

Abstract

RECONSTRUCTION OF SOCIAL REALITY IN THE TRADITION AT A TAYUB EVENT IN SARONGGI SUBDISTRICT SUMENEP

By:

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The sawer tradition in tayub events is an element of local culture that is rich in social meaning. This research aims to dig deeper into how social reality is reconstructed and represented through the practice of sawer in the context of tayub. Tayub, as a traditional art that is closely related to traditional ceremonies, not only functions as a means of entertainment, but also as a medium for complex social communication, where identity, power and social structures are mediated and negotiated.

A qualitative approach is used to understand the symbolic interactions that occur in this tradition. Data was collected through participant observation, in-depth interviews with tayub performers and viewers, as well as analysis of related documents. The research results show that the sawer tradition in tayub represents various layers of social reality, starting from patron-client relationships to gender dynamics that are formed through interactions between tayub dancers and event participants. Apart from that, this tradition also reveals how local people interpret modernity and social change, by using tayub as a means to maintain traditional values while adapting to the demands of the times.

Furthermore, this research finds that sawer is not just a symbolic ritual, but a social process that functions as a social control mechanism and a tool to strengthen community cohesion. This tradition allows people to express solidarity while articulating social and economic differences. Therefore, tayub, through the practice of sawer, can be understood as a reflection of dynamic social reality, where various identities and social positions are negotiated and reconstructed in each performance.

Keywords: reconstruction of social reality, sawer tradition, tayub, symbolic interaction, social dynamics.