

The Civilization of Sandur Watch's Transcendence in the Age of Globalization

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The Civilization of Sandur Watch's Transcendence in the Age of Globalization

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Abstract

This research departs from the background that *Sandur* has a form of sublimation of transcendent normativity values conveyed through folk theater products. The main focus of the problem's formulation in this study is to analyze the symbol system in *Sandur*, which is to connect to the meaning of transcendence normativity to be associated with the area of civilized society in the era of globalization. The aim is to prove the existence of the normative meaning of transcendence from the symbol system of *Sandur's* spectacle and to implement the meaning of the normativity of the transcendence of *Sandur* as an effort to civilize society to face the negativity of globalization. The analysis in this study was carried out using descriptive qualitative methods through observation, interviews, documentation, and literature, then described based on the concept of Clifford Geertz's interpretive anthropology. The results obtained in this study are (1) the symbol system in *Sandur's* rituals, scenes, and songs has a transcendent normativity in the form of *Mutmainah's* attitude and Beyond meaning, as a network of interactions and relationships in the vertical and horizontal dimensions, and (2) the transcendence civilization of *Sandur's* spectacle in the era of globalization through Beyond meanings and attitudes *Mutmainah* to face the negative culture of globalization that allows the occurrence of cultural and moral decadence. The problem that becomes the focus of the transcendence civilization of *Sandur's* spectacle in this study is not rejecting the achievement of globalization progress but rather an attempt to internalize the values in the sign of globalization to maintain the mentality of cultural ecstasy of the people born of transcendence normativity.

Keywords: Civilization, Transcendence, *Sandur*, Globalization

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INTRODUCTION

The issues of art and modernization intersect in redefining their respective functions. Today's modern society understands that the function of art is nothing but additional skills and a means of entertainment to relieve fatigue at work, relieve stress, refresh the soul, and at the same time

as a means of relaxation, giving a short respite from life's problems (Sugiharto, 2013). Meanwhile, if it has to be explained fundamentally, art is related to civilization, civilization, and civilization, which often gets debates among artists and academics.

The foundation of "civilization" is built through science (science), philosophy, religion, and art. The dimensions of

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knowledge include the art of intervening according to their respective functions. Just as the interrelationship of art and science is capable of creating technology, art and religion formulate beliefs and beliefs, while art and philosophy give birth to a critical view of art. It means that art plays a role as a pillar supporting civilizations that are tied to human life as the subject of driving the pace of modern civilization. Human existence as the driving subject of civilization is never satisfied with the network of meanings and experiences; humans will always strive to continue to interpret the reality and experience of their lives from time to time so that modernization is born from the actions of human hands themselves. Apart from the overlap and debate about the meaning and function of art in modern culture, it is appropriate to return the function of art to a phenomenological perspective.

Husserl's phenomenology argues that life's first and most fundamental reality is "a life that is experienced, lived, felt, and imagined on a pre-reflective and pre-theoretical level." The concrete world limits its form to the abstract world of science (science), the ideal world understood by morals, and the dogmatic world of religion. Husserl calls the primary world like *Lebenswelt* and *Life World*, a world that can be directly experienced and the world of concrete life before being reflected as amorphous and very complex, thus forming a supernatural world (Dowling, 2007). That is why art from a phenomenological perspective is closely related to understanding the nature of life to severe problems between subjects and objects in human life. Art does not always provide solutions like science and religion, but art opens the possibility to see reality and new possibilities. The complexity and depth of human experience can be described freely and vulgarly through art.

Based on the phenomenon above, it can be explained why spiritual and transcendent religions often interact with art to explore the depths of the human mind. As Sugiharto stated, art is ultimate-

ly a medium of communication from the artist's thoughts and experiences that are connected to other human thoughts and minds, connected to the deepest mysteries of life, and connected to the dimensions of the Supreme Spirit (for example, God and Gods) behind all things. Incident. That is why art is "religious" and even "mystical" at a deep level. This phenomenological perspective on art can be implemented in *Sandur's* traditional art spectacle, which is possible to have a transcendent depth of meaning and function of art.

Historically, *Sandur* art expresses gratitude for the harvest because *Sandur* is believed to bring blessings to agrarian communities. Blessing is attached to the *Sandur* function (ritual), which is believed to produce a more abundant harvest so that the *Sandur* spectacle can be found every harvest season (Hidajad, 2021). The function of *Sandur* as a ritual is closely related to the mechanism of spirituality and mysticism, which is indicated by the existence of the *Setren* ritual before the performance, which aims to *nyetrenke* or ask for the protection and legitimacy of the ancestral spirits (*Dhahnyang*) to hold a party through *Sandur* performances (Wibisono, Catur, Sulistiowati, Trisno, As' ad, 2009). As time goes by, the function of *Sandur* has shifted; *Sandur* no longer functions as a ritual for an agrarian society but shifts into a public entertainment spectacle that can be performed at any time according to the request of the responder. The change influences the shift that occurs in generations and changes in people's lifestyles (Sedyawati, 1981).

The shift in the function of *Sandur* amid globalization also affected the elements of the presentation of *Sandur*. The shift occurred in the concept of *Sandur's* storytelling, which was initially closely related to the life of an agrarian society; now, it has changed to presenting people's daily stories related to social, economic, and political issues. In addition, a shift has also occurred in the *tembang* poetry, which is more religious (Islamic). The occurrence of a shift in *Sandur* functionally and the form of presentation is a form of reconstructi-

on of the community supporting *Sandur* to preserve the *Sandur* tradition so that it follows the spirit of the era and can be passed on to the modern generation (Hidajad, 2021). Apart from changes in function and various forms of presentation of *Sandur*, researchers interpret *Sandur* from a phenomenological perspective, namely as a historical experience and today's reality. Through phenomenology, a middle way can be taken that *Sandur* has historically had a series of normative value orders that can be linked to learning according to today's reality. This study is intended to civilize transcendence in the era of globalization.

Civilization in this study can be done by first analyzing how the normative values that *Sandur* has because these values will later become the basis of the civilization effort. *Sandur's* normative values are attached to its structure and characteristics as a cultural system of a society, having a network of components in a distinctively patterned symbol system, which can be called a cultural ethos related to the normative value order of a society. Geertz explains that the ethos of a society is the character, morality, rhythm, quality, and way of life reflected in its behavior (Geertz, 1973). Cultural ethos is influenced by both the physical and social environment also the influence of the individual characteristics of the supporting community members. This fact shows that people who hold to the normative value order no longer live solely in the physical universe, but humans also live in the symbolic universe, language, myth, art, and religion as part of the universe of life.

The order of normative values in *Sandur* can be known through the network of meanings from the elements of *Sandur's* presentation, bound to a symbol system that contains logical-analytic qualities or associations in thinking discourse. The symbol system in the *Sandur* spectacle is formed based on the norms of spirituality and ancestral wisdom, which can stimulate or convey messages to encourage the formation of patterns of thought and

action for *Sandur* supporters. The quality of the norms of spirituality and ancestral wisdom in the *Sandur* symbol system, if it can be directed to the transcendence area to open broader possibilities regarding the spiritual aspect as a unitary human orientation that cannot be separated from social, material, and metaphysical aspects so that it can shape human civilization: a noble one.

The concept of transcendence used as the basis for the study in this research is directed at the conversion space of human existence, which is superior, sublime, beyond, and superlative. Beyond human experience relates to what is forever beyond understanding everyday experience and scientific understanding (Audi, 2015). Transcendence will form awareness to want authority outside of oneself and be able to accept Beyond as an effort to overcome the present, overcome joys and sorrows, bring humans beyond the boundaries of knowledge and experience, and place knowledge and experience in the broader context because transcendence will bring humans to awareness of something extraordinary and unlimited, both inside and outside humans (Zahar, 2002).

Based on the background and analysis related to the research object and the study basis above, the problems to be studied can be formulated into several parts. They are (1) the normativity of transcendence in *Sandur's* spectacle, related to the analysis of the transcendence symbol system in rituals, scenes, and songs of *Sandur's* spectacle, and (2) civilizing the transcendence of *Sandur's* spectacle in the era of globalization, as an effort to deal with the negative culture of globalization that allows for cultural and moral decadence, which is closely related to greed and conflict in the space of materialism and hedonism. The urgency that is the focus of the transcendence civilization of *Sandur's* spectacle in this study is not rejecting the achievement of globalization progress but rather an effort to internalize the values in the sign of globalization to civilize and awaken the mentality of cultural ecstasy in society that

was born from transcendence normativity.

Based on these problems, the objectives of this study are: (1) to prove the existence of the normative meaning of transcendence from the symbol system of *Sandur's* spectacle; and (2) to implement the normative meaning of *Sandur's* transcendence as an effort to civilize society to face the negativity of globalization. The novelty offered in this study relates to how to connect the symbol meaning for the *Sandur* presentation with the transcendence study basis. The implementation of meaning in the form of transcendence in this study will be the first finding, which can then be drawn on the discussion related to socio-cultural phenomena as the second finding, namely the transcendence civilization of *Sandur's* spectacle in the era of globalization.

METHOD

The qualitative analytical method was chosen for planning a discussion of the phenomena of transcendental meaning in the symbol system of the *Sandur* spectacle through collecting data obtained from observations, interviews, documentation, and literature related to the traditional theater of *Sandur* Bojonegoro. The results of observations and literature are then classified into several categories of ritual symbols, scenes, and songs that contain transcendental values and meanings. Furthermore, the classification that has been obtained is analyzed according to the concept of Clifford Geertz's humanistic anthropology or interpretive anthropology, which seeks to find the orientation of cultural products as a system of ideas, values, and meanings through the interpretation of behavior and texts (Hendro, 2020).

The concept of analysis is applied based on cultural interpretation in several stages. One of them is finding the pattern of meaning expressed in the symbols of *Sandur's* performance. According to Geertz, cultural products are patterns of meaning expressed in various symbols. The analysis is carried out by first inter-

preting what was communicated by the informants or by reflecting on what they have communicated and starting to organize meaning schemes (Geertz, 1992). The informants in this study refer to the research subjects, namely the perpetrators and observers of *Sandur*. The information obtained is then compiled through a model (For-Of) to project a Thick Description to describe the object of the problem based on solid facts.

The symbol of *Sandur's* spectacle, which is composed of rituals, scenes, and songs, is described based on a series of control mechanism concepts (A Set of Control Mechanism) as a cultural product that contains a set of teachings, plans, recipes, rules, and guidelines to regulate people's behavior. The phenomenon shows that *Sandur's* spectacle can be placed as a set of cultural products that have a series of transcendent normativity as a spectacle as well as community guidance in the form of folk theater plays.

RESULT AND DISCUSSION

The human mind constructs its world based on a symbol system, where the formation of symbolic construction functions as a concept to understand the world that is experienced and as a concept of how humans should live in that world. The symbolic function is formed based on the (Model For) model for the reality of ideas, norms, and beliefs as a model for the cultural system's teachings, demands, and rules. This reality forms another reality model as the capital of (Model Of) linguistic processes, graphics, mechanisms, and so on to express its cultural structure in an alternative medium (Geertz, 2014).

The alternative medium as a system of symbolic meaning, according to Geertz, appears to be present in *Sandur's* spectacle as a model of (Model Of) spiritual normativity and ancestral wisdom, which is abstracted through symbols of ritual processions, scene forms, and the meaning of the songs in *Sandur's* spectacle. These symbols can be explained through an ope-

rational model to (Model For) describe the normativity of transcendence which is divided from the perspective of recognizing human dependence on its Creator. The attitude of feeling enough with oneself by not seeing humans as the center and measure of everything so that it can overcome human instincts, such as greed and lust for power. Transcendence also means acknowledging the continuity and standard measure between humans and their creators, namely the relativizing of all power, wealth, and knowledge, because transcendence is recognizing the superiority of the absolute standard of normativity over human reason (Garaudy, 1982).

The Normative Transcendence of the Sandur Ritual

The tradition of performing *Sandur* is affiliated as a mechanism for the spirituality of the people of Ledok Kulon Village. This spirituality is presented through various rituals in *Sandur* that seek to represent the recognition of human dependence on spiritual energy that is more powerful than oneself and places awareness of human weaknesses. These efforts involve the *Setren* ritual procession before the performance and how to project the properties used in the *Sandur* performance as a mediating tool for connecting energy from material and non-material dimensions (Norkhosim, Interview 2 September 2010). The property is in the form of a braided horse, discordant rope, and a whip, as well as the names of *Jaranan* players and *Kalongking* players, complete with offerings of *Ulu Wetu*, *Kembang Setaman*, and incenses that are kept at the tomb of Ki Andong Sari, as ancestral figures (*dhanyang*) of Ledok Kulon Village.

The *Setren* ritual procession becomes the norm of respect, requirements, and requests for permission to perform *Sandur* performances against their ancestors, who are considered symbols of strength or figures who are given the power by the *Maha Ruh* (God) to control, protect and protect. After the *Setren* ritual is completed, the people who support *Sandur* believe that

the *Sandur* performance has received support, protection, and blessings through the spiritual energy of the ancestors. It has been mediated through the properties used in the stage. This belief involves the transcendence of the *Sandur* supporters' dependence on the ancestors' strength and power as the representative embodiment of the *Maha Ruh* (God), the owner of absolute power and power. They understand that humans are not the center and measure of everything because there is a more significant and absolute power outside of humans.

Rituals in the *Sandur* performance also position the venue as a symbol of Javanese spiritual belief in the concept of *Sedulur papat limo pancer*. The concept means controlling lust or emotions humans possess spiritually and emotionally (Baehaqie, 2014). The spiritual perspective represents *Sedulur* as an inner brother who accompanies and helps humans from the time they are born until their death. *Papat* means the number of brothers with many terms of mention and is often associated with the four directions of the winds, the four elements of nature, and the *weton* calculation of human birthdays that indicate specific characteristics and destiny (Macrocosm). At the same time, the *limo pancer* is intended as the center point of life (microcosm), namely the human body and soul itself (Sari & Muttaqin, 2021).

In addition to the spiritual perspective, the *Sedulur papat limo pancer* can be linked to a psychological perspective because it relates to human emotional intelligence as the ability to control emotions in dealing with everyday problems (Mayer et al., 2007). This concept means that *Sedulur papat limo pancer* for the Javanese community applies as a rule of emotional management so that conceptually it can be interpreted as a combination of several cognitive abilities to feel, integrate, understand, and manage emotions (Naeem et al., 2011). This cognitive ability is culturally influenced by the fabric of the Javanese people's spiritual norms.

Sedulur papat limo pancer's perspecti-

ve, spiritually and psychologically, seems to be related to the *Sandur* performance venue, which is a field bounded by a rope fence in the form of a square with a length of 8x8 meters called *Blabar Janur Kuning*. The rope is decorated with yellow coconut leaf arches and various market snacks. There are *ketupat*, and sticky rice cakes or *lepet* are hung on the rope limiting the performance arena. At the corner of the meeting between north and east (northeast direction), offerings are complete with incense or incense. Meanwhile, bamboo sticks are attached in the middle of the right and left sides of the performance arena. They have a height of approximately 10-12 meters. Between the bamboos that are stuck on the right and left sides, a discordant rope is attached that connects the two bamboos so that the square-shaped performance arena seems to have angles—the center of the top, which will become a cone when used for the *Kalongking* scene attraction.

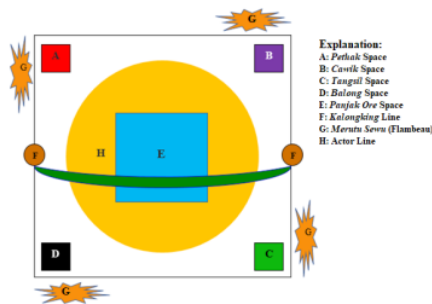


Figure 1. Arena Blabar Janur Kuning

The presentation of the venue is in the form of a square and the upper-middle corner, oriented to the principles of *papat qibla* and *weton*, namely east (*pasaran Legi*), south (*Pahing*), west (*Pon*), and north (*Wage*) while the center of *limo pancer* in the middle (*Kliwon*). The cardinal directions and the time of birth are believed to be why humans are born into a world that carries its nature and destiny (Noorwatha & Wasista, 2019). Human destiny has been determined by the Supreme Spirit (God) with four pillars of strength since it was in the form of a fetus, namely *Watman* as the

mother of human strength, a representation of the feelings of love for the mother who had conceived and gave birth to him. *Wahman* is a blanket and guardian of the fetus (amniotic fluid) since humans are in the womb. *Rahman* is the incarnation of blood, representing life, life, energy, and the human spirit. *Ariman* is the incarnation of the fetal brother (placenta) since in the womb, who distributes and maintains human life. Meanwhile, *Pancer*, as a human spirit and body, represents human awareness and behavior towards a life centered on the will outside of oneself (Susetya, 2016).

Human awareness and behavior are controlled based on emotional and spiritual intelligence how humans can put forward the lust of *Mutmainah* as a representation of the creation of the Supreme Spirit (God), who carries the characteristics of *Khauf* (Fear), *Raja* (Hope), *Tawakkal* (Passover) and *Qanaah* (Accepting). In order to suppress the desire of *Alumiah* lust as a consumptive human manifestation, *Supiyah's* lust as a manifestation of the human desire to rule and reign (social status), and suppress the lust of anger as a manifestation of greed, greed, jealousy, and envy of humans if only prioritizing *Alumiah* lust and *Supiah* without a balance of *Mutmainah's* nature (Simuh, 2002).

Meanwhile, various forms of ritual offerings in *Sandur* become a symbol of communication of gratitude and blessings of the community to the highest power that gives life and is the center of hope for the positive desires of the community (Sholikhin, 2010: 49). *Sandur's* interpretation seeks offerings as a form of normativity for the supportive community that life does not only involve the human body and spirit, but other energies also celebrate life, such as the spirituality of *Sedulur Papat*, who has been a guardian and protector of humans since birth, as well as spiritual energy in the rule of law. Supernatural beings, he believed. Belief in the existence of the Supreme Spirit (God) as the creator places belief in the supernatural life as the value of the Creator, who is also a supernatural

being. Humans are endowed with reason and mind by him. They need to be able to connect and maintain harmony between their fellow-creatures.

Overall, the rituals in *Sandur* are a form of community spiritual expression for the gift of the Creator to fulfill human life on earth through blessings from the sky to grow all forms of food grown on earth (Agrarian). Therefore, the story presented in *Sandur* fiber is related to socio-cultural principles. Farming community culture. So, according to Pramujito, *Sandur* can be called *Insan lan Tandur (Sandur)*, which means humans and plants (Interview, 2 September 2010). Planting (*Tandur*) in the continuity and development of *Sandur* currently opens various interpretations apart from the meaning of agriculture, paving the way for *Sandur's* spectacle to display various socio-cultural themes of society and no longer bound by an agrarian society. The entire meaning of the ritual in *Sandur* involves the normativity of transcendence as an acknowledgment of man's dependence on his Creator. The ritual also means the difference in strength and will between man and the Creator. Finally, the ritual also acknowledges the existence of life forms that need to be carried out as a form of gratitude.

Normativity Transcendence Scene and Song Sandur

The scenes and songs in *Sandur's* spectacle go hand in hand to present a representation of the conflict in the lives of the people who support it. As the hallmark of traditional theater in general, *Sandur* often presents socio-cultural, psychological, ecological, and spiritual mystical conflicts accumulated in the relationship between humans and other humans, humans and the environment, humans with themselves, and their relationship with the universe (Khampha, 2015). This series of conflicts became the foundation of the big ideas and themes in *Sandur's* spectacle, which was divided into eight scenes into three acts, consisting of theatrical presentations, dance, and music. The first act is the opening

sequence for *Sandur's* performance, the second act is a series of scenes presenting the main story, and the third act is the closing act.

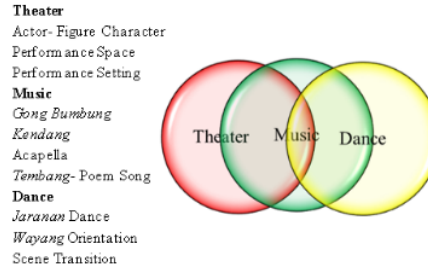


Figure 2. Main Elements of *Sandur's* Presentation Form

The opening act begins with the *Panjak Ore* scene, singing a series of songs led by *Germo* as the puppeteer of the *Sandur* performance. The opening theme begins with the phrase "*Bismillah*" presenting a series of offerings of gratitude based on the intention by mentioning the name of the Creator, which means asking for blessings and blessings to the Almighty (God). Likewise, in the song, *Aja Haru Biru* calls for an appeal to the children of Adam not to cause damage and chaos because the Creator oversees human actions and wants humans to call for goodness according to the guidance and instructions of his messenger. *Temabang Bismillah*, *Aja Haru Biru*, and *Mendung Sepayung* also embed sacred sentences as a remembrance in Islamic religious teachings such as "*Lahaula Wala Kuta Kersaning Allah*," which means the power and greatness of the Creator, that all affairs run according to his will.

Meanwhile, the song *Mendung Sepayung* is intended as a request to the power to prevent rain that night, followed by the song *Udeng Gadhung* as a song to celebrate the *Sandur* game as a medium of entertainment for players and spectators (*Pelipuran*). After the songs are sung, the *Jaranan* dancers present a dance that accompanies the role players to the makeup place, usually done at the responder's house. The cast of *Cawik*, *Balong*, *Pethak*,

and *Tangsil* will be picked up by makeup artists, followed by *Jaranan* dancers out of the *Blabar Janur Kuning* arena to the makeup area.

When the *Jaranan* dance scene begins to be presented, a series of songs are sung, which is believed to be a form of offering to mediate with spirit energy (*ndadi*). For example, the *Jaranan* dance scene (*Mbesa*) is accompanied by the song *Kembang Le Li Le Lo Gempol*, and then the *Jaranan* begins to circle the outside arena (*Mubeng Blabar*) accompanied by the *Kembang Johar* song, which serves to limit the pressure of the audience from the sacred arena. Next is the *Jalok Ngombe* in *Jaranan* scene accompanied by the song *Kambang Jambe* and the *Jalok Leren* scene accompanied by the *Kembang Duren* song. While releasing energy (awareness), the *Jaranan* players are accompanied by the song *Kembang Jambu* which means *Jaranan* asks for sleep.



Figure 3. *Jaranan* Dance Scene
(*Jaranan* dance, according to people's beliefs, moves because of the influence of supernatural beings)

It did not stop there; various series of songs were continuously sung to accompany the makeup procession of the players, who also believed in the collaboration of the material nature and the spirit world. *Kembang Gambas* represents the actors when they are starting to do the makeup. The song *Pitik Lancur* represents powder to use, and the song *Kembang Kawis* represents the eyebrows. The song *Kembang Laos* represents the mustache. The song *Pitik Lurik* represents the use of *jarik* cloth. The song *Jaran Dhawuk* repre-

sents wearing a belt, and the song *Kembang Semboja* represents the moment. By using *Konca*, and the song *Kembang Terong* represents the players wearing *Irah-Irahan*. After the songs were sung, the cast prepared to return to the performance arena. Then the cast of *Jaranan* left *Blabar Janur Kuning* to pick up the actors who had made up.

All the role players entered the arena stage accompanied by the song *Kambang Otok* with their heads covered with cloth, guided by makeup artists who carried torches as a guide to enter the arena. Then the torch was handed over to *Pimp* to circle *Blabar Janur Kuning* in a clockwise direction until he reached the north side facing east. In the next scene, *Pimp* starts *Nggundhisi*, the mastermind, who tells of the descent of 44 female holy spirits (goddesses) down to earth. Some are believed to have any involvement in shaping the characters in *Sandur*, becoming a kind of incarnation, or possessing the bodies of *Sandur's* role players. Among them is the incarnation of a goddess named *Wilutomo*, who entered the body of *Pethak*, *Drustonolo* entered the body of the *Balong* character, *Gagar Mayang* entered the body of *Tangsil*, and *Suprobo* entered the body of the *Cawik* figure. The incarnation of *Irim-irim* possessed *Pimp*, *Panjak Ore*, *Panjak Kendhang*, *Panjak Gong*, *Kalongking*, *Craftsman Njaran*, and other figures. The characters of the goddesses are believed to be incarnated in the body of the role players. This performance relates to the characters in the epics *Ramayana* and *Mahabharata*, which are often performed in wayang stories.



Figure 4. *Pimp Nggundhisi* scene
(*Mendalang* tells of the descent of the holy spirit "goddess" totaling 44 down to earth)

Pimp performs the scene of *Nggundhisi* summoning the holy spirits of the goddesses by facing the southwest; each narration told will be greeted with the answer “*Nggih*” by the Panjak Hore as the vocalist of the song. After the *Nggundhisi* scene, Pimp removes the head coverings of the role players, accompanied by the song *Kembang Corn*, representing the holy spirit of the goddesses who incarnate in the role players starting to show their faces. Pimp then guides and places role players in every corner, Tangsil’s character is in the southeast, Balong is in the southwest, Pethak is in the northwest, and Cawik’s character is in the northeast. With the presence of the role players in their respective positions, the song *Bismillah Golek Gawe* began to be sung as a sign of the start of the main scene, presenting story plays with significant themes of agriculture, cultivating rice fields, livestock, and social interactions of agrarian communities. The song sung at the beginning of the narration brings public testimony that all forms of work are a form of grace and will from the Creator; humans must mention the name of the Creator before carrying out all activities as gratitude for the blessings that have been given.

In each scene, the storytelling is interspersed with *Jaranan* accompanied by the song *Salur Pandan* as a spell to summon the spirits that inhabit the four cardinal directions. The scene of *Jaranan* (*ndadi*) performing dances and attractions represents the normativity of controlling human lust based on the *Muthmainah* rule over *Alumiah*, as a consumptive human embodiment, Supiyah’s lust as a manifestation of the human desire to rule and reign, and suppressing anger as a manifestation of greed. Humans are envious and envious if they only prioritize *Alumiah* and *Supiah*’s lust without any control from *Mutmainah*’s nature.

Then the story will be closed with the song *Sampun Completed* with all players facing east. The song represents the social normativity of society to create peace on behalf of fellow creatures as brothers who need to remind each other of kindness, and

humans should respect their ancestors as their predecessors who have started and opened life up to the life that is felt today. After the storytelling scene is finished, the closing scene presents the *Kalongking* (*Ndadi*) attraction, believed to be the incarnation of the bat spirit in the body of the cast, presenting a beautiful scene on a rope connected by two bamboo sticks 5 to 10 meters above the ground.

The acrobatic attraction is performed with the eyes closed, climbing on the east bamboo pole and dancing in a bat-style movement which then hangs on to hook its legs on a rope with its head down and will descend on the west pole. All scenes shown through *Kalongking* represent every human being in the center (*pancer*) of life which is connected to the vertical *pancer* and horizontal *pancer* dimensions.



Figure 4. *Kalongking* Attractions
(Action of *Kalongking*, according to public belief, moves because of the influence of supernatural beings)

Overall, the scenes and songs in *Sandur*’s spectacle present much normativity, how humans can actualize themselves by wanting authority outside of themselves (Beyond), and the will of altruism and spirituality (Evans & Evans, 2008). Maslow called this ability transcendence, a higher level of holistic human awareness in behavior and relationships. This awareness has been attached as a goal for oneself, other people, fellow human beings, other species, nature, and the cosmos (Maslow, 1978).

As far as the actualization of the transcendent will is embraced, in the presenta-

tion of *Sandur's* storytelling scene, humans remain human beings who cannot be separated from the hierarchy of human needs, according to Maslow (Cloninger, 2004). It is divided into physical needs such as eating, drinking, air, sleeping, and sex (Physiological Needs). They need security, protection, and freedom from fear (Safety Needs). They need relationships with family, friends, friends, lovers, or social relationships in society (Belongingness and Love Needs). It also explains the need to be appreciated and respected by others (Esteem Needs) and the highest needs related to potential, talents, and abilities (Need for Self-actualization).

However, through the actualization of transcendence as a cultural norm, humans are adhered to by society. It is also possible to present humans intertwined with the need to live together and merge in the world that surrounds them because the journey of human life is related to its main characteristics and talents. Making humans feel victorious in the competition they make, feeling satisfied with their achievements without seizing the will of others.

This actualization puts humans in a state of feeling sufficient without lacking in their life circumstances (Ventegodt et al., 2003). Therefore, the existence of transcendence normativity in the system of scenes and songs of *Sandur* can become public awareness in merging the hierarchy of human needs in a balance of life born of Javanese culture and Islamization, adhering to the transcendence teaching "*Habluminallah wa Habluminannas.*"

Sandur's Transcendence Civilization in the Era of Globalization

Sandur's transcendence civilization is intended as a form of control mechanism (A Set of Control Mechanism) in rituals, scenes, and songs as a cultural product of the Ledok Kulon Village community, which has a set of normative awareness to regulate human behavior based on trans-

cendence principles. As in the Setren ritual, offerings, *Blabar Janur Kuning*, and all the attributes used in the *Sandur* performance place the meaning of transcendence as the normativity of consciousness, that humans are not the center and measure of everything because outside of humans, there is more significant and absolute power and power.

Humans have been endowed with reason and mind by the Creator and should put forward his wisdom to maintain the harmonization of life among his fellow-creatures. So humans must maintain an attitude by prioritizing the lust of *Mutmainah* as a representation of the creation of the Supreme Spirit (God), who brings the nature of *Khauf* (Fear), *Raja* (Hope), *Tawakkal* (Passover), and *Qanaah* (Accept). In order to suppress the desire of *Alumiah* lust as a consumptive human manifestation, *Supiyah's* lust as a manifestation of the human desire to rule and reign (social status), and suppress the lust of anger as a manifestation of greed, greed, jealousy, and envy of humans if only prioritizing *Alumiah* lust and *Supiyah* without the balance of the nature of *Mutmainah*.

Likewise, *Sandur's* scenes and songs present a series of transcendent normativity, how humans can actualize themselves by wanting an authority outside themselves (Beyond). A high level of holistic or inclusive human awareness in behavior and relationships, where holistic awareness is not only used as a tool but also as a goal for oneself, other people, fellow humans, other species, nature, and the cosmos, human relations. with vertical and horizontal dimensions. The inclusion of belief in the power of the Beyond establishes continuity and a standard measure between the Creator and humans, recognizing the superiority of absolute norms that transcend human reason so that the norms adopted by the people who support *Sandur* can relativize all forms of power, wealth and knowledge in the material dimension.

Table 1. The Transcendence of *Sandur's* Spectacle

<i>Sandur's</i> Transcendence Norm	
<i>Mutmainah</i> attitude	Beyond Meaning
<i>Khauf</i> (Fear)	Holistic
<i>King</i> (Hope)	Inclusive
<i>Tawakkal</i> (Submit)	Vertical Relations
<i>Qanaah</i> (Receive)	Horizontal Relations

This relativity becomes an area of purification of the mind and awareness that negative culture must be cleaned by recalling human nature's spiritual dimension (transcendence). Negative culture is believed to be inherent in the lifestyle of globalization towards hedonism, materialism, and cultural decadence (Kuntowijoyo, 2008). Because globalization is a worldwide diffusion, the expansion of the hegemonic power of capitalism is to increase the power of capitalist organizations and superpowers (Ritzer, 2012). In line with the Marxist theory, one of the biggest drivers of globalization are companies that make profits and hold long-term economic control and control over profitability by increasing cultural hegemony worldwide (Litowitz, 2000). The negative interpretation of globalization is focused on forms of the global expansion of the general code and homogeneity, which are often associated with cultural imperialism or international intervention (capitalism power) in influencing the cultural values of third-world class societies (Bohle, 2016).

The fact is that globalization in the grip of the power of capitalism can produce millions of panoramas of panic. Conditions accompanying daily activities in the discourse of capitalism, postmodernism, and cyberspace produce an "ecstasy mentality" as a celebration of excitement and peak speed (Pilliang, 2004). The acceleration of globalization in Indonesian society has led to material madness; economic madness, politics, commodities, fashion, and cyberspace madness. This state of madness pushes humans into a state of no ego, no identity, no territory, and no meaning. This idea is further exacerbated by

the acceleration of the pace of information technology (digital) which is increasingly drowning humans in the madness of signs, trend madness, lifestyle madness, and prestige madness without internalizing the values in these signs (Giddens, 2000).

Table 2. Globalization Negativity

Negativitas Globalisasi	
Cultural decadence	Moral Decadence
No ego	<i>Supiyah</i> (Domination of arbitrariness)
No Identity	<i>Alumiah</i> (Hedonism, Materialism)
Territorial Absence	<i>Amarah</i> (Greed and envy)
Meaninglessness	

The issue that is the focus of the transcendence civilization of *Sandur's* spectacle is not how to resist the acceleration of the pace of globalization but rather an attempt to internalize the values in the sign of globalization to maintain the mentality of cultural ecstasy of society that was born from transcendence normativity. This idea means that the existence of a transcendent meaning system in *Sandur's* spectacle can be civilized, an effort to raise awareness and civilize society to reflect on the norms of spirituality and ancestral wisdom in order to internalize the symbols of globalization according to *Mutmainah's* attitude and the meaning of Beyond so that there is no cultural or moral decadence. This transcendence awareness does not imply a backward and backward group of people but rather a form of cultural strength and bulwark against the expansion of capitalism which is closely related to greed and conflict in the space of materialism and hedonism.

CONCLUSIONS

Sandur's spectacle through rituals, scenes, and songs places the meaning of transcendence as the normativity of

Mutmainah's attitude, the recognition of the dependence of man and his Creator, the difference in strength and will come between a man and the Creator, human relations with other humans and the relationship between fellow creatures, as well as recognition of the existence of norms. Norms of life need to be carried out as a form of gratitude to the Creator. Meanwhile, a series of scenes and songs in *Sandur's* spectacle can actualize the meaning of Beyond, the will to behave and relate, placing humans as *pancer* connected to the vertical and horizontal dimensions.

The normativity of transcendence in the *Sandur* spectacle can be placed as a civilization, awareness, and cultural effort to open up space for the conversion of the existence of a superior and dignified society. This idea is used As a form of the resilience of community normativity in facing the negative culture of globalization because the negativity of globalization is estimated to be able to allow the occurrence of cultural and moral decadence, which is closely related to greed and conflict in the space of materialism and hedonism.

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