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The Tayuban Tradition of Tuban Community Social Bond: *The Reflection of Social Harmony of Javanese Agrarian Community*

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Abstract

The research on Tayuban tradition is the tradition of the agricultural community of Tuban Regency. There is a fundamental difference with the phenomenon of Tayuban in general perceived as the art of entertainment. There are different meanings to Tayuban tradition. Tayuban tradition is held to be a center of social integration that reflects the principles of living harmony based on values and attitudes of mutual cooperation (gotong royong), religiousity, and social piety.

For this reason, it is necessary to conduct research to explore the concepts of social harmony related to values that are respected by society in the context of living together in a peaceful, prosperous, and peaceful order. To study the tradition of Tayuban as a social bond in social life researchers used ethnographic approaches to realize emic exposure to the tradition of Tayuban in Tuban society. The research began with a library study as a guide in field research problems. In-depth observations and interviews were conducted to explore the emotional content of the society under study, researchers listened more to the statements of the society under study

The results of this study show that the tradition of Tayuban is a social bond built by a social system supported by the concepts of keblat papat lima pancer and dinten pitu pekenan gangsal . The spirit of social harmony is supported by ethics and aesthetics attached to the Tayuban tradition. Ethics is rooted in the spirit of nandur kebecikan, kepotangan budi, males kebecikan. The aesthetics of Tayuban tradition performance include aesthetics attached to the song, the enjoyment of bêso, the performance of gendhing, and gamelan show.

Keywords: tayuban, tradition, social bond, harmony, community.

INTRODUCTION

The researches on Tayuban traditions in Javanese society conducted by Geertz (1989), Ramlan (2002), Soedarsono (2002), Narawati (2003), Dahlan (2005), Caturwati (2006), Prakosa (2008), and Rafles (2008) saw tayuban as a close entertainment art with the terms "klangênan, lêlangên, langên,bêksa", female dancers are positioned as the objects of the entertainment. In researches

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that have been conducted, studies on the tradition of Tayuban and its supporting components are considered negative. This can also be seen at Banyuwangi gandrung performance, lènggèr, Tayuban in various regions of Java (Khayam 2000, Hayat 2005, Ratih 2005, Raharjo 2019; Afcarina 2020).

Tayuban as a community tradition has various terms in accordance with the linguistic tradition of the cultural region that covers it. In the tradition of Tuban Tayuban society it is called langên bêgsa tayub, sindhíran. Sundanese people refer to it as "jaipongan", "bajidoran", "tayub", "tuk tilu" (Ramlan 2002). Ben Suharto divided Tayuban into two models, the first Tayuban was interpreted as an expression of joy, and the second Tayuban was interpreted as a medium of achieving togetherness and harmony in life.

It was also stated by some researchers of the Tayuban tradition that in the oral tradition of the Javanese Tayub society it is interpreted as kiratabasa, Jarwadosok is interpreted in terms of ditata cikbèn guyub, meaning it is arranged to achieve togetherness and harmony (Suharto 1999:62; Hutomo 2005:92). The Tayuban event is a center of social integration that brings together various social roles with various social forms of society. The community is present in the Tayuban tradition as a fulfillment of the ritual of thankful harvest by praying, eating and drinks, and dancing together. This tradition reflects the cultural order built by the strength of the social structure. The Tayuban tradition held by the community becomes a systemic component in maintaining a prosperous, harmonious, and peaceful life order.

Tayuban which grew and developed in the tradition of Tuban society is a model of the Tayuban as part of the social harmony system. People interpret the tradition of Tayuban as a social practice in building social harmony related to traditional rituals and social order in everyday life. Tayuban became a social tool which is capable of integrating people into regional unity guided by a shared value system.

METHODOLOGY

Research on Tayub as a social bond conducted in the Tuban cultural area is a qualitative study using an ethnographic approach. The data excavation was conducted on involved observations (Creswell 2008:473; Bergman:2018;) with in-depth interviews (Duangkew 2024:196), researchers listened more to the story of the perpetrators of the Tayuban tradition in Tuban culture area. Researchers are trying to dig into the full depth of emic speech and ethic perspective (Elshazly 2023:197) as optimally as possible to realize thick description. Descriptions excavated from the "daily activity and nature every day live" of the Tayuban traditional society, it is hoped that this action can be obtained from objectivity constructed through intersubjectivity of the society under study (Coulon 2004: 45-46).

The research results are presented in descriptive exposure to interpretive analytics. This is done to illustrate in depth the community's emic speech authenticity equivalent to ethical studies (Yao, 2021; Elshazly 2023:197) and it can be clearly explained that Tayuban tradition in Tuban society is interpreted as a social glue built by the social harmony system, which is a social fabrication. The spirit lives alongside others in guyub order. The aesthetics built by the bêso order, timbang chant, gamelan play became a social bond in the performance arena.

RESULTS AND DISCUSSION

Basic Understanding

The tradition of Tayuban is interpreted as kiratabasa, Jarwadosok being arranged by cikbèn guyub (Suharto 1999; Hutomo 2005). Ditata cikben guyub is a social goal to achieve society in a prosperous, get along well, and peaceful life order. Prosperity, harmony, and peace in the "guyub" togetherness are the values of local wisdom underlying prosperity and peace (Koswara 2020:79). Guyub has a profound sense of togetherness, representing any ego present in the ties of territorial unity, the brotherhood of Pasêduluran, or Pasêdèrèkan.

Another source states that Tayub is defined as a tradition related to drinking wine or the like. "Tayub", "sayub", "wayu" (Hutomo 2005), which is a fermented beverage, a beverage made from the fermentation process. It is categorized into several types, such as grafts, arak, ciu, and the like. The understanding formula refers to the tradition of Tayuban adhering to these types of drinks in each event (Suharto 1999). Beer, tuwak, arak are still being sold and served at a traditional Tayub performance outside the Tayuban arena.

Tayub is also explained in the series of words "mataya kanti guyub" reflecting the tradition of dance based on values and a diluting attitude on a sense of togetherness. Mataya, interpreted as an act of achieving emptiness, negates the ego of dissolving itself in divine power, interpreted as a social practice of dancing with a solemn sense to achieve submission to divine power. It is called bêso tayub, bêso or bêgsa, ambêg kang Sawiji dance movement based on a concentration of inner attitudes toward gaining unity of body, mind, and feelings. Bêso tayub is defined as the value and attitude of dancing in the guyub order, the order of togetherness.

Wahyu Santosa Prabawa perceives that the tradition of tayuban is rooted in the tradition of ritual dancing towards the one, because taya comes from the word ta'aya, there is presence in absence, it is absent but present (interview 23 January 2023). The meaning is in harmony with the meaning of ambêgsa, a dance bêgsa rooted in concentric inner attitudes pointing to divine power. The exposure has a basic character that leads to building togetherness, integrating the entire community by holding Tayuban tradition in the earth alms (sedekah bumi) ritual and social order.

The social practice of Tayuban in the traditions of Tuban society is rooted in the understanding of the philosophy of mataya kanti guyub, and tatanan guyub (Priaardanto 2023). Tayuban is held in communal order, Sindhír chants Sindhènan Campursari songs accompanied by gamelan performance. The number of bêso dancers can reach two hundred men (two hundred sampurs), groups of male dancers present from the surrounding villages. Sindhír was obliged to dance the sacred dance of jogèd pêdhayangan, singing a song with gamelan performance to accompany bêso tayuban.

Earth Alms (Sêdêkah Bumi) Ritual: Social Bond System

The ritual of manganan sedekah bumi is a representation of the "kajaté wong mbêrah", a social practice based on the ritual of veneration of the ancestors, fertility and prosperity of the village people. The community attended simultaneously to hold a series of activities to hold the manganan ritual. The community together cleaned graveyards, the site of the pundhèn, the "kirim donga" for

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the ancestors with kenduri and dining together, and then Tayuban tradition was held to celebrate togetherness.

The community is present in the tayuban tradition for "bêso" along with guests from other villages. People visit manganan rituals in various villages to declare themselves "tangga dusun" that "ngêrti kumpulan" and "gêlêm rukunan". There is a narrative that guides people to visit each other in the rituals of manganan sêdhêkah bumi. First, family relationships have been established because every marriage has always been a means of integrating two families, and the existence of a family. The marital relationship fostered social integration into a "pasêdhèrèkan" fraternity. Second, there is a narrative that the leluhur/danyang to whom have family ties. Third there is a systemic relationship that refers to the tradition of pétungdina in the ritual execution of manganan sêdhêkah bumi.

These mystical figures, dhanyang, lêluhur, pepundhèn are closely related to the inner world of society (Sims 2005) which can be observed from the placement of mostly village graveyards around the pundhèn site, close to the water source. "Iku dudu wong liya, iku buyuté dhéwé", dhanyang, pundhèn is interpreted as part of the genetic aspect series "awak dhéwé iki kêturunane êmbah-êmbah, embah buyut – canggah wareng anggêre pêpundhèn nduwé dongenge, nduwé sejarah". The public entrusted the maintenance of the pundhèn site, the graveyards to a juru kunci. The juru kunci is positioned as "wong tuwa sing ngêrti" and can connect the society with the spirit of the ancestor. The social practice of nature's glorification, lêluhur, and the glorification of God the Lord of nature which is realized in the form of rituals held in sacred places that represent community, nature, and God's relations. The ritual activities of manganans are centered on the site of the pundhèn, the graveyards of the lê luhur, the source of water/spring. The society has an awareness that they are a part of their ancestor/ leluhur, nature's fertility, and prosperity (Rodo interview on 21 July 2019). Manganans are held in the graveyards of the lêluhur, pundhèn, and sêndang which are a cultivation of nature and Lêluhur. "Mbah buyut mèlu sêneng têntrem neng alam langgeng, meruhi anak putune makmur.

A village hall is a building built with a touch of bureaucratic politics in promoting community harmony. The village hall further integrates the community into various formal interests. The building is in the form of a pendapa joglo representing the greatness and power of the Javanese kingdom. Pendapa has a versatile function in the village community order, becoming a place to carry out routine activities related to village government activities. The Government is the center of all activities that lead to the interests of the community, the village government. Community meetings with village associates are a policy to regulate, control, and direct the community, then it is very natural that the village hall is always used for formal activities handled by the government. In parallel with Giddens' thinking, which reveals that the country is 'partner' to society, opinion is a phalicity and mutual advice (Giddens 2008).

The society feels that “kumpulan" centered on pendapa representating in various social interests that are parts of public service, "didêgna rak dinggo wong mb êrah, urusan kumpulan petinggi, kamituwa ya kudu njawa mrentah wong mberah, ngayomi wong mberah bisa kumpul rukun”. The confirmation of the existence of the state in the context of the village government's bureaucracy became evident with the presence of the village halls, people's relations and the state presented in the pendapa. Pendapa as a center of social integration of the village community gets intervention from state power, in this case the village apparatus has a strong role in regualating the people and their cultural social activities.

In traditional society it became a landmark linear relationship of state power to the people (Surbakti 1992). The process of state hegemony appears in the regulation and control of social activities rooted in the traditions of indigenous communities in community rituals. Hegemony towards various social activities of society demonstrates the supremacy of a traditional group, a form of intellectual and moral leadership domination (Patria 2003). This is an authentic proof of the role of state power in providing facilities for indigenous communities and their traditions, as part of regulating the direction of cultural development in the people's lives.

Concordance system

In the Bektiharjo area Tuban, the manganan sêdhêkah ritual is carried out by several cultivators, namely 1) Dukuh Krajan, 2) sêndang Widodarèn, 3) Dukuh Randuanak, 4) Dukuh Gualampês, 5) Dukuh Njêgong, 6) Dukuh Bogor, 7 Dukuh Secang, 8 Dukuh Bogor, 9) Dukuh Ngendut, 10) Sendang Mbeti, 11) Dukuh Ngroto, 12) Tlogo Temu. The people visit each other and meet in manganan rituals from dukuh to dukuh. The visits were made because of family ties - sêdulur – and pasêdhèrèkan.

This is the result of a marital relationship. The marital relationship and social integration grew a fraternal cord "pasêdhèrèkan" characterized by a status of sêdulur ipé;pripean;ipar. In colloquial languages there is the term "dulur sêngko wédok, dulur sêngka wong lanang". Individuals and groups stated that their participation was willing to attend the "bêso" with tombokan as applied in general in the convention (Rodo interview on July 18, 2019). The people of Bektiharjo accepted the presence of the residents of the surrounding villages and then responded to the visit as part of the social practice of Kumpulan and kerukunan.

Each village has a relationship with other nearby villages, although not within the administrative district of the village. The tradition of Tayuban in manganan sêdhêkah bumi ritual provides the possibility of integrating communities between conjoined dikes, interconnected in kumpul rukun atmosphere in their gratitude for their natural prosperity. Individually society can establish its social integrity with "bêso" in the tayuban tradition of sêdhêkah bumi, building social networks to pioneer the fulfillment of life's needs.

The "tayuban" tradition in manganan rituals depicts concordance of one another as one geographical area, political area, traditional area of society bond by one living concordance system. This system is continuously guided by a ritual tradition complete with a cultural framework applicable to the traditions of the society. The Manganan Ritual in rural areas runs in a systematic manner that is strengthened by indigenous and religious communities.

Each village is part of another village integrated into one hamlet area, each village is covered by a village political area with bureaucratic ranks run to control the community in customary ritual, religious and other social activities. This provides opportunities for the growth of local wisdom related to ethics and aesthetics based on customary and religious activities (Koswara 2020). The explanation is consistent with the social fact that ritual rounds on each village becom a system based on religiousity.

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This successive time cycle is a chronogram that already exists in pure religious societies—nitèni lakuné alam—as a form of natural breeding. Once the official religion came, state politics governed everything then the pure ritual tradition got political interference. Wolters argues that the religious and artistic concepts of Southeast Asian society existed before the arrival of Hinduism (Wolters 1999). In 1633 CE (1555 Saka or 1043 Hijriyah), Sultan Agung joined the Javanese saka calendar Hijriyah calendar. As a result, until now the beginning of the new year of Java always coincides with the year of Hijriyah (Fauzan 2016). "Nalika jaman Sultan Agung ana owah owahan babamuring tahun…… umure disalini manut lakuning rembulan (1 tahun = 355 dina) dicocokage karo tahun Arab (Rijckevorsel, 1925).

There are social cultural experiences, personal art experiences in life leading people to choose the tradition of Tayuban as a social tool of the kumpulan and kerukunan in the Sêdhekah bumi ritual. This experience became a group of cachings that make each individual community have a choice based on cultural beliefs. This cultural belief in the social order of society becomes the intellectual root, the source of life wisdom (Siljander 2012). There are common sense considerations that are a source of sensus communis that reflect shared contemplation in society. In social practice, common sense consideration digs ethics and aesthetics (Putra 2012). The reflection of sensus communis includes ethical, moral values believed and perceived in people's lives (Widyastuti). 2015). Therefore, a clear conscience born from shared reflection reflects the power of personal intusiveness that always dissolves itself in the spirit of Kumpulan and rukunan. The estuary of ethical and aesthetic considerations becomes a tool in creating healthy associations (Sanderan 2020).

The society is guided by various myths that refer to dintên pitu pêkên gangsal, that each day has sangat as a sign of good luck. The cycle of calculating days and fortune became a guide of society when undergoing various traditional and religious social practices. Each day has a lucky cycle based on nêptu. The community adheres to this pattern based on traditions that have been carried out for generations, this can be interpreted as part of the development of local cultural wisdom (Gadamer 2004). The pattern of applying the cycle of the Javanese calendar in an annual cycle representing the ritual rounds of mangan sêdhêkah bumi can be described as follows,

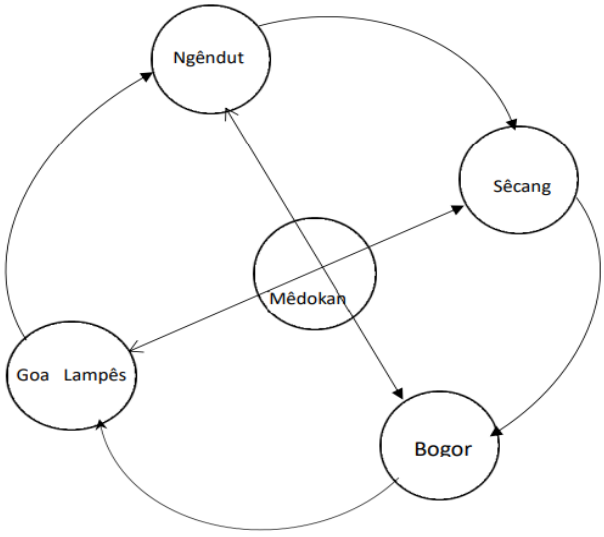


chart 1 Cycle of implementation patterns for sêdhêkah bumi one of the village groups in Bektiharjo Village

These relationships are formed by feelings of similarity in one region, in a sisterhood bond that in everyday terms is expressed by the term "sêduluran, kêkadangan, pasêdhèrèkan". This relationship was strengthened by the presence of the "sarékat désa" village government in the manganan ritual. The presence of kami tuwa, carik, the village head has an important role in the annual ritual, the community positions the village cleave as important people in many ways. Sarekat/pamong is positioned in an important social status "dipên-pênké; dibutohna gawéné, mbarang dhèngah butoh sarékat" so that it is treated specifically; as everyone will need, all need the services of the sarekat (Nursam interview 14 July 2020). For this reason, the community tends to approve the village government's policies, being tolerant of services that are considered uncomfortable, hoping that the full presence of the community will be considered as a personal representation as well as a "síng mbahu reksa" providing assurances for the sustainability of the Tayuban tradition.

Spirit to Support One Another in Ritual and Social Orders

In the tradition of the community, there is a passion to always be present in Kumpulan rukunan encouraged by the fulfillment of social orders. The public considers that wealth; being wealthy can be achieved with Kumpulan and rukunan. Gêlêm kumpul, gêlêmu rukun, uripé makmur, there are a series of terms that can be an important part of fulfilling the life expectancy in society. "Wongiku kudu gêlêm kumpulan, nèk sêneng Kumpulan wong mberah, ya kudu gelem seneng rukunan gese gelem rukun gentenan nyukupna butoh urip bareng wong mberah, nek kecukupan butohe iku gese ya uripe makmur". If the people like to gather with many people, then they must like to maintain harmony, meaning to share, to help each other in fulfilling the needs of life in society, if they are well-off, it means that their life is prosperous.

Kumpul rukun makmur are an important set of terms in the social system of people in fulfilling life's requirements. Paying attention to social practices, buwohan, potongan can be referred to in exchange systems where each individual will be bonded by a mutual cooperation system (Interview Rodo, Winih, Tamadi in 23 February 2018 Interview Rodo 22 February 2018). This social practice reflects the building of social capital for each member of society to obtain social capital (Hatu, 2023; Slamet 2018) in integrating himself into the community. Embedding the "kabêcikan" good fortune will be rewarded in proportion to what was sacrificed at the beginning of the "nandur kabêcikan "Buwoh, nyumbang", a social practice that has an orientation as social investment in the future. Every buwuhan will be rewarded proportional balen with what he has donated. This is equivalent to Homans' theoretical thoughts on the theory of social exchange. In this concept it is explained that every interpersonal relationship is a symmetric transaction. Between the sacrifice and the award turned a balance (Ritzer 2012; Wardani, 2016). It is assumed that everyone voluntarily enjoys social relations if there is a balance between sacrifice and reward. There is an important aspect to the exchange that social interaction is the exchange that always considers rewards; sanctions or penalties on social exchange events (Johnson 1990: 65-66).

Nevertheless, the term buwuh, potongan, balèn" have more spirit built up by willingness to share, give and receive. Every individual always has an insight into donating to early social practice is a benevolent, nandur kabêcikan that one day they will ngundhuh. Meanwhile, for those who receive buwohan, they feel that they have a social obligation to repay "mbalês kabêcikan to return the

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favor. To maintain harmony with life, people must ngêrti kabecikan. Facts in such a society have a disagreement with Homans' thinking about the concept of reward and punishment. Reward social practices that are of positive value; the higher the reward then the action will be taken. Punishment of actions is negative; punishment that causes a social practice is terminated (Endraswara 2018; Wardani 2016: 23-25)

Ethics and Aesthetics as Social Bond

After observing deeply about the tradition of Tayuban in rural communities of Tuban, researchers found the meaning of Kumpulan rukunan in Tayuban tradition as a social bond. This is in line with the definition of Tayuban presented by some earlier researchers. The "tayub", translated as the "mataya kanthi guyub" behavior, is set up in principle based on public perception referring to the value of social harmony "Kumpulan and rukunan". The meaning of ditata cík bèn guyub contains the social purpose of creating a social order of society imbued by the value of the guyub togetherness, social unison. The term "kumpul guyub" aims to create a harmony of life to achieve prosperity (Satam interview 21 July 2019). This shows the existence of customary power that becomes a guidance (Mazid 2022; Menaardanto 2023:24) in various social practices in the Tayuban tradition.

The social practice of performing Tayuban tradition is based on the Mataya kanthi guyub, tatanan guyub is part of the realization of the importance of beauty in kumpulan and rukunan. The term stated "apík-apíké wong kumpulan wong rukunan" means "tayuban tradition" as a social tradition based on the concept of beauty (Nursam interview 22 October 2020). The system of kumpulan and rukunan were strengthened through the tradition of Tayuban leading to the basic public opinion about the image and ideals of life he lived in.

There is a deep awareness of living together. Kumpul rukun makmur serve as a guide to the social life of the people. The social practices of groups and harmony in people's lives lead to prosperity, "nèk makmur mêsthi rukun, nèk rukun dame ayêm têntrêm apa butohe kecukupan". The term kumpul rukun Makmur, Makmur rukun ayem tentrem has a unanimous meaning as a motto of life. Ayêm têntrêm is a style in getting along well and peaceful lives, becoming the living image of rural communities.

Congregational social practices kumpulan and rukunan are guaranteed to achieve a getting along well and peaceful life for rural communities. Everyone adjoins each other; everyone becomes part of the other in cosmic roundness. The term ditata cík bèn guyub in the tayuban tradition reflects the deep awareness of the importance of arranging the tayuban tradition to achieve the social goals of Kumpulan and rukunan. People's lives have been decorated with the consciousness of building a social space by putting the tayuban tradition in fulfilling the way of life. The tayuban tradition is a major part of the social system, becoming a systemic social tool in kumpulan and rukunan.

This system is strengthened by the value system widely adopted by the community expressed in terms of nandur kabecikan, kapotangan budi, that everyone in life should always start with nandur kabêcikan and always do not bear kapotangan budi; be indebted. Therefore, in social life there are terms such as balèn, mbalèkna, malês kabecikan, nandur kabêcikan, kapotangan budi, is a set of value systems that are central to the philosophy of ngundhuh wohing pakarti, síng sapa nandhur bakal ngundhuh, nandhur apík, nandur ala ngunduh ala (Nursam interview October 21, 2020).

Each individual presents "bêso" with the others into Tayuban tradition. The expression of togetherness and harmony in bêso is a motion constitution based on the body's imagination built on the rhythm of gêndhíng and the chant of the songs. Bêso in this context becomes a living and cherished space of meaning in people's lives. Sindhír sings the song high and twists repeatedly (Wibowo 2020: 12). Sindhír vowels lead Sindhír to build communication qualities that touch people's favourite and tastes. The mastery of gêndhíng literature, the achievement of distinctive tastes and magical imagery made Sindhír empower her vocals beyond profane imagery to build popularity. Sindhír's voice in Tayuban tradition are bonded by collective understanding and social norms as one of the taste-forming elements.

In the practice of everyday life, rasa sênêng, rasa têntrêm is a root of the enjoyment of beauty inherent in the practice of art. The tradition of Tayuban as part of the beauty enjoyed by the society in every ritual or social manner. The beauty of Tayuban tradition becomes a social bond in Kumpulan and rukunan, the community interprets Tayuban tradition as a medium of integration decorated by a comfortable atmosphere colored by a sense of beauty and fun. The aesthetic attached to the bêso, gamelan performance and chants evolved into social bond.

Discussion

The form of the tayuban tradition has a similar form in several areas, Gandrung performance in Banyuwangi, langên bêksa tayub, tandhakan, lèdhèk, jogèd, or sindhiran grew in the Javanese cultural area (Hayat 2005; Khayam 2000).Sundanese traditions are known by the terms jaipongan, bajidoran, tayub, kêtuk tilu. These forms of performance are categorized as entertainment art (Rahayu 2024:4; Ramlan 2013; Narawati 2003). Gandrung Banyuwangi in research (Rafles 2008; Raharjo 2019; Caturwati 2006; Afcarina 2020). In the study, there was an explanation of the tradition of Tayuban in Javanese culture in general (Geertz 1989, Soedarsono 2002, Ramlan 2002, Dahlan 2005, Narawati 2006; Widyastuti 2015) tayuban was very attached to the perception of art as entertainment.

Based on Ben Suharto's explanation, Tayuban tradition is divided into two models, the first Tayuban is interpreted as an expression of joy, and the second Tayuban is interpreted as a medium of achieving togetherness and harmony. It was also stated by Suripan Sadi Hutomo that in the oral tradition of Javanese tayub people interpreted as kiratabasa, Jarwa dosok became ditata cikbèn guyub (Suharto 1999:9; Hutomo 2005: Maladi 2005), there was a system in the traditional order of society that guided behavior to build a cosmic harmony, prosperity, and peace (Sims 2005:1–2; Scott 2002; Dundes 1965). The meaning of the Tayuban tradition is laid out to achieve coexistence and the harmony of life immersed in the meta narration of the Tayub as entertainment.

The research is empirical evidence that the cultured Tayuban tradition in Tuban society is a medium of social integration in cohesive relationships related to the idealism of living in the order of reconciliation, Prosperity, and peace. As a medium of integration, tayub is attached by the aesthetics and value system adopted by its people (Rosala 2020), Research shows that the fun arises from the tradition of celebrating prosperity in togetherness (Bayuadhy 2015). Tayuban was held as a fulfillment of ritual and

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social practices that were cultured in people's lives. There is an expression of togetherness, this is in line with the expression that the performing arts are always attached to togetherness, reconciliation, mutual respect, cooperation, and the values of self-control education for each individual in the community life (Mulyana 2024:406; Saefurrohman 2023:81; Johnson 1986; Wolf 1981). The expression of guyub togetherness is the main character of Tayuban tradition in Tuban people's lives.

Conclusion

The tradition of Tayuban in the life of the Tuban people is a social bond that integrates individuals, village communities in the community order in the life of wealth and peace. The social practice of the tayuban tradition is supported by the system of custom order dinten pitu pakenan so that it provides the opportunity to be loyal to the village to become a center of social integration that gathers the society.

The fulfillment of the community's social order is rooted in Spirit's nandur kebecikan value, mutual cooperation of supporting each other is attached by Tayuban tradition. This can be seen in sedekah bumi ritual, social events of marriage, circumcision party, or in any rituals in life. This gives a real picture in everyday social practice, the community idealizes the order of people who live in harmony, prosperity and peace.

The aesthetic factors that appear in Tayuban tradition include singing tembang, gamelan performance presenting gendhing-gendhing, the enjoyment of bêso are social bonds that foster pleasure, peace in togetherness. The tayuban tradition is interpreted as a means of apik-apiké wong kumpulan. The beauty of tembang song, the pleasure of bêso accompanied by gamelan performance in presenting gendhing tayuban into a medium that beautifies social and customary rituals.

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