

TIBAN TRENGGALEK ART IN MAX SCHELER'S HIERARCHY OF VALUES PERSPECTIVE

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ABSTRACT

Humans living in mukabumi cannot be separated from the name of value, especially in Javanese society. One of the arts that still exists today is the Tiban art in Trenggalek Regency. This art continues to be held every year, especially if the rain does not arrive. The purpose of this study is to examine more deeply the value contained in Tiban art in the perspective of Max Scheler's hierarchy of values. This research uses interpretation method through literature study approach. The results obtained in this study, Tiban art which is an art born from the Mataraman region of Java contains four hierarchies of values, namely the value of pleasure, the value of vitality, spiritual value, and the value of purity.

KEYWORDS Art, Tiban, Max Scheler's Hierarchy of Values



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INTRODUCTION

Indonesia is a country rich in diverse cultures, traditions and arts. This diversity can be found around us, especially in the Javanese tribe, because the Javanese tribe has a long history in various aspects, one of which is culture and art. In the past, Javanese people believed that there was power in objects that were considered sacred, such as stones, trees, and so on.

The religious system adopted by early societies was animism and dinamism. These two beliefs are the core of the emergence of various cultures in Indonesia. At that time, people's thoughts and behavior were strongly controlled by supernatural forces, which were none other than the spirits of their ancestors. People worshiped their ancestors as a form of respect. With the hope that the family will be protected from evil spirits and get help from good spirits in their daily activities. (Khalil, 2008).

Major changes to Indonesian culture began to occur after the introduction of Hinduism and Buddhism from India. Indian culture entered and influenced Indonesian culture including: belief systems, arts, astronomy, mythology, and general

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knowledge. This Hindu and Buddhist culture was spread through the means of language, namely the san-sekerta language. (Huda, 2015).

Over the centuries, Indonesian society has adapted and incorporated valuable elements from Hinduism and Buddhism. These imported elements were successfully incorporated into Javanese culture to become Javanese ideas, such as: respect for ancestors, belief in life and death, atonement for mistakes and sins, belief in the power of the universe and ancestral myths that we now call local wisdom.

One of the local cultures that still exists today is tiban art, in Trenggalek Regency. The tiban art of Trenggalek Regency itself has existed since the ancestors, and is held when there is a long drought and no rain comes. Tiban art is routinely held in Trenggalek Regency every year, this is one of the rituals to bring rain.

The form of the ritual is to ask the creator for rain by releasing blood as an atonement for human mistakes against nature. The release of blood is through a certain series of actors who are willing to volunteer. So it is believed that it can bring rain during a long drought.

With the development of Tiban art in Trenggalek, this art has a value orientation in it. Therefore, researchers examine the art of Tiban in Trenggalek with a value philosophy approach, because all life in this world cannot be separated from value.

Values help humans direct their lives. Therefore, humans in life must pay attention to ethical ideas or ideals that are based on high virtue. As social beings who cannot live alone without the help of other humans, humans always integrate contact with other humans so that there is no chaos in social life (Fahriansyah, 2018).

As mentioned above, this research aims to find the values contained in Tiban art in Trenggalek Regency and try to provide an overview of the values that are preferred in the art. Max Scheler's perspective as a philosopher who studies axiology will be used further to find the hierarchy of values in Tiban art. This also shows the position of this research when compared to other studies that take similar themes about axiology. Through this research, it is hoped that the potential of local wisdom, especially local wisdom in Trenggalek Regency, can be better known by the community and get a strong philosophical foundation related to the values built.

RESEARCH METHOD

The research in this article uses library research. In the process of using the interpretation method, three things are attempted, namely; Research materials and materials are obtained through literature searches related to Tiban art and books related to Max Scheler's thinking. Data analysis is carried out in four ways based on interpretation analysis, namely: description, providing an overview of the procession of Tiban art and Max Scheler's value theory; Internal coherence: analysis of Max Scheler's phenomenological theory of value to Tiban art; Interpretation: analysis of literature data, related to Tiban art; heuristics: researchers understand the data comprehensively so that the right understanding is obtained.

RESULT AND DISCUSSION

Tiban Art Trenggalek

Tiban art is an art that still exists and continues to be preserved until now, this tradition is believed by the community to bring rain during a long drought. Tiban does not only exist in Trenggalek Regency, but almost all regions of the matarama are Trenggalek, Tulungagung, Kediri, Blitar and so on, and some are even in Lampung.

The word "Tiban" comes from the Javanese word "tiba" which means to fall. Tiban means the emergence of something that is not expected, not known how. An analogy is that a Tiban well means a well that was originally absent, one day suddenly exists. A Tiban shaman is someone who suddenly becomes a shaman, adept at all kinds of incantations, whereas before he was just an ordinary person. The term Tiban can also refer to rain that falls suddenly from the sky. In everyday conversation, it is called udan Tiban, which is rain that appears suddenly. In the context of this research, the term Tiban is interpreted as a tradition that lives in the community (Ihtiar, 2016).

The Tiban ritual is a ritual that is performed by whipping each other by several people involved in the ritual. They hope that by lashing each other with whips, the rain will fall soon and the long drought will soon pass. In addition, behind this Tiban tradition there is an important meaning that mankind must maintain the environment (nature) in order to maintain the balance of life (Ihtiar, 2016).

Max Scheler's Perspective on Value

Max Scheler was born in Munich, South Germany in 1814, in a predominantly Catholic area. His mother was a Yahu-di woman, while his father was Protestant. At the age of 15 (1889), Scheler attended the Gymnasium (secondary school) in Munich. In Munich Scheler converted to Catholicism. Scheler was later appointed Professor at the University of Cologne. Scheler was also Director of the Institute. Research in the field of Social Sciences at the University. Scheler's philosophy is strongly influenced by the phenomenology of Edmund Husserl who understood phenomenology as a descriptive and introspective analysis of the depth of all forms of consciousness and direct experience in the religious, moral, aesthetic, conceptual, and sensory fields. Max Scheler died in 1928 of a heart attack when he was invited to become a Professor in Frankfurt, before he had time to start his lecture (Parmono, 1993).

Scheler was concerned with life around him and used his intuition to establish direct contact with reality rather than formulating his thoughts in scientific procedures. Values are absolute, unchanging and non-subjective. Values should be used as principles for human judgment and behavior. The morality of human actions is based on the applicability of objective values (Jirzanah, 2008).

Scheler states that value is not dependent on the goal, nor is value valid without the goal; rather value is inherent in the goal of the tendency as a basis. This makes value the basis of the goal, and since only the goal has content that symbolizes a material ethic of value, value must be a priori related to all the content of the experience it symbolizes. (Amri & Maharani, 2018). Scheler believed that even if

murder is never 'judged' evil, it will continue to be evil. Even if the good is never 'judged' to be good, it will continue to be good. In general, whether the ego has value or experiences it, as the existence of objects or nature does not assume an ego, this is more or less what the nature of value implies. This shows the loyalty of Scheler's belief that objects and goals have no value reference to their essence (Amri & Maharani, 2018).

Phenomenologically, Scheler's theory of value leads to emotional awareness initially through the context of a hierarchy of values. (Gangas, 2011). According to him, value is an independent thing that cannot be influenced by changes in the container. Even so, value in showing its existence requires a container or bearer as an intermediary.

Max Scheler's axiological objectivity is strongly linked to his absolutism. He rejected all relative theories starting from the view that value has its existence in relation to humans and their psychic or psychophysical factors. Max Scheler believed that the theory that the existence of value depends on human psychophysics is absurd. However, Max Scheler argues that the existence of value does not depend at all on the subject's understanding, thus it is clear that the existence of value does not depend on the human ability to grasp and feel it. This existence is for Max Scheler a basic intuition (Wahana, 2016b).

Max Scheler argues that although all value has objectivity and the relationship between its essence does not depend either on reality or actually on its relationship to the valuable thing that embodies it, there is a difference in the scale of relativity. The fact that value is relative does not make it subjective. The value of something pleasant is relative for humans endowed with sensory feelings, whereas the value that pure emotions, i.e. acts of preference and love, signify is absolute, as pure emotions are independent of sensory feelings and the core of life. The less relative a value is, the higher it is; the highest of all values is absolute value. (Amri & Maharani, 2018).

Max Scheler divides values into four value structures that are organized into a hierarchical arrangement of values from higher levels down to lower levels, which are a priori. This hierarchy cannot be empirically deduced, but is revealed through the act of preference, i.e. through the intuition of evidential preference. The hierarchy of values is absolute and overcomes all historical changes and establishes an absolute system of reference in ethics, which is the basis for measuring and assessing various ethos, and all moral changes in history. (Kabelen, 2017). Throughout the whole reality of values, there is only one hierarchical arrangement that composes all values. This means that within the hierarchy of values, a particular value can have a higher or lower position than other values. This arrangement is at the core of every value, and it is not only found in known values, such as the distinction between good and bad values. Every value, whether known or unknown, has its own place in the value hierarchy. (Wahana, 2016a).

Based on the above approach, it can be understood that a value will occupy a higher position than other values in an action that involves a special understanding of value. This is called an act of preference, which involves an understanding of how high and low a value is. One is not allowed to presume that the level of a value can be perceived with the same sense of the value itself. Thus the higher value is

understood by the act of prioritizing, favoring, or prioritizing with the act of disparaging the lower value. The main aspects that will influence one's value hierarchy are knowledge and self-development. In this context, self-development and internal balance are the basis for harmonious relationships with non-human nature (McCune, 2014).

The level of a value is something that exists by its very nature, and can be perceived through preference. Feelings of love and hate are actions that influence preferences. Humans tend to be attracted to greater or positive values, and tend to move away or reject negative values. It is present in every experience of every set of values. The act of preference is different from the mere act of choosing. An act of preference is an act of prioritizing a selection or desire without showing any inclination, whereas an act of choosing is an act of inclination that has included knowledge of value. (Scheler, 1973).

There are five kinds of criteria in determining the hierarchy of a value as follows (Jirzanah, 2008):

1. Durability. Things that are more durable and less volatile are always higher than those that are temporary and volatile. The durable nature of value does not necessarily refer to the bearer of the value, but to the value itself. The lowest of all values is the value that is essentially transitory, while the value that is higher than all other values is the more enduring value. All that is experienced through the senses and that corresponds to sense perception is essentially a lower value.
2. The nature of indivisibility. The height of the value hierarchy is inversely proportional to its divisibility. The higher the degree of hierarchy, the less divisible it is because of its broad scope. Quantity or size does not apply to a work of art. A painting or sculpture will be worth much more than the parts of the painting or sculpture that are separated. Aesthetic value can be enjoyed by many people together without having to make sensory divisions. In reality, the higher the value, the less divisible it is. In fact, the value of sensory enjoyment is largely determined by its extensive nature, meaning that the level of value is determined by the quantity, size, or extent of its cultivation. Material objects will separate people and cause conflicts of interest, because objects must be owned, while spiritual objects will unite people, because they can be shared.
3. Nature is independent of other values. All values are dependent and based on other values, they exist only as dependent on higher values. Thus, utility value is dependent on pleasure value, because utility value is a means to achieve pleasure value. If a value (B) requires the existence of value A to be displayed, then the hierarchy of value A is higher than value B. If one value (A) is the basis (condition) for another value (B), then that value is higher in hierarchy. Scheler argues that since all values are based on a higher value, there is the highest value, which is religious value. Scheler in this case returns to axiological monism as it once prevailed in medieval times.
4. The nature of happiness or depth of satisfaction. The deeper the satisfaction generated, the higher the value. The height of the value hierarchy is not determined through the depth of pleasure, but through the depth of happiness. Happiness is different from pleasure, although it is possible that pleasure is the result of

happiness. Happiness is also not always preceded by a desire. Happiness occurs through the perception of a mental center that is calm and contained by a positively valued object. One value is happier than another if its existence does not depend on the sentimental perception of the other value. Happiness can be achieved without any other happiness preceding it.

It does not depend on any particular reality. Value refers to the essence of the value itself, meaning that it does not depend on the relativity of the nature of the value bearer. The less relative a value is, the higher its level in the hierarchy. There is a difference in the scale of relativity between things. Something pleasant will be relative to a person, as it depends on his or her sensitive feelings, whereas value is absolute. Value exists for the purpose of pure emotion, namely preference and love that are independent of the senses and desires of life. The hierarchy of values refers to the essence of the value itself, meaning that it does not depend on the relativity of the nature of the bearer. So there are two relativities, namely the relativity of the value hierarchy and the relativity of the value bearer.

In his hierarchy Max Scheler divides the levels of value into 4, namely (Altamirano, 2017):

1. Enjoyment Value (Kesenangan)

This first level contains a range of pleasant and unpleasant values, which cause a person to be happy or suffer unpleasantly. At the lowest level, one can find pleasure and distress values or pleasure and pain. The level of values is related to the function of sensory feelings, namely pleasure and pain. The formulation that pleasure is preferable to displeasure is not established based on observation, but rather a priori (prior experience and not based on empirical observation), and is contained in the core values.

2. Vital Value (Kehidupan)

This second level contains a range of values that are important for life, such as health, fitness and general well-being. This consists of the values of life, which range from the refined, noble, or gentle to the coarse or ordinary, as well as the good as opposed to the bad. The value derived from this is well-being, both personal and community. Value presents a feeling that is independent of anything and cannot be reduced to a higher level (spiritual value) or a lower level (pleasure value).

3. Psychological Value

This value is independent of the entire physical and natural environment. This level of value is higher than the previous two levels of value. It means that one must have the courage and obligation to sacrifice the value of vitality in favor of psychological values. This third level contains psychological values that are completely independent of the physical and environmental conditions. These values are hierarchically distinguished as follows: a). Beauty and other purely aesthetic values. b). The value of truth, which should be distinguished from right and wrong (violation). c). The value of pure knowledge realized by philosophy. This value of pure knowledge is contrasted with the knowledge produced by positive science.

4. Spiritual or Religious Value

This fourth level contains the modalities of sacred and profane values. This spiritual value is irreducible to psychological value and has a unique existence by expressing itself (in various objects) as absolute. The level of this value is

independent of differences in time and differences in the people who carry it. Responses to value are usually manifested in faith and disbelief, admiration, praise, and worship. The action that occurs in attaining this value is a special type of love that is intrinsically directed at the person. Thus, this level of value consists of personal values. Its derivative values are values in veneration, sacraments, and forms of worship, insofar as they are related to the person being venerated.

Trenggalek Tiban Art in Max Scheler's Value Hierarchy Analysis

Tiban art in Trenggalek is an art that is performed almost every year, this art is held in order as a means to bring down rain when there is a long drought in Trenggalek by whipping each other between two people. The tools used to perform this art are sticks from palm trees that are combined into one, in this combination there is no definite formula, the important thing is to become a tool for hitting. The sticks that are combined then at the end there is one palm stick which will be used as the tip weapon in hitting. The place used is a large area that can be used to gather many people in the form of a field, empty land, or Village Hall yard. The scorching sun does not make those who will tiban will be daunted by the heat, the feeling of heat and pain added from the wounds obtained also does not make the spirit fade but instead burns the spirit to do tiban. (Lutfi, 2018).

As one of the local wisdoms in the Mataraman area, this art has certain meanings, purposes and values. The value contained in the tiban art is independent and not based on the subject's judgment but just as it is. Based on Max Scheler's value hierarchy perspective, the values contained in Tiban Art can be described as follows:

1. Enjoyment Value

In tiban art in Trenggalek Regency, the value of enjoyment is that there is always a meal together or genduri at the end of each event, even though the purpose of this tiban art is not food but a self-reflection. In addition, another value of enjoyment according to a tiban maestro from Kerjo Village, Kacamatan Karangas, Trenggalek Regency when he jumped in and participated, according to him when he was hit by the tip of the palm stick had his own pleasure in it. Not only that, the value of pleasure in this art also lies in the performance and music, with the music chanted during the performance, making its own enjoyment for the audience and players, even when there is Tiban art held, the audience is not only people from the Trenggalek area who are present, but there are also those from outside the district.

2. Vital or life value

Vital values are values related to a goal that is important for life. This value consists of the sense of life, which can be the value of well-being, both personal and community. (Alfan, 2013). Tiban art is closely related to vital values or life because on the night before this art is held, there is a gathering to jointly prepare places and tools for Tiban art performances, such as stage preparation, preparing palm sticks, and so on so that the portrait of solidarity and mutual cooperation is very visible.

The vital value in this art is identical to the hope that after performing this art it will rain soon, which will be able to irrigate and wet the agricultural lands in

Trenggalek so that the process of planting to harvest can get maximum results and as expected by the farmers. When the harvest is abundant and good, it will be able to make a living for the farmers and some are sold to meet other needs.

Another vital value in tiban art related to the welfare of common life is the creation of harmonious relationships between fellow humans. Because when this tiban art is held, there are silaturrahmi activities for the players and the people who attend, so that the harmony of social relations that is always stable will have an impact on the absence of conflict which is the cause of the destruction of the order of community life so that various horizontal conflicts in life can be increasingly minimized.

1. Psychological Value

In psychological value, things related to non-physical dimensions such as those that appear in enjoyment value and vital value are no longer prioritized. Fulfillment of things that have a physical effect on humans must be sacrificed for this psychological value. The psychological value in Tiban Art is in the form of an urge to gain peace of mind so as to achieve inner calm from all life's problems, because after the implementation of this Tiban Art is expected to rain so that after the rain falls, the farmers are not worried and calm about their agricultural land. This value does not directly affect the physical or human life, but rather the inner aspect that is improved.

2. Spiritual or religious value

Spiritual or religious value will only appear to us in the intended object as an absolute object. This is because the existence of religious values does not depend on time differences and differences in the people who carry them. (Alfan, 2013). When hearing at first glance that the purpose of this art is to ask for rain, people who are conservative in their knowledge immediately justify the art as heretical. However, when it comes to the end of this art, everything is still left to God, this art is only as a *wasilah* or means so that rain will soon fall and wet the agricultural lands. The ultimate goal shows the existence of religious value, namely towards absolute reality by always implementing and strengthening faith in God Almighty. This value refers to love for the most sacred reality, namely God. The basis of that love can be clearly seen in Tiban Art.

Based on the values that have been found in the Tiban Art, the hierarchy of values that can be found is as follows: Religious value is the highest value in this art, because as explained earlier, this art is oriented towards the Creator through physical and mental processes. The goal of absolute reality has the consequence that a person must be able to release other motivations that encourage him to do this art. After religious value, there is psychological value, which is in the form of obtaining peace of mind during and after practicing Tiban Art. The vital value and enjoyment value in Tiban Art will occupy the bottom two positions, because these two values are not the main orientation.

CONCLUSION

Tiban art in Trenggalek is a means of self-reflection, fostering togetherness, and at the same time a means to bring down rain. By using Max Scheler's objective value hierarchy perspective, it can be seen that in the Tiban Art in Trenggalek there are values of pleasure, vital, psychological, and spirituality/religion. All of these values appear in the motivation of the Tiban Art. However, the Tiban Art is actually more emphasized on the orientation of spiritual or religious values. This is in line with what Scheler explained that religious values occupy the top position in the hierarchy of values, so that the existence of other values below it should also support and encourage towards the realization of religious values.

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