

# The Ritual of Serentaun (Putting New Paddy into the Sacred Rice Barn) as an Ethnotourism Attraction in Kasepuhan Gelar Alam, Sukabumi Regency, Indonesia

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**Abstract:** *Kasepuhan Gelar Alam, with all its uniqueness, has a great tourism attraction. The government plans to develop infrastructure in this place, but the indigenous people only accept tourism development that does not damage customs. This study examines the Serentaun ritual in Kasepuhan Gelar Alam, Indonesia, highlighting its potential as an ethnotourism attraction. Using an ethnographic approach, the research involved traditional leaders, residents, and tourists through field observations and interviews during January–August 2023. Findings reveal that the ritual embodies both sacred and adaptive elements, offering tourists meaningful cultural engagement while respecting indigenous customs. The study suggests that ethnotourism, guided by indigenous perspectives, can enhance local welfare without compromising tradition.*

**Keywords:** Ethnotourism, Indigenous people, Serentaun ritual, Traditional knowledge, Cultural sustainability

## 1. Introduction

Kasepuhan Gelar Alam is the largest indigenous community in Sukabumi Regency, West Java, Indonesia. This Kasepuhan is led by "Abah," a charismatic figure who inherited the charisma of the previous Abahs. Kasepuhan has over 30 thousand members across Sukabumi, Bogor, and Lebak Regencies. This community has a tradition of "ngalalakon", or migrating based on ancestral orders [1], to move to a new, uninhabited village. The location is always near Mount Halimun and around the Cibareno River [2].

The Kasepuhan Gelar Alam indigenous people are very attached to huma paddy farming (a field for dry rice cultivation) [2]. However, indigenous people do not connect paddy farming with livelihoods but rather as a form of gratitude to God Almighty, who has given life through paddy [3]. Paddy, which contains spiritual values, is highly respected and treated specially by the entire community. Therefore, in Kasepuhan, many rituals associated with paddy cultivation, including Serentaun ritual [1]. This ritual is the biggest in Kasepuhan Gelar Alam and brings in thousands of tourists. Apart from the Serentaun ritual, there are always tourists who come to Kasepuhan to enjoy the unique view of the traditional village, the typical clothing patterns, the traditional food menu, the life harmony of the residents, the beauty of the scenery, and the fresh mountain air.

Abah, as the highest traditional leader, accepts tourism development in his area on the condition that it does not damage customs. The Rorokan Adat (Abah's main

assistants) interpreted Abah's statement as rejecting the tourism model offered by regional government leaders planning to build modern tourism infrastructure such as entrance tickets and hotels. Based on this problem, holiday ceremonies held at Kasepuhan Gelar Alam, such as Serentaun rituals, can be made into a tourist attraction, especially ethnotourism.

The question, then, is there any ethnotourism attraction in the Serentaun ritual at Kasepuhan Gelar Alam? And if so, could that Serentaun ritual be developed as an ethnotourism attraction? To answer the question, this study examines the ritual elements and ethnotourism attraction elements to see the positive relationship between what is permissible and what is not permitted if viewed or developed as an ethnotourism attraction according to the values that apply to indigenous people. This study aims to examine the Serentaun ritual as a potential ethnotourism attraction, while identifying cultural elements that are suitable for tourism development without violating local customs.

Understanding the ritual's tourism potential is crucial not only for sustainable tourism development but also for preserving indigenous knowledge systems. This study contributes by bridging cultural preservation and economic opportunity through community-led tourism.

## 2. Theoretical Framework

### 2.1. Ethnotourism

Ethnotourism is a tourism concept focusing on indigenous

peoples [4] who still adhere to their ancestors' cultural traditions. This gives tourists an experience and understanding of the lifestyle of indigenous people. In contrast to forms of cultural tourism, which focus more on ancient objects or historical relics [5], ethnotourism emphasizes authentic experiences and direct integration with traditional cultural practices [6]. High involvement between tourists and indigenous peoples is the primary motive for visiting ethnotourism destinations [7], such as the practice of tourists staying in indigenous people's houses, wearing traditional clothes, following traditional rituals, understanding the community's way of life, learning the local language, listening to folklore, or take part in hunting activities in the forest.

Ethnotourism is part of the ethnoscience paradigm, namely the paradigm that emerged in cultural anthropology, which Ahimsa-Putra [8] defined as a set of knowledge possessed by an ethnic group that is obtained based on specific methods and certain procedures as their traditions which the truth can be tested systematically. By using the ethnoscience paradigm, someone can understand and express local wisdom, which can then become the basis for improving community welfare through planning based on local wisdom [8], [9].

The ethnoscience paradigm is chosen because the modernization paradigm, which prioritizes economic profits, cannot be used to understand the phenomenon found in Kasepuhan Gelar Alam. Indigenous people reject the modern tourism development model, as in conventional tourist destinations. The accepted tourism development is a development that does not damage customs. In this context, tourism is presented with a personalized construction and adapted to the interests of indigenous people and tourist's needs as well. This results in a more balanced solution because there is a negotiation between experiences that tourists can consume and elements that remain for the private consumption of indigenous people.

Ethnotourism is based on a special interest in the culture of certain indigenous peoples, such as worldview, traditional knowledge, traditional rituals, daily life, costumes, language, or folklore [10], [11]. Therefore, cultural elements are essential because they become a resource for tourists carrying out ethnotourism. However, the cultural elements that become ethnotourism resources are not commercialized because the economic aspects that arise are not due to the cultural transaction process but rather the transaction process for services and products that tourists have enjoyed while carrying out tourist activities such as accommodation costs (meals and stay), purchasing souvenirs, local guide services or local transportation services. This is, as Bolnick [12] stated, the ethnotourism sector protects customs and contributes to local communities economic, social, and cultural improvement.

Studies on the attractiveness aspects of ethnotourism have been carried out by several researchers. This study is not only on material elements but is also quite dominant on spiritual elements. The use of ethnicity as an ethnotourism attraction has occurred in many places and cultures. Davidov [13], for example, examined the shamanic practices that

attract ethnotourism among the Kichwa Tribe of Ecuador and have brought in many tourists; Bartholomew et al., [14] studied the traditional knowledge of the indigenous people of Peninsular Malaysia, such as hunting wild animals and collecting forest resources which were used as ethnotourism attractions; Olegovna [15] studied the traditional cultural diversity of the Tuvan indigenous people regarding traditions, lifestyle, culture, and religion as an attraction for ethnotourism in Siberia; and Salibova [16] studied the traditional medicinal plant Ayahuasca as an ethnotourism attraction for the Shuar indigenous people in Ecuador.

Meanwhile, based on the opinions of experts [7], [10], [17]–[19], six essential elements can be parameters of ethnotourism, namely: 1) a unique indigenous people's cultural elements as a tourism resource; 2) a strong desire from tourists to explore the culture of indigenous peoples by living and immersing themselves in the environment of indigenous peoples; 3) support and active participation of tourism stakeholders (indigenous peoples, government, tourism industry, and tourists) regarding implementing tourism activities; 4) tourism activities carried out do not conflict with customary rules; 5) tourism implementation is under the agreement of indigenous peoples; and 6) indigenous peoples can evaluate the negative impacts of tourism on the surrounding environment and culture.

## 2.2. Ethnotourism Attraction

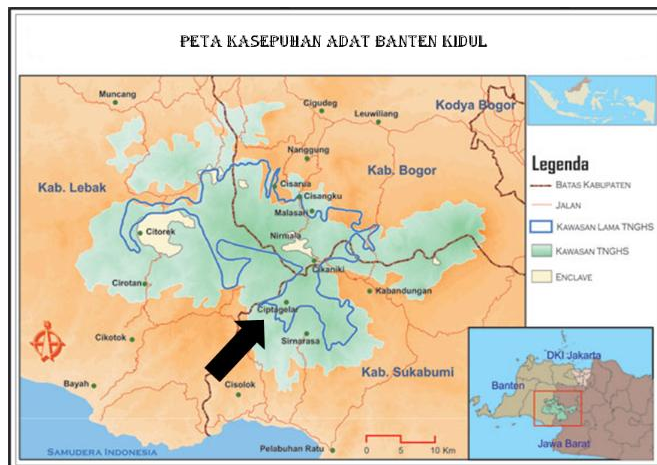
Attraction is an essential component of a destination that is useful for attracting tourist visits. Zaenuri [20] explained that a tourist attraction is anything unique to see, enjoy, and be sold to the tourist market. Tourist attractions are classified into three categories, namely natural attractions, cultural attractions, and man-made or artificial attractions. Cooper et al., [21] revealed four factors that can shape the success of attractions in a tourist destination, namely: 1) attractions, namely the main tourist attraction influencing visitors' interest in enjoying it; 2) accessibility, namely the means of reaching tourist destinations, this is related to the ease of reaching and the level of accessibility; 3) amenities, namely supporting tourism activities aimed at meeting tourists' needs, comfort and satisfaction; and 4) ancillary services, including supporting services provided by the private sector or government.

Meanwhile, concerning ethnotourism, Dong [6] described the attractiveness of ethnotourism more specifically, which consists of three dimensions, namely: 1) destination environment, including accessibility, architecture, price level, weather, personal safety, transportation, remoteness, and wilderness; 2) atmosphere, including service quality, exoticism, and destination image; and 3) tourism resources, including natural attractions, offered tourist activities and cultural attractions (traditional rituals, traditional exhibitions, language, worldview, folklore, local art, and traditional clothing) as a crucial part of a destination that creates an impressive experience for tourists.

### 3. Research Method

#### 3.1. Research Sites

Kasepuhan Gelar Alam is administratively located in Sirnaresmi Village, Cisolok [Palabuhanratu] District, Sukabumi Regency, West Java Province – a distance of about 170 km south of DKI Jakarta, the capital city of Indonesia. The distance from Palabuhanratu (capital of Sukabumi Regency) to the location (Kasepuhan Gelar Alam) is around 48 km, of which 17 km towards the area is an uphill and winding rocky road that could only be passed by a small car.



**Figure 1:** Map of Kasepuhan Gelar Alam

Kasepuhan is located in a high and remote location near Mount Halimun with an altitude of between 1050 – 1290 meters above sea level and is flowed by two rivers, namely the Cibareno River and the Cimandiri River. Kasepuhan has a cool climate with an average daily temperature of 23 degrees Celsius, humidity of 85.00, and rainfall of 4500 – 5000 mm/year.

#### 3.2. Research Approach, Data Collection Techniques, and Data Analysis

The research used qualitative methods with an ethnographic approach. The aim is to explore the values of local communities, which could only be done in-depth with this approach [22]. Data were collected using in-depth interviews, observation, participant observation, and documentation. The elite respondent was the traditional leader (Abah). The other respondents were Rorokan Adat (Abah's main assistants), traditional residents, and tourists. The credibility of qualitative research must meet the following principles: natural setting, long time, triangulation, member check, and thick description [23]. Even though the Serentaun ritual was only three days, the researcher had been in the field for almost a year (January–November 2023), and the peak was during Serentaun (11–13 August 2023).

Data were collected in dozens of field notes. The data recorded were only considered credible after going through a triangulation process and repeatedly checking members. Data analysis was grouped into two parts: non-text data obtained from observation and text data obtained from

interviews and documentation. Non-text data was described as close to actual conditions and became part of the analysis to validate the data being analyzed. The results of the non-text data were then described narratively and used to support text data obtained through interviews or documentation.

**Table 1:** Characteristics of Research Respondents

No.	Name Initials	Gender	Age (years)	Position
1.	AU	Male	37	Traditional leader of Kasepuhan Gelar Alam
2.	KR	Male	52	Community figure of Kasepuhan Gelar Alam
3.	KD	Male	68	Community figure of Kasepuhan Gelar Alam
4.	KS	Male	43	Community figure of Kasepuhan Gelar Alam
5.	KA	Male	61	Community figure of Kasepuhan Gelar Alam
6.	HA	Male	54	Tourist from Jakarta, Capital city, Indonesia
7.	AM	Female	23	Tourist from Bogor, West Java, Indonesia

### 4. Research Result

#### 4.1. Serentaun Ritual in Kasepuhan Gelar Alam

The Serentaun ritual is a series of ceremonial activities in the lives of cultivating communities as a form of gratitude to God Almighty for the paddy harvest obtained this year and hope for an increase in the following year. In general, the Serentaun ritual is a celebration of the harvest festival of indigenous people in Kasepuhan Gelar Alam. This ritual is the closing procession in annual agricultural cultural activities. Because of this, this ritual is the biggest celebration, which is held for three days and three nights in a lively and massive manner, as well as solemnly, which impacts the number of visits from guests or tourists.

As the peak of the biggest celebration, the Serentaun ritual is specifically for performances and thanksgiving aimed at indigenous people and society in general. Therefore, this ritual is more open and emphasizes elements of performing arts and a series of activities that can enliven the ritual ceremony.

The Kasepuhan Gelar Alam indigenous people have been carrying out Serentaun rituals for a long time. 2023, this Kasepuhan commemorated its 655th Serentaun ceremony (AU, personal communication, 4 July 2023). This means these indigenous people have carried out the Serentaun ritual 655 times since the founding of Kasepuhan in 1368. The journey of the Serentaun ritual from time to time is not without change, but several variations differentiate it from the previous Serentaun ritual, as shown in the interview below:

*“Of course, there have been changes; the people alone have changed now (lots of guests/tourists), and the arrangement has also changed; previously, it was just random, but now it is arranged more neatly.” (KR, personal communication, 2 Juli 2023).*



In contrast to current conditions, the Serentaun ritual at Kasepuhan Gelar Alam was less lively than it is now and was not even attended by the general public. The people who came to the Serentaun ritual were all from the indigenous people.

Based on information from the Baris Kolot (community figure), the Serentaun ritual began to be open to the public in 1970 during the leadership of Abah Ardjo (the previous traditional leader) in Sirnaresmi. At that time, Abah Ardjo wanted his biggest traditional ceremony (Serentaun ritual) to be witnessed by the general public, especially regional government officials, to also experience the harvest festival in his area. For this reason, for the first time in 1970, the Regent of Sukabumi Regency was present to witness how the celebration was held. Since then, every time the Serentaun ritual has been carried out, it has been attended by many government officials and the general public.

Since the Serentaun ritual was open to the public, there have been several changes in the celebration of the ceremony. The changes are not fundamental but lie in supporting activities and event management variations only. One of the variations in the Serentaun ritual today is the parade activities carried out by local arts actors such as Rengkong, Ngagendek, Lengser, and others.

*"In the past, there was no local arts parade like the one currently being held (on Day 3); it was not shown because there were no guests from outside; all the indigenous people already know (the custom here), for example, rengkong (shouldering paddy) is when ngunjal (bringing rice to the barn). If it's for ourselves (without guests present), why use something like that? That's our daily work."* (KD, personal communication, July 1, 2023).

*"Serentaun is now more dominant in performances. The aim is to show our habits to the public society. Life in farming communities is like this, so we celebrate it because it won't be interesting if it gets straight to the point. So we arrange the performance; there is rengkong (shouldering paddy), gendek (mortar and pestle art), debus arts, what order and timing. Previously, there was nothing like this; it only started in Sirnaresmi."* (KS, personal communication, July 7, 2023).

*"In the past, Serentaun was just one day; the event was to put paddy into Leuit Jimat. For entertainment, there were four local arts: Topeng, Jipeng, Angklung Dogdog Lojor, and Wayang Golek. These four local arts have been around for a long time; in the evening, we held thanksgiving and prayers with all Baris Kolot (community figure) and then listened to Pantun Buhun."* (KA, personal communication, June 23, 2023).

Before it was opened to the public, the Serentaun ritual was held for only one day (on Sunday). No parade line accompanied the event before the ritual was carried out. Moreover, the entertainment only came from 4 local arts such as Topeng, Jipeng, Angklung Dogdog Lojor, and

Wayang Golek. After that, the Serentaun ritual closed with thanksgiving and prayers with all Baris Kolot (community figure) and watching the Pantun Buhun performance in the evening.

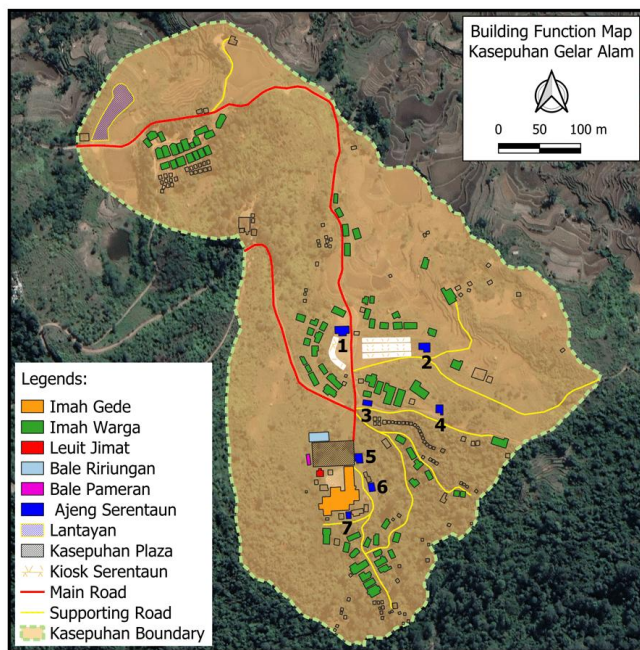
According to the traditional leader, variations in the Serentaun ritual celebration are permitted as long as they do not reduce the meaning of the Serentaun ritual itself. Furthermore, he added that the core part of the Serentaun ritual remains maintained and must not change. The core event of the Serentaun ritual is the prayer ritual for paddy, which is carried out at Lantayan (the place where paddy is dried), and ritual ngadiukeun pare (putting paddy) into Leuit Jimat (sacred rice barn), as stated by AU (the traditional leader of Kasepuhan Gelar Alam) as follows:

*"As long as Abah remembers, when Abah led the Kasepuhan and in previous times, the traditional rules were almost the same. Perhaps there are also slight changes regarding the artistic performances or the series of ceremonies. It's fine, for example, if there is a Lengseran (welcoming dance) first, or for entertainment, there will be a Sirimpian Dance first, for example. It can be changed according to our wishes later on Sunday (H3). Actually, it's all just a complement series, while the main ritual is the prayer ritual at Lantayan and ritual Abah in Leuit Jimat, just for a moment, not long, only put the paddy."* (AU, personal communication, July 4, 2023).

In 2023, the Serentaun ritual at Kasepuhan Gelar Alam was held on August 11, 12, and 13 (Friday, Saturday, and Sunday). Friday and Saturday were a complement series filled with local arts performances, while the peak of the ritual itself was only held on Sunday. For indigenous people, the Serentaun ritual is a harvest festival once a year, which must be celebrated lively and on a large scale. Not only indigenous people but everyone from various circles can enjoy the vibrant celebration of the biggest ritual at Kasepuhan. Therefore, everything that can enliven the ritual event, such as local art, parades, and traditional exhibitions displayed on Day 1 and Day 2, is intended to enliven the ritual ceremony.

There are nine traditional buildings or locations where activities take place during the Serentaun ritual, namely: 1) Imah Gede, Kasepuhan palace (Abah's house), which is the main building for welcoming guests during the ritual; 2) Leuit Jimat, a sacred rice barn used for the ngadiukeun pare procession (putting in paddy) during the ritual; 3) Bale Ririungan, a meeting hall used for saresehan (giving a speech) during the ritual; 4) Ajeng, a local arts performance stage used to enliven Serentaun rituals; 5) Kasepuhan Square, the location where the local arts parade is performed, as well as the Baris Kolot line, which takes Abah to Leuit Jimat; 6) Lantayan, a place for drying paddy, which is the location for prayer rituals to the paddy and also the starting point for the local arts parade, which enlivens the ritual event; 7) Bale Pameran, a traditional gallery that sells agricultural products and indigenous people's work to guests or tourists; 8) Imah Warga, an indigenous people's house used by guests or tourists to stay during the Serentaun ritual;

and 9) Kios Serentaun, a small kiosk that sells various needs of indigenous people, guests, or tourists to enliven ritual events.



**Figure 2:** The Center of Activity During the Serentaun ritual

### Serentaun Ceremony Day-1

Day 1, Friday, 11 August 2023, Serentaun's ritual activities were filled with local arts performances. Entertainment started with a dangdut music performance at 10.00 WIB at Ajeng-1 (see Figure 2). At 15.00 WIB, Jipeng art was also performed at Ajeng-3, at the road's intersection to Imah Gede. In the evening, seven stages simultaneously show their respective entertainment and arts (19.00-02.00 WIB in the morning). There were seven local art stages: Dangdut (Ajeng-1 & 2), Jipeng (Ajeng-3), Calung (Ajeng-4), Wayang Golek (Ajeng-5), Topeng (Ajeng-6), and Angklung Dog-Dog Lojor (Ajeng-7). All arts were performed by local artists. But in this 2023 event, there was also a contribution from the famous Wayang Golek performance from Bandung, the capital of West Java Province (180 km east of Kasepuhan Gelar Alam).



**Figure 3:** Ajeng Serentaun

### Serentaun Ceremony Day-2

Agricultural products and indigenous people's work were exhibited on the 2nd day, starting in the morning at 10.00 WIB. Dozens of indigenous people paraded while shouldering farming products and indigenous people's work, accompanied by the arts of Jipeng and Angklung Dogdog Lojor. They toured the Kasepuhan Square twice before finally entering the Bale Pameran, located west of the Kasepuhan Square. At the exhibition, various kinds of Kasepuhan agricultural products were sold, such as paprika,

red onion chives, red sweet potatoes, chayote, coconuts, bananas, cucumbers, mustard greens, red spinach, peanuts, long beans, yellow pumpkin, torch ginger, terubuk (yellow velvetleaf), scallion, lemongrass, pumpkin, potatoes, and honey. Also for sale were various indigenous people handicrafts made from rattan, bamboo, or cloth, such as haseupan (rice cooking place), dudukuy (farmer's hat), boboko (rice container), kaneron (scarf bag), hihid (traditional fan), ayakan (food sieve), as well as mortars, bracelets, brooms, rattan mattress beaters, hoes, machetes, knives, knitted scarves, pangsi and kampret (traditional clothes), woven cloth, knitted bags, and sarongs. The exhibition was held for two days (until the next day).

On the 2nd day, entertainment continued from morning to evening simultaneously, and it was even more lively. In the evening, at 20.00 WIB, all the entertainment stages stopped because there was a performance of the sacred art of Gondang Buhun (farmer's dance) for one hour in Kasepuhan Square. The atmosphere became solemn and holy. At 21.00 WIB, the Gondang Buhun performance finished, and after that, all the entertainment stages returned to enliven the event until 02.00 WIB in the morning. At night, a very popular Wayang Golek performance at Ajeng-5, Giri Hari Harja from Bandung until 02.00 WIB.



**Figure 4:** Bale Pameran and Gondang Buhun Art

### Serentaun Ceremony Day-3

Day 3, Sunday, 13 August 2023, was the peak and most sacred day of the Serentaun ritual celebration at Kasepuhan Gelar Alam. At 07.00 WIB, the local arts parade line gathered at Lantayan, approximately 800 meters from Kasepuhan Square. At that place, the parade line waited for Aki Karma (Shaman Officer), who carried out prayer rituals for the paddy that would be put into the Leuit Jimat. Aki Karma, wearing a pangsi outfit (black traditional clothes) and a boeh (white cloth) on his head, sat cross-legged, facing North. In front of him were offerings in the form of incense, a bowl containing panglay (Zingiber cassumunar Roxb.), several pieces of money, a pack of cigarettes, and several paddy bunches hanging from bamboo slats stacked upwards. He lit incense on parupuyan (a container for burning incense) and then read a prayer. Parupuyan was then lifted and rotated counterclockwise twice. He took the panglay, chewed it, and prayed again while both hands held the paddy in front of him. After that, he spat out the panglay to the paddy four times. He also spat out panglay into the palms of his hands and then rubbed it onto the paddy in front of him. The ritual was complete, and the paddy was decorated using flags and several pieces of money, then tied to rengkong and taken to the Kasepuhan square. Angklung Dogdog Lojor art accompanied the ritual procession in Lantayan from the beginning to the end of the ritual event.





**Figure 5:** Preparation for the ritual of putting rice into Leuit Si Jimat

At 09.10 WIB, the parade line marched into the Kasepuhan square without wearing footwear. At the same time, the peak of the Serentaun ceremony at Kasepuhan Gelar Alam was officially held. The ceremony began with a line of Baris Kolot who walked into the square and approached Leuit Jimat. The Baris Kolot line, numbering 200 people, then fell silent and stood up after taking up their respective posts. Not long after that, the local art parade entered the Kasepuhan square. In the middle of the square, 14 women were playing ngagendek art. They hit the pestle on the mortar, which produced a unique drumming sound.

The first row consists of Debus Arts, totaling 20 people. The following sequence was Aki Lengser, which escorted Putri Tujuh, Angklung Dogdog Lojor, Rengkong, and Jipeng. After entering the square, the parade line circled the square three times. Then, the Debus artist stood in the middle of the square while the other line left the Kasepuhan square. The Debus artist walked towards the guests sitting on Imah Gede's terrace, showing off their magical attractions. After 10 minutes the show finished.

After that, the ceremony continued with the main event, namely ngadiukeun pare (putting paddy) into Leuit Jimat. Abah and his entourage walked towards Leuit Jimat accompanied by the music of Angklung Dogdog Lojor. Not long after that, Aki Subali (Master of Ceremony) sang a song with gamelan (traditional instrument) accompanying the procession. Twenty-seven bunches of paddy were first put into Leuit Jimat by the officer. Abah then climbed the ten steps of the rice barn with his right foot at each step, followed by Mamah Dede (Abah's wife), Mamah Ageung (Abah's mother), Aa Ende (Abah's younger brother), Aki Karma and Aki Koyod (Rorokan Adat) sequentially entering the rice barn. After that, Nyi Omih (Sinden) sang the sacred buhun song, a typical song, an offering to Nyi Shri Pohaci (Goddess of Paddy). Instantly, the atmosphere changed to become holy and full of emotion. Aki Subali hosted the event while occasionally sobbing. After approximately 20 minutes, Abah came out of the rice barn, followed by the other group.



**Figure 6:** Abah, accompanied by his wife and family, prayed at Leuit Jimat

The event continued with a saresehan (giving a speech) held at Bale Ririungan. The event was attended by Abah, Rorokan Adat, regional government officials, Baris Kolot, tourists, and journalists/photographers. In that speech, Abah conveyed his view of life regarding the agricultural system of indigenous people to the general public. Furthermore, Aki Upat (advisory councilor of Kasepuhan Gelar Alam) submitted a request to the Regent and members of the National Representatives Council who were present to support their region so that it has customary rights over the land where they have lived for a long time. Then, the Regent of Sukabumi Regency said he would support the demands of indigenous people as long as they are by existing regulations and policies. Furthermore, the Regent of Sukabumi Regency also advised indigenous people to maintain the teachings of their ancestral heritage so that they are not eroded by the progress of the times.

At 12.00 WIB, the ceremony was finished. The event continued with a Laes Art performance in the Kasepuhan square. Laes art is an acrobatic art performed 15 meters above the ground using a 7-meter-long rope between two bamboo without any safety equipment. The Laes artist spun around and did a freestyle in the middle of the two bamboos. After 10 minutes, the event was over.

In the evening at 21.00 WIB, at Imah Gede, there was hamin (prayer ritual) and botram (meal together) as thanksgiving and the Serentaun ritual closing, which Baris Kolot attended. At 22.00 WIB, the event finished and continued with the Giri Tunggal 3, Wayang Golek performance, which presented the story of Wangsit Siliwangi (the story of the greatness of the Sunda Kingdom). At 00.00-03.00 WIB, at Imah Gede, there was a performance of Pantun Buhun in the form of a story about the history of Kasepuhan and Sundanese society since the kingdom era. The Pantun Buhun performance was accompanied by a harp, making the atmosphere seem transported back in time. The Pantun Buhun performance ended the series of Serentaun ritual activities at Kasepuhan Gelar Alam.



**Figure 7:** The ceremony closed with thanksgiving and watching Pantun Buhun's performance

#### 4.2. Ethnotourism Attraction in the Serentaun Ritual in Kasepuhan Gelar Alam

Indigenous people were involved and fully supported the tourism activities during the Serentaun ritual at Kasepuhan Gelar Alam. Based on observations in the field, tourism management during the Serentaun ritual was wholly carried out by indigenous people. This aligns with Prevolssek et al., [24], who said that ethnotourism emphasizes the importance of indigenous people's support and active role in

implementing tourism. Indigenous people built fifty committee members to manage this ceremony. All costs for implementing the Serentaun ritual were entirely borne by the indigenous people through contributions collected by each village head. Based on ponggokan (indigenous people's meetings event) data for 2023, the funds collected for the Serentaun ritual amounted to IDR 589,766,000.

When the Serentaun ritual occurred, the committee provided local transportation services to take or pick up visitors from the district center. Visitors ordered local transportation services via Instagram with the account @ciptagelar.info. The natural conditions of Kasepuhan Gelar Alam, which are hilly and remote with winding and rocky roads, are quite tricky for novice drivers, so many of them prefer to use local transportation services. The committee carried out the promotion of the Serentaun ritual through Instagram. For this reason, the committee prepared residents' houses and tents to accommodate visitors who came to Kasepuhan. The committee prepared seven entertainment stages around Imah Gede and its courtyard to enliven the Serentaun ritual. The committee also prepared more than 150 small kiosks along with car and motorbike parking around Imah Gede and its grounds.

From Thursday (Day -1) to Sunday (Day 3), Imah Gede's kitchen was constantly busy with cooking activities by rows of indigenous people taking turns. During Serentaun, kitchen activity was always busy for three days, three nights, and 24 hours.

Imah Gede became a place to eat for guests who lived at Kasepuhan. Meals were provided three times daily in the morning, afternoon, and evening. On the front terrace of Imah Gede, traditional foods made from sticky rice were also offered, such as ulen, dodol, wajit, matros, opak kembung, ranginang, and peuyeum ketan. Outside of meal times, for 24 hours, local snacks, drinking water, coffee, tea, granulated sugar, and thermos and kettles were also available at Imah Gede or residents' houses. Apart from that, there was a receptionist in front of Imah Gede, as an information center was tasked with distributing newly arrived guests to residents' houses.



**Figure 8:** Local transportation services and overnight guests. The efforts of indigenous people regarding organizing ethnotourism during the Serentaun ritual are part of the quality of service at a tourist destination [25], which, according to Dong [6], is the attraction of ethnotourism. Thus, the quality of service related to organizing ethnotourism during the Serentaun ritual is an ethnotourism attraction.

Furthermore, the ethnotourism attraction can be seen in the series of ceremonial activities that occur on the day of the

Serentaun ritual. On the first day, tourists saw local arts performances. The local arts consisted of Jipeng, Topeng, Angklung Dogdog Lojor, and Dangdut, which were performed on five different stages. Tourists enjoyed local art together with indigenous people. Tourists looked enthusiastic and chose performances they liked; tourists could even dance together with local artists. Indigenous people permitted this because it is viewed as part of respecting guests, so it is not a problem according to their customs [26]. Besides watching local art, tourists ate together at Imah Gede in the morning, afternoon, and evening. They took food from a buffet, which was served on the table. There were two buffet tables to serve tourists during the ceremony. After eating, tourists could watch or help the indigenous people cook local dishes in Imah Gede's kitchen. On that occasion, tourists could learn how to cook the local culinary delights of Kasepuhan Gelar Alam. At night, tourists stayed in the houses of indigenous people. They mingled with indigenous people and asked many questions about their worldview regarding religion, nature, agricultural systems, family, relationships, language, arts, etc. This aligns with Aleksandrova & Aigina [10], who state that ethnotourism is based on a particular interest in the culture of certain ethnic groups, such as daily life, worldview, customs and traditions, and ethnic creativity.

On the 2nd day, tourists witnessed agricultural products and traditional crafts of indigenous people on display starting at 10.00 WIB at Bale Pameran. At that place, various agricultural products and traditional crafts made from rattan, bamboo, and cloth were sold to guests or tourists. Many tourists bought these exhibits as souvenirs to take home. Apart from that, there were more and more local arts performances on the second day. Six local arts were performed on seven stages: Jipeng, Topeng, Angklung Dogdog Lojor, Wayang Golek, Calung, and Dangdut. In the evening, there was a Gondang Buhun art performance in Kasepuhan Square and the very popular Wayang Golek (Giri Hari Harja) as a tourist attraction. They were so enthusiastic that several tourists watched the show until 02.00 in the morning. This aligns with Magomedshapieva [27], who stated that ethnotourism shows tourists' strong desire for authenticity and immersion in culture and the physical environment to experience novelty and uniqueness as part of the tourism experience.

On the 3rd day, tourists enjoyed several series of ceremonies and rituals, which were the highlight of the Serentaun celebration, namely: 1) the prayer ritual for paddy in Lantayan was carried out by Shaman Officer; 2) the parade line consisted of the arts of Rengkong, Debus, Aki Lengser, Putri Tujuh, Angklung Dogdog Lojor, Jipeng, and Ngagendek; 3) the ritual of ngadiukeun pare (putting paddy) into Leuit Si Jimat which Abah and his entourage carried out; 4) Saresehan (giving a lecture) by Abah, Abahs Assistant and government official at Bale Ririungan; 5) Laes art performances in Kasepuhan square; 6) performances of 5 local arts, namely Jipeng, Topeng, Angklung Dogdog Lojor, Wayang Golek, and Dangdut at Ajeng Serentaun; 7) Hamin (prayer ritual) and Botram (eating together) at Imah Gede in the evening; and 8) Pantun Buhun performance at Imah Gede after Hamin and Botram.



For more details, the ethnotourism attraction enjoyed by tourists in the series of ceremonial activities on the day of the Serentaun ritual can be seen in the table below:

**Table 2:** Ethnotourism Attraction in a Series of Ceremonial Activities

No	Day	Ethnotourism Attraction
1.	Day 1, Friday, 11 August 2023	<ul style="list-style-type: none"> <li>• Performance of 4 local arts: Jipeng, Topeng, Angklung Dogdog Lojor, and Dangdut</li> <li>• Eat together at Imah Gede in the morning, afternoon and evening</li> <li>• Stay in indigenous people's house</li> </ul>
2.	Day 2, Saturday, 12 August 2023	<ul style="list-style-type: none"> <li>• Traditional exhibition</li> <li>• Eat together at Imah Gede in the morning, afternoon and evening</li> <li>• Performance of 7 local arts: Jipeng, Topeng, Angklung Dogdog Lojor, Wayang Golek, Calung, Dangdut, and Gondang Buhun</li> <li>• Stay in indigenous people's house</li> </ul>
3.	Day 3, Sunday, 13 August 2023	<ul style="list-style-type: none"> <li>• Prayer ritual in Lantayan</li> <li>• Parade of local arts performers</li> <li>• Ritual of putting paddy into the sacred rice barn</li> <li>• Saresehan at Bale Ririungan</li> <li>• Laes art performance at Kasepuhan square</li> <li>• Eat together at Imah Gede in the morning and afternoon</li> <li>• Performance of 5 local arts: Jipeng, Topeng, Angklung Dogdog Lojor, Wayang golek, and Dangdut in Ajeng Serentaun</li> <li>• Hamin and Botram at Imah Gede in the evening</li> <li>• Pantun Buhun performance at Imah Gede</li> </ul>

Apart from the series of ceremonial activities on the day of the Serentaun, the appeal of ethnotourism can also be seen from all the characteristics of ethnotourism that tourists enjoy during the Serentaun ritual.

Tourists mingled directly with indigenous people. They stayed for two or three days in the houses of traditional leaders and residents. They asked a lot about indigenous people's views of life, which are unique and different from society's general culture. These conversations built close relationships and mutual respect. Tourists respected the indigenous people's way of life, and in turn, the indigenous people also respected tourists as respected guests. This is in line with the opinion of Polukhina [11], who stated that ethnotourism is a journey that aims to understand the indigenous people's point of view or knowledge. In ethnotourism, tourists stay in remote villages in the homes of local community families to mingle with the atmosphere and life of local communities [7].

Indigenous people, in their daily lives, wear traditional clothing. Men wear Iket (headband), and women wear Sinjang (a long piece of cloth up to two ankles wrapped around the waist). Everyone who visits Kasepuhan is strongly advised to follow this dress code, especially when the Serentaun ritual takes place; guests and tourists wear this traditional clothing. This is in line with Yang et al., [28],

who mention ethnotourism as a form of tourism activity caused by the desire to understand various phenomena and cultural patterns of indigenous peoples.

The architects of the houses and buildings in Kasepuhan Gelar Alam look unique and different from the houses of the general public. The house is on stilts on the ground with a height of about 60 cm. The building materials are made of wood and bamboo, with a roof made of palm fiber (palm leaves). Some of the components of the traditional buildings in Kasepuhan are even hundreds of years old. The architecture of the buildings in Kasepuhan attracts tourists because it has authentic value in a culture or physical environment. This aligns with Polukhina [7], who stated that ethnotourism is a trip that aims to visit or study a culture, architecture, tradition, and ethnicity that lives or usually lives in the area visited.

Overall, the characteristics of the ethnotourism attraction found in the Serentaun ritual in Kasepuhan Gelar Alam can be seen in the table below:

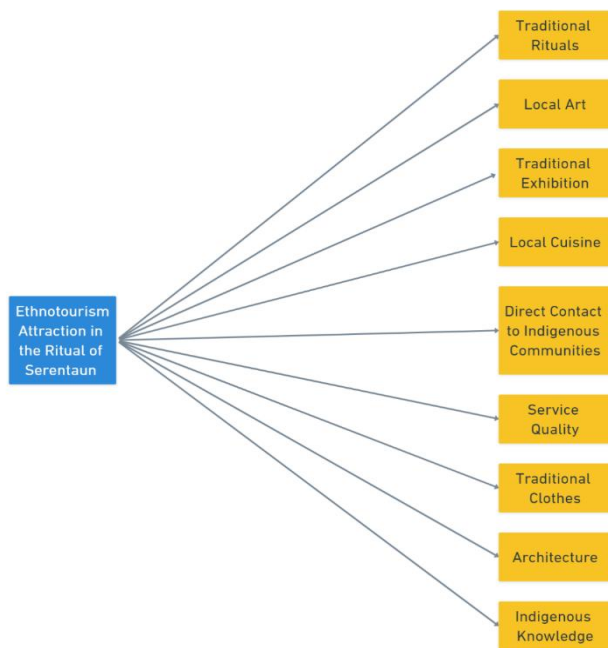
**Table 3:** Characteristics of Ethnotourism Attraction in Serentaun Rituals

No	Items	Ethnotourism Attraction
1.	Traditional Ritual	<ul style="list-style-type: none"> <li>• Prayer ritual in the Lantayan</li> <li>• Ritual of putting paddy into the Leuit Jimat</li> <li>• Hamin (prayer ritual) and Botram (eating together) at Imah Gede</li> </ul>
2.	Local Art	<ul style="list-style-type: none"> <li>• Local arts performances in Ajeng Serentaun: Jipeng, Topeng, Angklung Dogdog Lojor, Wayang Golek, Calung, and Dangdut.</li> <li>• Local art performances in Kasepuhan Square: Gondang Buhun art; Ngagendek art; a parade of local arts performers consisting of Aki Lengser, Putri Tujuh, Angklung Dogdog Lojor, Barisan Rengkong, Jipeng, and Debus; and Laes Arts.</li> <li>• Local arts performances at Imah Gede: Pantun Buhun.</li> </ul>
3.	Traditional Exhibition	<ul style="list-style-type: none"> <li>• Bazaar of agricultural products belonging to indigenous communities</li> <li>• Bazaar of traditional crafts from indigenous communities made from rattan, bamboo, and cloth.</li> </ul>
4.	Local Food	<ul style="list-style-type: none"> <li>• Eat local cuisine at Imah Gede in the morning, afternoon, and evening.</li> <li>• Various local snacks made from sticky rice in Imah Gede and indigenous people's houses</li> </ul>
5.	Interaction with Indigenous Peoples	Tourists mingle with indigenous communities. They stayed in the houses of indigenous people. They asked many questions about indigenous peoples' way of life and built close relationships and mutual respect.
6.	Service Quality	<ul style="list-style-type: none"> <li>• Available local transportation services</li> <li>• Available overnight services at Imah Gede and indigenous people's houses</li> <li>• Available meal service three times a day at Imah Gede</li> <li>• Available guest reception services as an information center</li> </ul>



		<ul style="list-style-type: none"> <li>Available online contact and booking services via Instagram</li> <li>Available seven entertainment stages</li> <li>Available small kiosks in the entertainment stage area</li> <li>Available car and motorbike parking services</li> </ul>
7.	Traditional Clothes	During the Serentaun ritual, indigenous people and tourists wore traditional clothes: Iket for men and Sinjang for women.
8.	Architecture	The building architecture in Kasepuhan Gelar Alam has an authentic value, which attracts tourists. The building is a stage; the materials used are wood, bamboo, and palm fiber from the surrounding forest.
9.	Indigenous Knowledge	Tourists gained traditional knowledge, especially about agricultural systems, which Abah and Abah's Assistant conveyed when lecturing at Bale Ririungan. In this way, tourists were educated and could relate this knowledge to ongoing ritual activities.

Based on the analysis results, it can be concluded that the attraction of ethnotourism in the Serentaun ritual in Kasepuhan Gelar Alam consists of 9 items, namely traditional rituals, local arts, traditional exhibitions, local food, interaction with indigenous people, service quality, traditional clothes, architecture, and traditional knowledge. That ethnotourism attractions are derived from the overall characteristics of ethnotourism that tourists enjoy while participating in the Serentaun ritual at Kasepuhan Gelar Alam.



**Figure 9:** Characteristics of Ethnotourism Attractions in Serentaun Rituals

In particular, in local art items, tourists could participate and play music, sing, or dance with local art performers in Ajeng Serentaun, such as Jipeng, Topeng, Angklung Dogdog Lojor, Wayang Golek, Calung, and Dangdut. Meanwhile, for local art performed in Kasepuhan Square or Imah Gede, tourists could only watch and not participate in it. This is because the local art in the Kasepuhan square is an introductory art to the core ritual, so there are limitations in

maintaining the order and solemnity of the existing ritual. Meanwhile, the art displayed at Imah Gede, the Pantun Buhun performance, is a sacred art that complements the Serentaun ritual.

In traditional ritual items, tourists were only allowed to watch and were not allowed to be involved or participate in the implementation of the ritual. To maintain the solemnity of the ritual, several Serentaun committees stood guard and warned tourists if they were too close to the ritual procession. For example, when the prayer ritual in the Lantayan occurred, the permitted distance for tourists was 3 meters from the ritual performer. Meanwhile, for the ritual at Leuit Jimat, tourists could not witness the ritual that Abah performed inside Leuit Jimat for approximately 20 minutes during the procession of the ngadiuken pare ritual. In this context, tourists did not know what Abah and his entourage were doing inside Leuit Jimat because tourists were only allowed to see this ritual from a distance of 10 meters from Leuit Jimat. This is done to maintain balance in several elements that they consider essential value. On the one hand, customs are maintained and preserved, but on the other hand, things that can provide welfare to the indigenous community, such as organizing tourism, can still be carried out. This is in line with the ethnotourism concept, which states that choosing which cultural elements can or cannot be shared with tourists is a fundamental issue [29].

The Serentaun ritual lasted three days (Friday, Saturday, and Sunday). But the peak of the ritual itself was only held on Sunday. The previous two days, Friday and Saturday, were an introductory series filled with local arts performances. However, the local arts performance made quite an impression on tourists because it ultimately showed other cultural elements indigenous people possess and added to the attractiveness of ethnotourism. Several tourists interviewed also expressed their satisfaction with the performances presented (HA & AM, personal communication, 13 August 2023). This is, as Dong [6] said, ethnotourism creates extraordinary experiences for tourists that enable them to visit again, even recommend and promote the destination as an unforgettable experience.

The price of accommodation (meals and overnight stays) in Kasepuhan Gelar Alam does not have a fixed rate. Although, based on observations, there was a certain nominal amount for this, it was the nominal amount agreed upon by the visitors themselves. It is taboo for indigenous people to discuss price issues. Even if visitors did not pay for accommodation and only said thank you, that could be understood as long as both parties (host and visitor) feel sincere. In this case, the relationship they built was a family relationship, not a business relationship that refers to calculating profits and losses. In such a context, ethnotourism is understood as a way of relating with a construction complete of responsibility, mutual sharing, and mutual respect to realize the safety of the cosmos.

The previous sub-chapter explained that, based on history, there had been a development in the Serentaun ritual celebration at Kasepuhan Gelar Alam. This development shows that the Serentaun ritual does not stop and is static but dynamically follows the phenomena around it. As long as

these changes and dynamics do not conflict with applicable regulations, these changes will be accepted and find a place for them. This is as understood in the ethnoscience paradigm theory that by using this paradigm, one can improve community welfare through planning based on local wisdom [8], [9].

The elements of ethnotourism attraction that can be developed in the Serentaun ritual at Kasepuhan Gelar Alam are found on the 1st and 2nd days of the Serentaun ritual. On the 3rd day, in fact, apart from the prayer ritual for paddy in Lantayan and the ngadiukeun pare ritual (which Abah carried out at Leuit Jimat), variations can be carried out according to the wishes of the Serentaun committee. However, based on Baris Kolot's account, four local arts, such as Jipeng, Topeng, Angklung Dogdog Lojor, and Wayang Golek, are entertainment that must be included in every traditional ritual held at Kasepuhan Gelar Alam. The reason is that these four local arts have existed for a long time and are part of the rituals and life of indigenous people. Apart from that, the Pantun Buhun performance on Sunday evening is also an essential element in the Serentaun ritual at Kasepuhan Gelar Alam. Apart from those mentioned above, Serentaun ritual celebrations can be developed according to the wishes and needs of indigenous people.

**Table 4:** Essential Elements in the Ritual of Serentaun in Kasepuhan Gelar Alam

No	Items
1.	Prayer ritual for paddy in Lantayan
2.	The ritual of Ngadiukeun Pare (putting paddy) into Leuit Jimat
3.	Four kinds of local arts (Jipeng, Topeng, Wayang Golek, Angklung Dogdog Lojor)
4.	Hamin (prayer ritual) and Botram (eating together) on Sunday evening at Imah Gede
5.	Pantun Buhun Performance at Imah Gede

Even though the Serentaun ritual has undergone changes or can be developed according to the Serentaun committee's wishes, in the end, this development must get Abah's approval as a firm holder of the Kasepuhan custom. Abah, in this case, is tasked with maintaining and ensuring that the tatali paranti karuhun (ancestral heritage teachings) in Kasepuhan Gelar Alam continues to run by applicable customary rules. Without Abah's approval, it would be impossible for this development to be carried out. This aligns with the concept of ethnotourism expressed by Verner [19], who stated that the implementation of tourism in indigenous people must be under the approval of the indigenous people themselves.

## 5. Conclusion

The study shows that the Serentaun ritual in Kasepuhan Gelar Alam has a great ethnotourism appeal. This attraction is found in the series of ceremonial activities and all the characteristics of ethnotourism that tourists enjoy during the Serentaun ritual. The ethnotourism attraction in the Serentaun ritual at Kasepuhan Gelar Alam includes traditional rituals, local arts, traditional exhibitions, local food, interaction with indigenous people, service quality, traditional clothes, architecture, and traditional knowledge. Based on the study result, the Serentaun ritual can be

developed as an ethnotourism attraction in Kasepuhan Gelar Alam because this ritual has evolved over time several developments since it was open to the public. There are five essential elements in the Serentaun ritual that are static and sacred. But, apart from that, the Serentaun ritual is dynamic and can be adapted to the wishes and needs of indigenous people.

Overall, Kasepuhan Gelar Alam has substantial capital for the development of ethnotourism. This is because indigenous people are involved and fully support the tourism activities there. On the one hand, customs are maintained and preserved, but on the other hand, things that can provide welfare to the indigenous people, such as organizing tourism, can still be carried out. In this case, indigenous people need to be smart in choosing which cultural elements can or cannot be shared with tourists to establish a relationship between tourism and customs that always leads to "pancer" (safety of the cosmos). For this reason, a tourism plan based on indigenous people's understanding and knowledge of the values that apply to customs is needed. Based on this problem, the development of ethnotourism is recommended as a tourism development model in Kasepuhan Gelar Alam.

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