



Identification Of The Meaning Of Apem Products At The Wahyu Kliyu Festival As The Embodiment Of Local Wisdom Values Of Cultural Tourism In Karanganyar Regency

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ABSTRACT

Dynamics of tourism have made several regions in Indonesia start competing to develop tourism potential in their regions, including Karanganyar district. In the Karanganyar area, there are also many cultural tourism based on local wisdom, especially in the Kendal Jatipuro with the Wahyu Kliyu festival. The method in this study used a descriptive analysis method, where for the descriptive analysis method, data was collected through interviews by taking several sources, both the head of Kendal Jatipuro, community leaders in Kendal hamlet and also from the Karanganyar district tourism office. The results of the research here state that the identification of the meaning of apem products at the Wahyu Kliyu festival as an embodiment of the implementation of local wisdom in cultural tourism depends on several factors, namely having legendary folklore in a strong society, having unique product values, having a strong cultural base, having participation from the local community, and has its own charm in commemorating the Hijriah new year in Kendal Jatipuro, Karanganyar district.

Keywords: *Meaning Identification, Wahyu Kliyu Festival, Cultural Tourism Wisdom*

1. Introduction

The quite dynamic dynamics of tourism have made several regions in Indonesia start competing to develop tourism potential in their regions, including Karanganyar district. In the Karanganyar area, there are also many cultural tourism based on local wisdom, especially in the Kendal Jatipuro village with the Wahyu Kliyu festival. Wahyu Kliyu itself is a ritual of countering reinforcements that is carried out by villagers in Jatipuro by making apem and throwing apem made in the Wahyu Kliyu traditional ceremony. So it can be said



that every family in Kendal Jatipuro village is obliged to donate apam which is handed over to the traditional ceremony committee and the residents throw their homemade apam one by one to the place provided by the traditional ceremony committee by reading Bismillah and then saying Wahyu Kliyu.

Seeing this, it is implied that with this traditional ceremony, it indirectly attracts public attention and indirectly it can also be developed into a cultural tourism attraction. As stated above, of course there are economic activities that occur there, although not as big as well-coordinated tourist attractions. One of the objects that should be developed into an economic value in Kendal Jatipuro village is the apem cake, where in traditional rituals, apem cake is a means of carrying out traditional processions. So in the discussion of this article, we will review the background of the Wahyu Kliyu tradition in Kendal village, Jatipuro, in which it explains the identification of the meaning of this tradition, starting from folklore that is legendary in a strong society, has unique product values, has a strong cultural base, has participation from the local community, and has its own charm in commemorating the Hijriah New Year in Kendal Jatipuro village, Karanganyar district.

To explain this context, cultural communication both verbally and visually will be used in explaining the identification of meaning in the Wahyu Kliyu tradition. In terms of verbal, namely language that cannot be separated from the influence of communication in it, verbal language includes spoken and written language, while the output components of verbal language are sound or sound and writing or graphs. Visual interaction is non-verbal language which includes gestures, body language such as head movements, bodies, colors, and material objects, someone's gaze, etc. (Kusuma & Nurhayati, 2019) Humans carry out daily social activities by sending and receiving messages that can be transmitted through written or spoken communication, and various types of telecommunication. There is also what is referred to as audio, which is sound or sound produced by the vibration of an object. Everything that can be captured by the sense of hearing is audio. In this case, audio usually functions to complement the communication process, where audio is able to assist in conveying the contents of the message to make it more memorable. A communication if it consists of visuals, verbal, and is supported by the presence of audio, of course, it will be



easier to convey messages and create a separate atmosphere. Ways of thinking, ideas and even hopes associated with ways of thinking are symbols in communication. In addition, norms and perspectives in society are also symbols. Semiotics, as explained by Ferdinand de Saussure in (Long, 2018) *Course in General Linguistics*, is "the study of the role of signs as part of social life. Semiotics is a science that studies the structure, type, typology, and relations of signs in their use in society. There are a number of applied fields of semiotics. In a sense, semiotics can be used for many applied fields that are not limited, starting from mass media reporting, advertising communications, nonverbal signs, films, comics, literature, music, to culture. (Hernández-Mogollón et al., 2015)

A tradition that is maintained from generation to generation can also influence tourism development opportunities in the area. This was explained by Nabillah et al, in explaining his research in Jambangan village. Kampung Jambangan is transformed into a village that is clean and aware of the method of sorting waste in which the waste can be reprocessed in the form of various kinds of crafts that can be useful so as to generate income for its residents (Nabillah et al., 2022). More than that, the progress of Kampung Jambangan can be seen from the presence of a culinary tour whose uniqueness has become an attraction for tourists. The uniqueness of the culinary tour that is served by Kampung Jambangan can be seen from the packaging, the form of food served, the types of food that are traded, to the ambiance of places to eat in Jambangan culinary tourism which is often the destination for tourists to visit this place.

To seen from other research, namely the Research of Sukerti, Marsiti, and Suriani in (Ida Bagus Ketut Soma Antara, 2022) which discusses the reinventarization of traditional Buleleng food, Sunada in (Christiawan et al., 2014) which discusses the potential and involvement of the community to attract culinary tourism, then research from Kurniawan in (Rizka Ayu Setyani, Fika Lilik Indrawati, 2021) which discusses the potential of culinary tourism in developing tourism in Yogyakarta, and Har there and Widayati (2009) regarding tourist perceptions of culinary tourism in Sleman. Research conducted by Sukerti et al in (Nabillah et al., 2022) entitled "Reinventory of Traditional Buleleng Food as an Effort to Preserve Balinese Culinary Arts" aims to obtain a strategy for reinventing traditional



Buleleng food as an effort to preserve Balinese culinary arts. Research by Sukerti et al in (Nabillah et al., 2022) which only discusses traditional food inventories, another study, namely Sunada in (Christiawan et al., 2014) examines "The Potential of Community-Based Traditional Balinese Food as a Tourist Attraction in the Gianyar Public Market". Sunada's aim is to find out the gastronomic potential, examine the efforts made by the market manager, and to find out the extent of the local village community's involvement in the development of traditional Balinese food which is sold at the Gianyar Public Market. Then, research from Agustina in (Ida Bagus Ketut Soma Antara, 2022) examines the Potential for Culinary Tourism and Tourist Characteristics in West Kotawaringin Regency. The results of his research are that culinary tourism in West Kotawaringin Regency can be mapped into 8 (eight) areas, namely Mendawai, Sidorejo, Raja, Madurejo, Kampung Baru, Pasir Panjang, Kumai, and Kubu. Research that also discusses culinary potential is from Kurniawan in (Rizka Ayu Setyani, Fika Lilik Indrawati, 2021), regarding "Culinary Tourism Potential in Tourism Development in Yogyakarta", showing that culinary tourism has potential in Yogyakarta tourism development. The Yogyakarta government continues to strive to develop culinary tourism, one example of which is the holding of the 10th annual Traditional Food Festival (FMT).

Apem itself uses the ingredients/obo rampe in various types of offerings. The offerings using Apem cakes are unique in each region according to the beliefs and traditions of the local community. For the people of Blora, Central Java in (Nurhayati et al., 2016) Apem is known as Pasung cake, which is used to welcome the harvest season called "Gas Deso" or Earth Alms. This tradition is intended to honor Dewi Sri who gave a gift in agriculture. Keu Apem, known as Pasung cake, is used not as a means of death ceremonies, but to be presented to God who manifests as Dewi Sri as an expression of gratitude for an abundant harvest.

For the people of Cirebon, the Apem cake is used at the Ngapeman event. This event is a tradition of the people of Cirebon to ask God for waranugra to be given safety. Likewise the people of Gunung Kidul, Special Region of Yogyakarta, Apem is a cake which, apart from being used for culinary offerings, is also used as a means of ceremonies such as the



Grebeek Sawal and the Request for Rain ceremony (Sujaelanto, 2019). The ceremony of asking for rain is held in every Punden (punden=sacred place/petilasan). This ceremony is held by the farming community to ask for a change of season, either from the dry season to the rainy season and or vice versa by using apem dilute (apem given diluted sugar). The ceremony of asking for rain at the village leadership with the introduction of the sound of the kentongan/an ancient communication device.

2. Method

In this study using research methods with descriptive analysis. Seen from the data the data collected is primary data, where in this primary data category are interview transcripts with 3 informants namely Mr. Sukarno as one of the community leaders in Kendal village, Rofiq Purnama as chairman of the Karang Taruna in Kendal village and Mrs. Umi Latifah as secretary in Kendal village, Jatipuro. For secondary data, the authors take references, both journals and books related to the theme of this research. The approach used in writing this article uses a cultural communication approach as well as cultural & culinary tourism. The data analysis used is to analyze the results of interviews with the three informants and reduce them into a text in this article.

3. Discussion

Various cultural charms that exist in various places in Indonesia indeed make things quite unique for the region so that they become a color that characterizes an existing area. This can be seen from the traditions of each region ahead of the first Suro night / Hijriah New Year, one of which is in Karanganyar district. Of the several traditions in Karanganyar district, one of them is the Wahyu Kliyu tradition in Kendal village, Jatipuro. Looking at this context, in the presentation put forward by Umi as the secretary of the Kendal village, he said "This tradition has existed before I was born, sir, and this is a here ditary tradition that has always been held by the people of Kendal village, Jatipuro since the time of my grandparents and great-grandmothers before the evening of one Suro until the event was over...". In line with Umi's presentation, Rofiq as chairman of the Karang Taruna village of



Kendal also explained "The Wahyu Kliyu tradition has indeed been around for a long time sir, where is this tradition, the people in Kendal village welcome it by making apem and bringing the made apem to be brought to the village hall to pray for."

Not only that, the explanation from Mr. Sukarno as a community leader in Kendal village also explained "The Wahyu Kliyu tradition does have its own story, sir, which starts from the Pagebluk incident in this hamlet which was told from generation to generation since my father, where this Pagebluk included drought, which could lead to starvation for a prolonged period of time, therefore according to the story the elders also conveyed this news to the palace and the palace was advised to carry out a ritual of countering reinforcements by sending several poets on the night of one Suro." From the paraphrase put forward, it is clear that actually some traditions that exist, especially in this region of Java, have a story that is almost similar, starting with several series of events such as famine, drought, etc., so that a ceremony of countering reinforcements must be held to overcome these problems. Mr. Sukarno also explained again "in the Wahyu Kliyu tradition procession, the people in the Kendal village, sir, make apem cakes which were previously prayed at their respective homes, then after the time shows 24.00 WIB, they are taken directly to the village hall to be prayed again by Modin in accordance with Islamic procedures and all members of the Kendal hamlet community must be involved, if there are still Kendal village people who have not come, they will be waited for until they come and then the ritual procession begins...". From Sukarno's explanation, it is very clear that the procession of the Wahyu Kliyu tradition is indeed very sacred from generation to generation, where acculturation has occurred between Javanese culture and Islamic values in the prayers recited on the first night of Suro.

It can be seen from the instrument in the Wahyu Kliyu tradition, namely Apem cake, wherein several local traditions in the Java region also use the same instrument, namely by using apem cake as the ingredients. Seen to from Umi's speech as the secretary of the Kendal hamlet, he explained "The apem cakes here are made by the residents themselves, and every house in Kendal village must make them before they are taken to the village hall to pray..". If you look at this description, you can see that there is an instrument concept in the use of



apem cakes. In a semiotic view, apem cakes in almost all regions of Java have almost the same perception, namely as the embodiment of traditional cake products. Therefore, there are several meanings that can be taken from the existing cultural base. The cultural basis in question is the element of kinship in Javanese society, which is strong enough, especially in rural areas, to initiate traditions that can later be passed down from generation to generation. It also has a fairly close relationship with the Wahyu Kliyu tradition, in which the cultural basis instrument is both the people and the instrument of the apem cake product itself. If you look at the texture of apem cake in general, the cake is indeed a circle with white shades on the outside, which indicates or has a sacred meaning. Seen to from the manufacturing process, it does require a relatively long process when compared to cake products in general, so it takes patience to make these apem cake products. So other meanings apart from the white color, also mean patience considering that the context of patience is also the key to the perfection of apem cake products.

In the explanation put forward by Mr. Sukarno "for all the apem cakes made here, sir, there are 384 cakes that will be prayed for at the village hall during New Year's Eve before 24.00 WIB...". Indeed, if we review what has been explained by Mr. Sukarno, it is enough to underline the meaning of cultural product values which are quite strong in the Kendal Jatipuro village area in carrying out the Wahyu Kliyu tradition, which has underlined the existing product, namely apem cake. Although it is not explained in detail, it is indeed very visible how the apem cake and its meaning are. If you look at it as a whole, the context of apem products displays an image, namely alms which was formed from an unfavorable situation when viewed from the background of the Wahyu Kliyu tradition. Unfavorable conditions here are when food commodities are expensive, poverty. Therefore, in the following elaboration there is a meaning of a fairly strong bond that underlies the Wahyu Kliyu tradition, in which the more you give charity even at unfavorable times or conditions, the door of sustenance will be wide open considering the sincerity in giving alms regardless of future profits and losses. On the other hand, it can be seen that the number of apem cake products is 384, which for this side is an illustration of the acculturation of Islamic culture with local culture as a depiction of the number of tasbih in Moslem.



Looking Mr. Sukarno also explained "the procession of the Wahyu Kliyu tradition which was realized by making apem cakes by each community in Kendal village will later be gathered at the village hall to pray. Before being prayed for, the Kendal hamlet community leaders made a place to throw the apem cake at the village hall with a size of 5 meters by 2 meters,". The context explained by Sukarno himself is the process of the customary ritual from the Wahyu Kliyu tradition procession which is held every Suro New Year's Eve in Kendal village, Jatipuro. In line with this, Rofiq as the chairman of the Karang Taruna Kendal village also said "Mr. Sukarno explained earlier, where the apem cakes were prayed for and after praying by saying bismillah which was continued with the words Wahyu Kliyu, the apem cakes were thrown into the place provided by the community leaders...". So, in looking at the two explanations, it is clear that the Wahyu Kliyu tradition procession on the first night of Suro and it can be understood that the traditional procession does indeed look quite sacred considering that it cannot be separated from the background of the emergence of the tradition described above which started with something like hunger, and also the high price of food commodities and death due to hunger. This sacredness can also be seen from the initial procession when it was held in the Kendal village, which used to be without media exposing it and also the silence when the people of the Kendal village came in droves to the village hall in the middle of the night without speaking while carrying their respective apem cakes which had been made at home and prayed at home as well. This also needs to be seen from the point of view of the kinship element of the residents in Kendal village who can work together and also complement each other when conditions are not possible as at the beginning of this tradition.

They more, the explanation put forward by Mr. Sukarno "For now, the Wahyu Kliyu tradition has indeed indirectly or directly become a spectacle, sir, in which the rapid development of the media is able to transmit this tradition so that it can be seen by the general public and from ourselves as the committee of the Wahyu Kliyu tradition also adding a cultural procession starting from the heirloom carnival to the apem scroll carnival and there are also certain spectacles such as shadow puppets and music but do not change the sacred tradition of Wahyu Kliyu at midnight before the new year Suro..". The same thing



was conveyed by Umi in her explain "There are many shows, sir, ahead of the Wahyu Kliyu tradition procession, such as shadow puppets and also music and traders selling at the location so that it attracts the interest of the outside community to see the Wahyu Kliyu tradition procession in Kendal village." This context was also supported by the visit of the Karanganyar regent, Mr. Juliyatmo, who directly inaugurated the Wahyu Kliyu tradition as one of the local wisdoms in the Karanganyar district. From what has been stated above, the attractiveness of the Wahyu Kliyu tradition is able to attract the attention of the wider community and also indirectly contributes to increasing the tourism brand based on local wisdom without reducing the essence or meaning of the Wahyu Kliyu tradition ritual ceremony.

4. Conclusion

The Wahyu Kliyu tradition is one of the traditions that is routinely carried out by the people of Kendal village, Jatipuro in welcoming the first Suro night. In this tradition, every community in Kendal village makes apem cakes as a means of carrying out the Wahyu Kliyu tradition. Seen to from the meaning in the apem cake, seen from the manufacturing process, it can be said that it takes a long time when compared to cake products in general, so it takes patience to make these apem cake products. So other meanings apart from the white color, also mean patience considering that the context of patience is also the key to the perfection of apem cake products. Not only that, if related to the background of the emergence of the Wahyu Kliyu tradition, where it was similar to starting with several series of events such as famine, drought etc. so that a counter-measures ceremony had to be held to overcome these problems, then it could be interpreted that with the unfavorable conditions at the beginning of the tradition emerged with the high cost of food/food commodities, poverty. Therefore, in the following elaboration there is a meaning of a fairly strong bond that underlies the Wahyu Kliyu tradition, in which the more you give charity even at unfavorable times or conditions, the door of sustenance will be wide open considering the sincerity in giving alms regardless of future profits and losses.



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