tradition, so that both are interrelated. The substance of Amborowati's research can provide information that can be used as a reference for researchers.

Lourens' research (2020), entitled "Performance Form, Function and Meaning of the Pentoel Tembem Dance in the Nyadran Ritual Procession of Sonoageng Village, Nganjuk Regency". This study aims to describe the Pentoel Tembem dance in the Nyadran Ritual Procession in Sonoageng Village, Prambon District, Nganjuk Regency. The focus of this study includes aspects of presentation, performance structure, and elements that participate in the dance. The presentation of the Pentoel dance consists of dance movements, musical accompaniment, make-up, costumes, properties, and performance locations. The structure of the performance begins with a pilgrimage

ritual at the graves of Mbah Wadad and Eyang Sahid, followed by a procession around Sonoageng Hamlet, and closed with a ritual closing. The elements involved in this performance include the dancers, the audience, and the event organizers. Lourens' research explains the form of performance, function and meaning of the Pentoel Tembem dance in Nganjuk Regency. The theory used in Lourens' research and this research is in the Function theory. Lourens' research uses Anthony Shay's theory. The relevance between Lourens' research and this research lies in the same discussion regarding the form and function of the performance, so that the two are interrelated. The substance contained in Lourens' research can provide information that can be used as a reference for researchers.

Dewi's research (2022), entitled "The Symbolic Meaning of the Thak-Thakan Performance in Kluthuk Village, Tambakboyo District". The ojek material from Dewi's research is the Thak-thakan performance in Kluthuk Village, Tambakboyo District, Tuban Regency, which explains the form of the Thak-thakan performance and the symbolic meaning of the Thak-thakan performance. Tuban Regency describes the structure and symbolic significance of Thak-thakan, a form of barongan dance art that is part of the cultural heritage of the village community. Kluthuk Village, Tambakboyo District, Tuban Regency, views Thak-thakan as a repellent to all forms of negative disturbances to the safety of the village. This performance is heavily influenced by magical elements, so that many symbols have meanings in them. Every aspect of the Thak-thakan performance, including characters, movements, costumes, and event schedules, has its own layer of symbolic meaning. The research method used by Dewi is descriptive qualitative. In Dewi's research, the formal objects, research subjects, and theories used are different from this research. Dewi's research uses the theory of form from Jakob Sumardjo and Sumandyo Hadi to explain symbolic forms. The relevance of Dewi's research and this research focuses on the art of Thak-thakan, so that the two are interrelated. The substance contained in Dewi's research can provide information that can be used as a reference for researchers.

Achmad's research (2022), entitled "Dynamics of the Meaning of the Barong Parade Tradition of the Using Tribe in Kemiren Village, Glagah District, Banyuwangi Regency in the Midst of Globalization". The object of Achmad's research is the Barong Parade Tradition of the Using Tribe which explains the meaning, function, and philosophy of the Barong Parade tradition carried out by the Osing Tribe in the context of globalization. This study also examines how the Barong Parade tradition is practiced, as well as the strategy for transforming the meaning of this tradition for the millennial generation. The results of the study show that the Barong Parade still holds various meanings, historical values, functions, and purposes that are relevant from the past to the present, even though it is influenced by the current of globalization. This tradition continues and remains sustainable, and efforts are needed to introduce these meanings and purposes to the millennial generation so that they can appreciate and inherit this tradition as the next generation. One of the strategies used is *ider bumi* and also through the use of social media, writing books, and socialization. The research conducted by Achmad uses a qualitative and anthropological approach. In Achmad's research, the formal object, research subjects, and theories used are different from this research. Achmad's research focuses on the study of the meaning,

function, and philosophy of the Using tribe's Barong Parade tradition in Kemiren Village, Glagah District, Banyuwangi Regency, in the context of the challenges of globalization. The theory used in Achmad's research is W.S. Rendra. Which explains the importance of tradition and Sutarto who explains about barongan. The relevance of Achmad's research and this research focuses on the Parade, so that both are interrelated. The substance of Achmad's research can provide information that can be used as a reference for researchers.

Jaya's research (2022), entitled "Village Clean Ritual Tradition in the Pattae Community, Biru Village, Poleang Timur District, Bombana Regency". Jaya's research on the village clean ritual tradition and the socio-cultural function of the village clean ritual tradition in the Pattae community, Biru Village, Poleang Timur District. Jaya's research provides information on the process of the village clean ritual tradition and its role in the socio-cultural context in the Pattae community, Biru village, Poleang Timur district. Based on the results of the study, it was found that the implementation of the village clean ritual tradition involves several stages, such as preparation, determining the time and place according to the rice field work season, and procedures for implementation which include reading holy verses and village clean prayers. This ritual is carried out routinely for three weeks every Friday night, with the active participation of the mosque imam and community members. In Jaya's research, the formal objects, research subjects, and theories used are different from this study. Jaya's research focuses on the village clean ritual tradition in Biru village where people gather in one place. This ritual includes a medium for friendship, conflict resolution, providing a sense of security, and providing religious cultural education to the community. The theory used in Jaya's research uses Mulia's theory which explains the myths and values of offering rituals and Gustiranto's theory which explains the values of clean village traditions. The relevance of Jaya's research and this research focuses on rituals, so they are interrelated. The substance of Jaya's research can provide information that can be used as a reference for researchers.

Yuwana's research (2023), entitled "Masks in Thathakan Performing Arts in Tuban". Masks in the Thak-thakan performing arts in Tuban represent the mythology of the coastal Javanese community regarding the exorcism of evil spirits. The Thak-thakan Tirta, Landung, and Sungkono masks are depicted as creatures with magical powers to exorcise evil spirits, represented by the Gendruwo, Kirik-Kikik, Bogem, Wewe, Basmo, Cokro, and Untup Slewah masks. Each mask has unique characteristics: Gendruwo who kidnaps humans and hides in haunted places, Kikik-Kikik as a sign of plague, Bogem who also kidnaps humans, Wewe as the spirit of Wewe and Sundel Bolong, Basmo who disguises himself as a gendruwo and astral creature, Cokro who symbolizes a bald demon, and Slewah who depicts a mystical narrative about Joko Slewah and a blood-sucking creature. The difference between Yuwana's research and this research lies in the material objects, data analysis and theories used are different. Yuwana's research discusses the denotative meaning, connotative meaning, and mythical ideology associated with masks in the Thak-thakan art performance in Tuban. The research analysis used by Yuwana involves individual sign analysis which includes signs, codes, and the meaning of signs, as well as text analysis formed by these signs. The theory underlying Yuwana's research is visual ethnosemiotics,

which is a combination of ethnography and visual semiotics, using Roland Barthes' semantic theory. The relevance of Yuwana's research and this research focuses on the *Thak-thakan* performance, so that they are interrelated. The substance of Yuwana's research can provide information that can be used as a reference for researchers.

2. METHOD

This study uses a qualitative method with a descriptive approach, which aims to explore in depth the phenomenon of *Thak-thakan* as part of the procession in the village cleaning ritual in Belikanget Village. According to the opinion (Sugiyono, 2010: 1) The descriptive qualitative research method is a research method used to explore phenomena in social and cultural life in nature, not in the context of laboratories or experiments. The data collected in the field is elaborated in a narrative to explain in detail.

The object of this study focuses on the village cleaning ritual and the tradition of the *Thak-thakan* procession. This tradition involves sharing cultural activities that have historical and social value for the local community. This research was carried out in Belikanget village, Tambakboyo District, Tuban Regency.

The data sources used are by using primary and secondary data sources. Primary data sources are information obtained directly from the main sources, supporters, or informants without going through intermediaries. The resource persons for this study were Tamsur (public relations of the Gembong Singo Lawe Association, Siswoyo (village elder), Suliswanto (member of the association), and Hadi (mask craftsman), and Amimah as a local resident of Belikanget Village. Secondary data sources serve as complementary information that includes documentation, such as photos, videos from the YouTube platform, and references from journals.

Data or information collection is a very important stage in research. The techniques used in this study include interviews, observations, and documentation. Observation was divided into participants and non-participants. In participant observation, the researcher is also involved in the observed activity, while in non-participant, the researcher only acts as an observer without direct involvement. The researcher used non-participant observation to observe the *Thak-thakan* procession in the clean ritual of Belikanget Village. This technique allows researchers to focus on important details without disrupting dynamics, so that data can be recorded more accurately and systematically.

The interview aims to get specific information to gain insight / information about the object of the research being conducted. Interviews are conducted from sharing sources to obtain accurate and reliable data. Among them, namely, Tamsur (public relations of the Singo Lawe Gembong Association), Siswoyo (village elder), Suliswanto (member of the association), and Hadi (mask craftsman), and Amimah as a local resident of Belikanget Village.

Documentation is a form of legitimate data storage as evidence of events that occurred, both in the form of writing and images. In this study, documentation includes audio and visual materials, such as images and videos. In addition, documentation was also obtained through literature studies from journals, books, and videos that discussed the *Thak-thakan* Procession.

According to Sugiyono 2010:245, data analysis refers to the process of understanding and investigating research results with the aim of finding the meaning contained in the data and drawing conclusions from various aspects that occur, data obtained from observations, interviews and documentation. This study uses three methods to analyze data, namely data reduction, data presentation, and conclusion drawn.

The research of Arak-arakan *Thak-thakan* involves meticulous data reduction, by separating relevant information to gain an in-depth understanding of the topic. The presentation of data aims to convey the results of data reduction in a connected pattern, facilitate readers' understanding, and help researchers understand the problems in the research. In the research of Arak-arakan *Thak-thakan*, there is a conclusion drawn by connecting the results of the research through data reduction and presentation, in order to ensure valid findings and produce accurate and clear conclusions.

At the data validation stage, it is an important stage to ensure the accuracy of information in the research of the *Thak-thakan* Procession. This study uses triangulation techniques, combining data from observations, interviews, and documentation to ensure the validity of the information. Triangulation involves verifying data from multiple sources, techniques, and time, in order to produce a more robust and accurate analysis.

Triangulation of data sources combines information from various sources to obtain a more comprehensive understanding. The researcher compared information from various sources with the same interview. Triangulation techniques use a variety of methods to verify the validity of the data, such as observations, interviews, and documentation. In this study, researchers compared data from the three techniques to ensure their validity. If there are differences, the researcher will conduct further verification with the resource person. This approach ensures the accuracy and validity of the data collected. Time triangulation verifies data by comparing results at different times. Researchers reschedule interviews if there are any interruptions, and conduct repeated checks to ensure the data is accurate and consistent.

3. RESULTS AND DISCUSSION

The people of Belikanget Village believe that the art of *Thak-thakan* can ward off evil spirits, and use it in various village events such as weddings and circumcision. The village cleaning ritual is carried out through a *Thak-thakan* procession involving all villagers, accompanied by traditional musical instruments and offerings, with the hope of bringing blessings, peace, and strengthening social ties.

The village cleansing ritual is held every year on Thursday Kliwon in the month of Sasi Besar, which is considered to have spiritual powers. This ritual aims to honor ancestors and God, as well as cleanse the soul and environment from negative energies, providing a sense of security and tranquility for the community.

and systematic manner, involving elements such as time, place, ritual equipment, and the person who carries out the event. In the *Thak-thakan* Procession in Belikanget Village, there are 6 characteristics that accompany the management of the event, including:

a) Place

A performance venue is needed, which is usually an acedribles or a literary place. The Belikanget village cleanup activity is carried out by going around the village. The procession starts from the field of Belikanget Village, marches in tandem around the village, stops at each junction and intersection to carry out actions, and ends at the historical location of Belikanget Village, which is the source of lotus springs.

b) Time

The right time is needed, which is also considered sacred and historic. The *Thak-thakan* procession carried out in the procession of the clean ritual of Belikanget village is held once a year in the month of Dhulhijah of the Hijri calendar, precisely on Thursday Kliwon. Because the month of Dhulhijah is a noble month in Islam. (Siswoyo interview May 26, 2024)

c) Player

Selected players are needed, in the art of *Thak-thakan*, there are 3 main figures involved, namely the community, players and handlers. The entire community of Belikanget Village is obliged to follow the *Thak-thakan* Procession until the end, players can come from anyone who participates in this art. And the handler is the only character who is specially chosen because he must have special skills in controlling something, and is considered to have mystical abilities or special knowledge that allows them to interact with nature or spirit creatures.

d) Offerings

Offerings are required as an important part of the ritual, which includes various offerings as a symbol of respect and prayer for safety and blessings for the village community. In this study, various offerings were used, including grilled chicken, shroud, clay, coconut, brown sugar, free-range chicken eggs, 7 forms of flowers, burning incense or incense, and 7 tumpeng which contained fruits and agricultural products.

e) Purpose

Attaching importance to purpose rather than aesthetic appearance. The main purpose of the *Thak-thakan* procession is to cleanse the village from the disturbance of the spirits as well as protect against the threat of danger in the future. In addition, this performance also aims to express gratitude to the Creator and pay tribute to the ancestors who have passed on this art. The ritual is carried out regularly as a form of recognition (ngajeni) of the existence of spirits who are believed to be the guardians of *Thak-thakan* through several stages. The stages include the opening with the *Thak-thakan* rampak dance, a joint prayer led by village elders, a *Thak-thakan* procession while carrying offerings, and ending at the lotus spring source which will feature a *Thak-thakan* performance that tells the origins of Belikanget village and surrounds the tumpeng (Suliswanto, interview April 14, 2024).

f) Clothing

A distinctive dress is required in the art of *Thak-thakan*, which includes the use of masks to strengthen the character of each character. There are five *Thak-thakan* figures, each with different traits and characters, which are depicted through the clothes and masks they wear. Among them are the characters of :

Thak-thakan, The clothes worn in the art of *Thak-thakan* use long black, red, and yellow fabrics. The colors red and black symbolize strength, courage, and protection, while the colors yellow symbolize happiness, prosperity, and positive energy.

Kirik kikik, kirik kiki's clothes are also made of black cloth with a dog's head, but the position of the mask is on the stomach. In Javanese culture, the fanged face is often associated with the "kala," an evil spirit that has a rough and straightforward nature.

Genderuwo dan Buto Ijo The outfit is a representation of the antagonist's strength, the figure shows that invisible creatures, often called spirit creatures, have the ability to disturb and bring bad things to the village

Wewe Gombel, who is known as an antagonistic female character, has long hair and a long white shirt. Wewe Gombel has a flirtatious and seductive nature, especially towards men. Wewe Gombel is described as a creature that likes to flirt and attract men's attention in a strange and frightening way.

Each *Thak-th* performance will highlight special themes and elements that have a deep meaning of the tradition. This performing art not only displays visual and musical aspects, but also contains deep symbolism, closely related to people's beliefs and values. In this way, *Thak-thakan* acts as a medium to convey profound spiritual and cultural messages, as well as strengthen social relations within the community.

According to the opinion of Soedarsono (2002: 124) who said that there are 6 characteristics in ritual performance art, namely place, performers, purpose, time, offerings, and clothing. Soedarsono's opinion was also applied in the performance of the *Thak-thakan* Procession in Belikanget Village. This art performance reflects the beliefs and traditions of the local community. Every element in a performance, from the location to the fashion, Every element in the performing arts of ritual has a significant role and profound meaning. The 6 characteristics in ritual performance art are not only presented as complements, but also give meaning to each other and interact with each other in the unity of *Thak-thakan* performances. Similarly, each element also has a symbolization that is closely related to the realization of the *Thak-thakan* performance in a form or form that functions as a ritual performance.

Village Clean Show in Belikanget Village, Tambakboyo Tuban

a) Motion

The movements on each character tend to be simple and adjusted to the character of each character. Movement in the procession is divided into 3 namely,

1) Movement along the road. *Thak-thakan* movement, a movement by playing the caploka which is directed to the right, left and center sides. The movement of Gendruwo, Buto Ijo and Wewe Gombel, is to perform a dance movement. erak Kirik Kikik, a movement that opens and closes the mouth of the mask with the hand and every movement always bends the legs.

2) Movement at the T-junction/intersection *Thak-thakan's* movement, *Thak-thakan* is surrounded by supernatural figures, by playing a spinning flip in front of the supernatural figure with the aim of scaring the creature. There is also a low-level movement so that the mask of *Thak-thakan* touches the ground. The movement of Gendruwo, Buto Ijo and Wewe Gombel, surrounded *Thak-thakan* and

Kirik Kikik to attack him. The Kirik Kikik movement, helping the character of *Thak-thakan* to attack the figure of a supernatural being, is still the same as the movement on the street, namely using his hands to play the movement of opening and closing the mouth to depict a barking dog.

3) Motion at the source of the Trate Spring. The performance at the Lotus Spring Source was the last performance of an event. Arriving at the Lotus Spring Source there was a joint prayer by the village elders. and Surrounding the tumpeng together Voice. Finally, there will be a *Thak-thakan* performance that tells the origin of Belikanget Village

b) Voive

Sound in performing arts is a very important element because it serves as an artistic element that can affect the mood, emotions, and perceptions of the audience. As is the case with the performing art of Arak-Arkan *Thak-thakan* which includes various aspects such as vocals and accompaniment music. During the procession, the accompanying music used is a recording of gamelan instruments stored on a flash disk, but when at Sumber Mata Air Terati uses live music. In the art of *Thak-thakan*, the vocals consist of sounds such as "o a e o a e" that are repeated continuously. In addition, there is also a "ngaungan" sound when the character *Thak-Thakaan* opens his mouth and the sound of a dog gong for the Kirik Kikik effect. And there is musical accompaniment used, here are the musical instruments used: bonang, cymbal, tamborin, kendang and gong.

c) Shape

In the art of *Thak-thakan*, the mask serves to highlight the characters of the five main characters, with each mask designed with a unique shape and characteristics to distinguish each character.

1) *Thak-thakan* Mask, *Thak-thakan* is a central figure in this art, depicted as a representation of mythical creatures such as dragons, lions, or tigers, which are known to have harsh and powerful natures.



Figure 1. *Thak-thakan*

2) *Kirik Kikik*, The character of *Kirik Kikik*, which takes the form of a dog in cultural interpretation, is often thought to have a special ability to detect spirit creatures.



Figure 2. Kirik Kikik

- 3) Genderuwo, Masks made to depict spirit figures are designed to reflect the traits and traits of entities that are considered to be able to disrupt society. The design of these masks features terrifying or striking elements, reflecting the power or threat of the spirit creatures.



Figure 3. Gendruwo

- 4) Buto Ijo, The same is true for genderuwo, which is also known as a spirit creature that can disturb society. The design of genderuwo masks usually reflects a frightening characteristic, having a creepy appearance that is green.



Figure 4. Buto Ijo

- 5) Wewe Gombel, Female characters who have antagonistic traits and flirtatious/flirtatious traits, especially towards men. The character is depicted with a striking and alluring appearance, such as long unraveled hair and an elegant white shoulder attire, adding visual and symbolic appeal.



Figure 5. Wewe Gombel

Function of the *Thak-thakan* Procession in the Clean Ritual of

1. *Thak-thakan* Procession as a Ritual Facility

The *Thak-thakan* Procession is a tradition from Belikanget Village that functions as a ritual to connect the community with their ancestors and the surrounding nature. This ritual is carried out as a form of gratitude to the creator, a request for protection, or a request for blessings, as well as to preserve the heritage of ancestors. The performance of the *Thak-thakan* Procession as part of the village cleaning ritual, the local community feels a sense of security, comfort and peace.

The performance of the *Thak-thakan* procession in the village cleaning ritual in Belikanget Village, Tambakboyo District, Tuban Regency is a tradition that is firmly held by the local community. Every year, this *Thak-thakan* procession is carried out to drive away the spirits and maintain the spiritual cleanliness of the village. This ceremony is also complemented by offerings to strengthen the village cleaning ritual.

2. Function as Entertainment

The function of the *Thak-thakan* procession in the Village Clean ritual is not only limited to spiritual and symbolic aspects, but also provides entertainment for the community. The movements and sounds in *Thak-thakan* performances, which are often accompanied by theatrical acts, create a lively atmosphere. Although the main purpose of this ritual is to ward off evil spirits and bring blessings, the interaction between citizens during the procession, as well as the laughter and joy that arises, makes this ceremony a form of shared entertainment that strengthens the bonds of brotherhood. The art of *Thak-thakan* is also a means for people to celebrate their traditions in a fun and meaningful way.

3. Function as a Strengthening of Solidarity Bonds in Village Communities

Holding a *Thak-thakan* procession performance requires careful preparation. Each RT in Belikanget Village must prepare a large tumpeng containing market snacks or produce, which goes through a process that includes preparing ingredients to assembling tumpeng together. Village cleaning carried out by road cleaning to cleaning at the Lotus Spring Source was also carried out collectively. This mutual cooperation activity builds communication that strengthens solidarity between villagers. In addition, when the procession

performance takes place and the entire village community gathers, this further strengthens the friendship and increases cohesiveness to make the village cleaning ritual event a success.

4. The Function of the *Thak-thakan* Procession as Cultural Preservation

The community continues to maintain the customary heritage inherited by their ancestors as part of the nation's cultural wealth. The Tambakboyo community diligently maintains this tradition, ensuring that the inherited cultural values and practices remain alive and functioning in their daily lives. For example, the people of Belikanget Village, who every time they know, hold a village cleaning ritual by performing the *Thak-thakan* Procession, besides that the community of the Gembong Singolawe Association is often invited by people outside Tambakboyo District and by the Tuban Regency government to perform *Thak-thakan*, both as entertainment and in the form of rituals. This shows that the people of Tambakboyo, especially Belikanget Village, have succeeded in preserving their regional culture both in their own area and in other places.

4. CONCLUSION

Based on research, the performance of the *Thak-thakan* Procession in the Village Clean ritual in Belikanget Village involves management with 6 characteristics: place, performers, purpose, time, offerings, and clothing. The show combines motion, sound, and form, with the goal of warding off danger and evil spirits. The ritual begins with a joint prayer, followed by a procession that circles the village, stops at important points, and ends at the source of the lotus spring. The function of this performance includes ritual, entertainment, solidarity strengthening, and socio-cultural aspects. This tradition is carried out every year and is an important part of the life of the people of Belikanget Village. Based on research and discussion, the researcher gave several suggestions for the preservation of the *Thak-thakan* procession. The government is expected to provide support through policies and incentives for local culture, while the Singolawe Gembong Association is expected to develop performance innovations to keep them attractive. The community needs to actively take care of and hold performances to maintain the continuity of this art. The younger generation must also be involved in studying and preserving the arts so that cultural heritage remains alive and developing.

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