

The Tradition of the Erau Ceremony of the Kutai Kartanegara Kingdom

Samsir ^{1*}, Mahmud Tang ², Ansar Arifin ³, Tasrifin Tahara ⁴

^{1,2,3,4} Anthropology Postgraduate Program, Hasanuddin University, Makassar, Indonesia

Email: samsirnur74@gmail.com, mahmud.tang@yahoo.com, ansararifin@gmail.com, taharatasrifin@gmail.com

*Corresponding Author: samsirnur74@gmail.com

ABSTRACT

The Erau ceremony is one of the traditions carried out by the people of Kutai Kartanegara regarding the origins of the kingdom and its glory days as practitioners of past culture. The Erau ceremony tradition reflects the awareness that humans, as living creatures, have limitations in responding to and understanding the macrocosmic dimension. This happens because there are various conceptions that a tradition has essential meaning for society. Erau traditions can also be understood as values dynamically passed on to the next generation. The procession begins with sacred activities by the royal party, for example, the Sultan's bepelas ceremony, the Menjamu Banua ceremony, the Merangin ceremony, the Besawai ceremony, the Tempong Tawar ceremony, the Brong lighting ceremony, the Circulation to Kutai ceremony, and the Dragon and Belimbur Stretching Ceremony. Erau is closely related to society's perspective on various things, both in the superstructure and infrastructure dimensions, while human relationships with each other are related to the social structure dimension. This is because the Kutai people during the Kutai Kartanegara kingdom were still heavily influenced by mystical thoughts. The world was not understood naturally but was very colored and filled with emotions and ideas about supernatural entities.

Keywords: Tradition, Erau Ceremony, Kutai Kartanegara Kingdom

1. INTRODUCTION

The people of Kutai Kartanegara developed stories about mythology. The people of Kutai themselves know their origins. However, this mythology is expressed in Salasilah Kutai (Adham, 1981). The ceremonial tradition is based on a deep awareness of mythical life, origins, and the glories of past cultural actors that are neatly structured in mythology. The ceremonial tradition, therefore, reflects the awareness that humans as living beings have limitations in responding to and understanding the macrocosm dimension (Sani, 2016). The importance of a ceremonial tradition causes this event to be commemorated regularly at all times. This happens because various conceptions of "a tradition" have specific meanings. From an anthropological perspective, tradition can be interpreted diachronically or synchronically. ³ In this connection, tradition can be understood as values relayed and passed on to the next generation if the meaning of past values is accepted to be given as it is without any change (Sani, 2016).

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Tens of years of living with husband and wife, but they have not been blessed with children. Nevertheless, a high-ranking official was very pessimistic, so he made an appointment to go to a quiet place to pray to the Gods so that he would be blessed with a child soon. In one story, at night, they fell asleep, and a loud noise was heard. At that time, the husband and wife woke up, saw the door open, and mentioned what was happening outside the house. However, they witnessed an amazing sight: a golden ball that flew from the air and fell around the yard. Thus, that very dark night turned into a bright light like a full moon emitting its light. There is a feeling of amazement and fear of seeing something. Then they turned back to the house but were surprised because from

inside the house, they heard a voice calling out, "*Welcoming the death of Babu is not welcoming the death of Mom.*"

This voice was heard up to three times, and only then was the Jaitan Layar official answered in a hesitant voice: "The snake died smooth; it was not extended to death. After answering this, there was a sound of laughter outside the house because the question was answered, so the owner of the voice outside the house was so happy".

What was said (Mees, 1935) In a friendly atmosphere, Jaitan Layar no longer felt afraid. So he and his wife left the house closer to the rock. In fact, the closer to the stone, a golden body appears as a baby wrapped in a yellow Lantern. The baby is holding an egg in his right hand, while in his left hand, he is holding a dagger made of gold. At that moment, seven Gods appeared carrying a golden body and approached the Jaitan Layar officials, who looked still confused. With the faces of the Gods beaming and greeting, a god greeted and thanked the Gods very much because your prayer for a child has been answered. A baby who is in a golden body is one of the drops or derivatives of gods from heaven, so it should be cared for or cared for properly and even must be cared for more than ordinary humans. Caring for and caring for the baby leads to its own rules. Babies should not be placed carelessly on a mat, and it is best if the family and relatives of the Jaitan Layar officials take turns in their laps for forty days and forty nights alternately.

The baby is bathed in water and given flowers containing fragrant scents. Moreover, if this child becomes significant, it is recommended not to step on the ground before the "Erau Ceremony" is held. It was at that time that the child's feet Erau Ceremony was held, and it had to be stepped onto the head of a living human as well as the head of a deceased human. Besides that, the child's feet must also be stepped on the head of a live buffalo or a dead buffalo's head. If the child is bathed on the shore for the first time, the Erau Ceremony must be repeated as with the "travel ground" ceremony. Thus, organizing the Erau ceremony is for cultural development in Kutai Kartanegara. Kingdoms that breathed Hindu and Buddhist religions dominated the archipelago in the 5th century AD, marked by the establishment of the oldest kingdom in the archipelago, the Kingdom of Kutai Kartanegara, until the end of the 15th century AD. The population living in the Kutai Kartanegara region consists of indigenous people, such as The Kutai tribe, the Continent Dayak tribe, the Tunjung Dayak tribe, the Bahau Dayak tribe, the Modang Dayak tribe, the Kenyah Dayak tribe, the Punan Dayak tribe, and the Kayan Dayak tribe. The indigenous tribes mentioned above each have cultural arts with their characteristics and customs. (Maunati, 2004)

2. METHODS

2.1 Types of research

This study uses an ethnographic method to study cultural events within the scope of religion and power in the procession of carrying out the Erau ceremony in Kutai Kartanegara. This research will be conducted naturally, so there are no limitations in interpreting or understanding the phenomenon being studied. The selection of the ethnographic method is very appropriate for describing this reality, which is not based solely on the interpretation of the researcher but from the ritual performers themselves or by seeing reality from the perspective of the perpetrators, namely the mental components in their minds who are members of a culture or society, who see themselves as themselves and the world from their perspective, based on values, knowledge, and attitudes nurtured in culture.

Therefore, the ethnographic method becomes very interesting and can provide added value to scientific study because it describes the diversity of complex conceptual structures of cultural phenomena as they are and explores the events or contexts represented in the narrative, which are situations that occur or are contextual which aim to describe culture holistically from the Erau Ceremony procession which stores and hides cultural actors in perform actions that follow the values and norms in the ritual as a cultural reality.

2.2 Research Locations

This research was conducted in Kutai Kartanegara because there is an Erau ceremony that is always held at the same time as the birthday of Tenggarong. The Erau Ceremony is held every year and is very lively. However, during the COVID-19 period, it was not held in a big way, only at the prayer request ceremony to visit the graves of the sultans, in the sense that there are many activities of a group of people who have purposes and contain

sacred, ritual and entertainment meanings. The Erau ceremony is a ritual tradition and traditional party of the Sultanate of Kutai Kartanegara Ing Martadipura. Erau, which was held in Kutai Kartanegara as an event to provide entertainment to the public in the form of erecting Ayu poles, giving honorary titles, cannon explosions, *bursting* (spraying water at people participating in the Erau ceremony) and can be considered as a way for King Kutai Kartanegara to perpetuate his existence and the existence of religious rituals.

2.3 Research Informants

The research informants varied greatly, namely the King of Kutai Kartanegara, Traditional Stakeholders, Religious Leaders, Community Leaders, Government, Individuals, and the community in Kutai Kartanegara.

2.4 Data Sources and Data Collection Techniques

This research is supported by data derived from primary data through observation and in-depth interviews. First, observation is carried out by direct observation and systematic recording of the object to be studied. When making observations, the instrument was a camera to photograph the activities of the Erau ceremony procession.

Second, in-depth interviews were conducted to discover the attitude, behavior, and way of thinking of the King of Kutai Kartanegara, Indigenous Stakeholders, Religious Leaders, Community Leaders, Government, Individuals, and the community towards Erau. The interview will use a variety of data collection instruments in the form of interview guidelines in the form of questions developed during research, recording conversations using mobile phones, and field notes to briefly describe the context of the behavior, the feelings of the informant, the reaction to the experience that was passed and a brief reflection on the personal meaning and meaning of the incident.

In addition to primary data, this study also uses secondary data as supporting data to understand research issues related to the attitude, behavior, and way of thinking of the King of Kutai Kartanegara, Traditional Stakeholders, Religious Leaders, Community Leaders, Government, Individuals and the community which originates from books and journals research that has been conducted by previous researchers and published online or published in print.

2.5 Data Analysis Techniques

The steps for analyzing the data that have been obtained have been conceptualized by the informants and are carried out using ethnography. First, the data obtained from in-depth interviews and focus group discussions (FGD) stored in recorded interviews and field notes are transcribed. Second, the entire data is read, then themes appear, and parts are sorted into parts as conceptualized by the informants to be used as discussion topics.

Third, detailed analysis of thematic segments that refer to a systematic examination of something to determine its parts, the relationship between the parts and the whole, and interpret them so that it is possible to find various problems and find the cultural meaning of Erau which was understood by King Kutai Kartanegara, Traditional Stakeholders, Religious Leaders, Community Leaders, Government, Individuals and communities related to the topics studied. Fourth, describe holistically integratively to get the native's point of view of everything found on the topic and research focus, and integrate it with the domain of relevant theoretical ideas.

3. RESULTS AND DISCUSSION

3.1 Erau the Time of the Kingdom

3.1.1 Ceremonial Processes Were

Erau ceremony can be understood and comes from the Kutai language, which means crowded, boisterous, or an atmosphere full of joy. The Erau ceremony is one of the traditional ceremonies and involved many people or people (a group of people), especially those in the Kutai Kartanegara area in the past (Devi, 2020). However, the joyful situation in the Erau ceremony does not eliminate the sacredness of the ceremony which is full of symbols with various meanings of majesty and culture as well as the relationship between the king and the supernatural world. (Haryatmoko, 2003)

As the myth of the Kutai people revealed, Erau Kutai was first carried out in the ceremony of stepping on the ground and bathing on the edge when Aji Batara Agung Dewa Sakti was appointed by the people and officials of Jaitan Laya as the first king of Kutai Kartanegara Ing Maradipura 1300-1325. (Syamsuri, 2021:7) At that time, at the same time, the appointment of King Erau was held again. Since then, the Erau ceremony has been routinely preserved every time there is a change and coronation of the kings of Kutai Kartanegara. In its future development, the traditional ceremony of the Erau ceremony is not only intended for the approach of kings/sultans. However, it is also a venue for awarding titles, community leaders, and traditional leaders who are considered to have contributed to the government of the Kutai Kartanegara kingdom.

The implementation of the Erau ceremony was carried out by the king's relatives, who received the full support of community leaders and traditional leaders who served the kingdom. From various regions or remote areas, they came bringing tribute or food ingredients, livestock, and fruits as provisions for the procession of the Erau ceremonial tradition, which will bring prosperity to the people of Kutai. The last implementation of Erau was by the procedures for the Kutai Kartanegara sultanate by sultan Aji Prince Adipati Prabu Anum Surya Adiningrat at his inauguration as king.

Erau has long carried symbolic meaning, reflecting many things about the identity of the Kutai people, who were dominated by the royal family and the king's relatives. It also reflects the glory of the king, who was considered a descendant of the gods and had certain advantages during the kingdom of Kutai Kartanegara. Erau is a big celebration of the kingdom because it needs the best preparation. According to a local cultural figure, during the preparatory period, the kingdom invited officials or district heads and officials, namely village heads, to attend the Erau ceremony. The presence of invited officials, who usually bring their respective entourages with provisions consumed during the Erau, and the kingdom also invites Belian officers who will be the role of the ceremony. During the preparation period, a serapo was built in front of the palace, where traditional art performances and buying ceremonies would also be held during the Erau celebration. After the ceremony, the preparation or procession begins with sacred activities by the kingdom, including the Sultan's Bepelas Ceremony.

Since ancient times, Erau has been carried out in two parts, namely Erau Batu Samban, which is usually held for 21 days and 21 nights, and the sultan at this event is trained twice, the first time swinging on a board, the second stage takes place near areca nut Ayu (spear of sankoh orphans). Both Erau Ordinary is generally held for 14 days and 14 nights, then shortened to 7 days and 7 nights when the king or sultan bepelas is only done once, namely near areca ayu (Sangko piatu spear). Relatives of the palace carried out Erau. (Sundari et al., 2021:320) For traditional ceremonies, Dayak tribes were specially brought in from the sub-district, each represented by an ethnic group. These traditional ceremonies were held on stages and in open places. (Cohen, 1978)

At that time, two datuks, namely Datuk Ribandang and Datuk Ditito, a cleric, arrived in Kutai Kartanegara. The king of Kutai interacted with these two clerics, accepting Islam, and at that time, the king was called Sultan. The Erau tradition is still carried out as an ancestral customary heritage.

3.1.2 Brong Lighting Ceremony

At the beginning of Erau, the lighting ceremony took place, and the Brong became a symbol of communication between the king and his people. In this case, the Brong informs residents of countries crossing the Mahakam River that the Erau ceremony signifies that the Erau ceremony will be carried out. Brongs are made from palm trees and managed in such a way that they can function as torches or lights at night. The Brong is placed in front of the palace facing the Mahakam River, and during the Erau implementation, it never goes out.

3.1.3 Host Continent

Treating the continent is a notification ceremony to the almighty or to the Gods that the king or Sultan will hold a people's party by asking for safety. Entertaining the continent is carried out a few days before Erau will begin in several places as follows: First, at the Head of the Continent (Mangkurawang Village). Second, In the middle of the continent (Panji Village). Third, in the tail of the continent (Timbau Village) (Izhariansyah, 2001: 155).

Entertaining the continent is a ceremony for giving offerings to spirits who carry out the ceremony whose duties are composed of Gods. The purchaser and Pangkon present offerings in "Golden Mountain" colored yellow from

turmeric, then placed on anca made of woven bamboo whose poles are stuck in the ground. On top of the glutinous rice, a boiled chicken egg is placed, the skin cleaned, and then the roast rooster is laid. This offering becomes a momentum to summon spirits and supernatural beings that an Erau party will be held, and it is better to invite them so as not to disturb the procession of the Erau ceremony. This ceremony is also carried out in the Lower Continent by presenting "Mount Silver" offerings with the same purpose. The banquet for the continent is a meaningful ceremony that must be carried out in an orderly manner to maintain the sacredness of the ceremony. If it is not held in an orderly manner, it is feared that supernatural beings will be angry so that they can disrupt the course of the Erau party.

Then the Gods, Buyer Buyers, and Pangkon entertained Banua; a "Temannadang" ceremony was held at the palace location, a sign that Erau had begun. Earlier, Temandang was performed by the oldest ministers, the king, and his relatives, who royal relatives and representatives of the wider community attended. Following the Temandang ceremony, a pandan ceremony was held by the oldest minister. Finally, the cinde cloth is folded. The number of folds on each cinde cloth shows the number of days that Erau lasts.

3.1.4 Merangin Ceremony

The Merangin ceremony is one of the ceremonies that last for three days and three nights before the ceremony of setting up the Pole Ayu (Hubaib, 2021:56). This ceremony intends to create a joyful atmosphere during the preparation period. Several traditional games, such as *Behempas*, *Begasing*, *Belogo*, and others, were performed at the ceremony. The existence of elements of folk games caused this ceremony to attract many visitors, including spectators. However, in certain parts of the ceremony, it still feels solemn. This ceremony was held in the courtyard of the Kutai Kartanegara royal palace, now a museum, and was led by seven men. The Serapo building is a relatively large stage made of wood with a nipa plank roof where traditional Kutai dances, including traditional dances of the nobility, are performed.

This ceremony feels solemn, starting with the head of the *belian* dance accompanied by the sound of the gamelan. This ceremony's solemn atmosphere usually uses spells and prayer requests to worship and ask for blessings and help from spirits and supernatural beings to avoid disturbances. Thus, the ceremony can be implemented smoothly. Even if the implementation of Erau is carried out on the banks of the Mahakam River or in front of the museum, it is more visible as a performance of a sacred dance that is accompanied by musical instruments such as cymbals, drums, and gongs so that it feels solemn at night.

3.1.5 Tempong Tawar Ceremony

This ceremony can be held on the first day of Erau, marked by the ceremony of setting up Ayu as the core of the ceremony and accompanied by objects wrapped in a yellow cloth bag. On the shaft of the Sangko Piatu spear is said to be a sheet of cinder. A kind of shawl and a piece of Juwita rope. The aim is for the handle to be pulled so that the ayu pole lying down can stand up. At the time of the establishment of the Ayu, the Sangko orphan spear was facing east. However, when the Erau ceremony was finished, Tiang Ayu faced west. It symbolizes the sun's rising and setting as a natural force that can give life and prosperity. What is conveyed gives prosperity and happiness (Amir Ali, 2003:72).

After the establishment of Ayu, it was held with the Ganjar Ganjur dance. This dance can only be performed by palace dancers who dance in pairs using the Ganjur tool, a mace made of yellow cloth with a handle for the dancer to hold. The dancers' movements look smooth with costumes and Wayang Orang clothes in Central Java, namely batik cloth, belts, and sampur. It is just that the headband is a large rope intertwined in three colors: red, yellow, and black. Later developments, the invitees were also invited to stand in a row. At the same time, the king held a swinging ceremony, where he was seated on a swing accompanied by a mantra by the shopkeeper. After that, the king can witness a ceremony called Gajah Rendu. This ceremonial equipment is called Rendu, which is made of yellow cloth in the shape of Telabang. At that time, a bargaining ceremony was also held for elders or officials to ensure safety when leading the government and its people.

The implementation procedure is to seat the elders or officials in a hall made of yellow bamboo with legs or poles as many as 31 or 41 pieces. This Tempung Tawar ceremony is led by a Pawang, or what is commonly called Dewa. Then the Tempung Tawar ceremony was completed by the elder or the official, then the Tempung

Tawar ceremony of objects or relics of the ancestors as purification of heirlooms such as Tali Juwita, Tali Uncal, Keris Buritkang, Gong Raden Galuh, Gamelan Gajah Parwoto, Meriam Sapu Jagad, Meriam Sari Gunung, Gamelan Eyang Ayu, and so on. In addition, there is also a "*Dadakan Temandang*" performed by one of the government ministers, who is the oldest in kinship with the sultan and age. The method is a cut piece usually used by the people of the continental tribes, Tunjung and Bentian, as a fighting tool and then followed the ceremony of "*Melipat Pandan*," performed by the government minister (*Temandang*) using two sheets of cinder cloth, folded with each fold of cinder cloth, showing the number of Erau ceremony days to be held.

The following traditional ceremony is *Duduk Rangin*, which simply rejoices for three days and three nights by presenting several attractions, both dances from the Palace and dances from the interior, wearing their traditional clothes of greatness. Kutai traditional art is performed at night in the Palace or attended by all the sultan's relatives and officials. The event starts with *Belian Bekenjong* going around the *Seriding*. Then the buying dance continued, and the gods worshiped Ayu to tell the gods to immediately come down to earth to rejoice at the Erau festival. In addition to those above, many dances are still featured, such as the Archery God Dance, Besaong Ganjur God dance (chicken fighting god), Sri Gamboh God lowering dance, and Sri Ganjur prince dance, among others. (Hubaib, 2021)

3.1.6 Besawai Ceremony.

The Besawai event is usually held in the afternoon at the yellow netting or the tomb of the king of Kutai, led by the large customary head of Kutai. The ceremony was also attended by invitees, especially community leaders and state dignitaries. The aim was to inform the *Kemumulan*, *Kejuntaian*, and *Pengalasan* that the king would carry out the Erau custom, while the executors of this ceremony were the Kutai custom holders, namely Pelawiran. This means that these traditional holders must be in the Erau ceremony because they will become a liaison or mediation between the Sultan and the Gods and the almighty God so that the sultan is given health and safety.

The Besawai ceremony is carried out in a solemn atmosphere so that this ceremony feels sacred. This is one of the factors causing when the ceremony is temporarily taking place, the ceremony participants are not allowed to make noise because it is considered to interfere with the course of the ceremony, so an error may occur in reciting the Besawai reading. Important ceremonial equipment in Besawai is a small bed that is given a "Yellow Netting". Yupa's tail, the head of the Shiva statue, and several heirlooms. (Ginting & Irawati, 2021: 5).

Then also prepared a fireplace complete with burning coals. Yellow keris in a container, even sesame in a special container. After that, they carry out the Besawai ceremony solemnly. First, prepare all the requirements, then bring in the yellow mosquito net. The ceremony is led in the mosquito net, and the closest family members sit kneeling. Furthermore, the Kutai customary leaders hoarded sesame seeds and scattered yellow rice accompanied by a mantra recitation.

"Hang Laeng Purwa yakti. Sanghiyang sukma, sanhiyang mulia, sanhiyang geridewa, sanhiyang pelara, dewa muru walo jaito muru sango. It's a good place to be, a good place to be, a good place for money, a good place for a teacher, a good place for a teacher, a place for a god, a place for a goddess, a place for a fish, a place for anchovies, sanghiyang manu manoso, sanghiang sutapan, sanghiang sakuteram, sanghiang sakti, sanghiang palosero, sanghiang abiyoso, sanghiang pandu dewanoto, sanghiang arjuna, sanghiang angkowijoyo, sanghiang parekesit, sanghiang udoyono, sanghiang joyoboyo, sanghiang amiseno, sanghiang pandan rejo, sanghiang jitro bomo, sanghiang sulwili selo, sanghiyang dewoto cangkar, sanghiyang danis wero, sanghiyang kendi awan, sanghiyang kandiawan, sanghiyang panji paving, sanghiyang seri gatayu, sanghiyang lembu ame lubur, sanghiyang panji pening, sanghiyang banjaran sari, sanghiyang ario bangsa, sanghiyang senopati dewa rejo".

Still in the besawai network, the pangkon brings yellow Sri Weja rice which is then handed over to one of the traditional elders to spread the sambal to more and more people, and even then throw each the rice that has been prepared.

3.1.7 Circulating Ceremony to Kutai

This circulating ceremony is carried out to ask for permission from all the glory and surprise as well as the reasoning to provide safety and blessings to the customary stakeholders of Kutai Kartanegara in carrying out Bepelas and organizing Erau. This ceremony is held before the ceremony which usually takes place every night. This ceremony uses several tools, for example, an arena made of yellow rope stretched in a rectangle, a belt pillow for the wearer, a Jemak Remban for a husband and wife, a Gawai Renda and Gawai Lengu and Gedong Lambai spirit wave.

The circling ceremony in Kutai is performed by the leader of the ceremony namely Dewa and Pangkon by rotating or circling seven times in the ring, with the arrangement of Sangyang on the edge of the stone facing the East, Sangyang ulu Dusun facing the west, Sangyang Petang Mengkaying in facing the South, Sangyang Pinang Sendawar, Sangyang Bengkalang, Tanjung Dewa, facing North, Tanjung Rawana facing South. Muara Dondang estuary, Muara Jawa, Tahang Island, and Raja Island. Petong Mangkuaji, Petong Mangkuaji, Petong Mangkuraja facing the West are also, Jantur Mapan, Mayang River, and Loach Limung and Kumpai Menganang, Kumpai Manganjur and Sangyang Tepian Batu on facing the East.

3.1.8 Stretching the Dragon and Belimbur

In the legend of the Kutai people it is narrated that in a village called Melanti, a husband and wife lived, namely a high-ranking village chief and his wife named Babu Jaruma, they were quite old but had not yet been blessed with children as their successors. One day the natural situation became very bad, it rained heavily for seven days and seven nights, and no one in the hamlet dared to leave the house, on the seventh day the officials and his wife went to the kitchen to cook and it turned out that the firewood for cooking had run out, while they did not dare to leave the house because afraid of being struck by lightning, finally, it was decided to take one of the roof rafters of his house to be used as firewood. When the rafters were split, he was surprised to find a small caterpillar coiled up and looking at the officials with delicate eyes as if asking for mercy to be cared for. At the time the caterpillar was taken by the higher-ups, a natural miracle happened. The rain that had been heavy and accompanied by lightning for seven days and seven nights suddenly subsided and the day became bright.

Then the little caterpillar was cared for by Babu Needles. The caterpillar grew bigger and bigger until it finally became a dragon. One night the official dreamed of meeting a beautiful princess. The daughter said ladies and gentlemen not to be afraid of Ananda, even though he was big and scared the villagers. Allow Ananda to go and build a ladder for Ananda to slide down. In the morning made a ladder made of Lampeong wood and bamboo steps tied with Lembiding. When the dragon moved to descend, the princess's voice was heard, which the higher-ups had heard in his dream last night. After being stretched, the ladder broke, unable to hold his body. So that at night the officials dreamed of meeting their daughter and saying, daughter said father and mother don't need to be afraid of Ananda, if you want to bring down your child, make a ladder for the main bamboo sticks and attach it with the root of the Lembiding that is what can hold Ananda down. After the ladder was made like the dream, the officials asked Ananda to come down, so the dragon moved its head went down the stairs to the edge, and then entered the water.

After arriving in the water the dragon swam seven times upstream and seven times downstream. Dan glanced three times to the left and three times to the right, after that, he just sank. So the officials and his wife accompanied them to the edge of Batu, to Tanjung Parangan, from Tanjung Parangan to Tanjung Riwana, and from Tanjung Riwana back to Edge of Rock. In an instant, there came a drizzle accompanied by a hurricane of thunder and lightning striking each other. After that, the foam filled the Mahakam River and the sound of a baby crying in the foam was heard, then the officials swept the foam and saw a shining light from the gong above which a baby was lying down being held up by a dragon. The dragon is respected by Lembuswana. His face is like an elephant's fangs like a tiger, his body is like a horse's, his body is winged, he has spurs like an eagle's, and his tail is like a scaly dragon along his body (Lembuswana). This is a glimpse of the existence of an animal (dragon) as a symbol of purity in the holiday ceremony to commemorate the presence of who was the queen mother of the descendants of the Kutai Karaganda kings.

The carrying out of the ceremony of stretching the dragon is made of a bamboo frame with a size of 13.5 meters, the head is made of Lempeong head, and the tail is also made of Lempeong wood. This dragon has five or seven indentations with colorful scales and is wrapped in yellow cloth. Two dragons will be stretched with the same

size and length for both males and females.

When the dragon was stretched, the Pangkon Gods and Belian Gods prepared to accompany the dragon down from the palace to the pier and then put it on the ship. Before leaving for Kutai Lama, a "beluluh" ceremony was first held for the elders who were swept away. The Gods or traditional officials then offered those seated in the coral pond hall a tumpeng. A deity or traditional official brings deaf water and then hands it over to the elders or officials who are asked to sprinkle it on those present as a sign of the start of the holiday. Belimbur or splashing water, meanwhile, the gamelan continues to sound, a sign that the dragon is departing. Along the river the gamelan continues to sound until it reaches Kutai Lama, and then back and forth up to seven times upstream and seven times downstream.

Downstream as narrated in the Kutai legend, the dragon is slowly lowered into the Mahakam River. Catastrophe can strike at any time. Belimbur rules according to the signs that have been set. Six things must be observed in belimbur, namely; First, Use of clean water; Second, flush water politely; Third, limited to a predetermined location; Four, for women are required to wear clothes that are not see-through let alone wet; Five, may not get angry when splashed with water; and six, prohibited from carrying sharp weapons other than officers, using dirty water and hard objects, carrying precious jewelry, bringing babies and driving vehicles at locations on vacation. The event of stretching the dragon is the culmination of the Erau traditional ceremony which the Kutai royal government has always carried out until now.

3.2 They Were a Modern Meal (Pascha)

In implementing the monumental Erau feast, heritage becomes the most important factor and even becomes a catalyst for the development of the national economy. In this case, the role of the tourism industry can absorb a lot of manpower, both directly in the tourism sector and indirectly, especially in tourism activities, economic activity that supports the tourism industry (Sani, 2016).

Kutai Kartanegara is expected to become a tourist destination that is not known locally but can be recognized nationally and even internationally. Tourism development is also a momentum in welcoming the era of globalization. In 1971 the local government acquired a new meaning so the Erau ceremony began to enter the era of tourism, where the Erau ceremony was carried out in the framework of the 1991 visit to Indonesia. Thus Erau ceremony is now considered an economic commodity that is expected to support regional development, as well as a means to build an image of the Kutai people who can compete in facing the era of globalization. The Erau ceremony which was held was also part of the anniversary of the capital city of Tenggarong and was a cultural event that was held in the context of visiting the ASEAN Year in 1992. This year it was also visited by tens of thousands of domestic tourists and hundreds of foreign tourists. On September 22, 2001, as a symbol of the empire, it reappeared at the cultural festival when the crowning ceremony of Prince Prabu H. Aji Muhammad Salehuddin II was carried out as a symbol of the government of Kutai Kartanegara Regency (Samsir, 2019). (Kusudianto, 1996)

Erau ceremony is a tradition of the Kutai Kartanegara Palace, and has various types of attractions, both in the form of traditional palace ceremonies, folk arts, and traditional sports or folk games, of course, this becomes a "cultural capital" in the development of tourism in Kutai Kartanegara Regency (Fiquyah, 2022:9).

4. CONCLUSION

The Erau ceremony is one of the traditional ceremonies. It involves many people or people, a group of people, especially those in the Kutai Kartanegara region, in the past or during the kingdom. The meaning of majesty, culture, and the relationship between the king and the supernatural world. The Erau ceremony was implemented by the King's relatives, who received the full support of community leaders and traditional leaders who served the kingdom. From various regions or remote areas, they bring tribute or food ingredients, livestock, and fruits as provisions for the procession of the Erau ceremonial tradition, which will bring prosperity to the people of Kutai. Thus, Erau traditional ceremony is now considered an economic commodity that is expected to support regional development, as well as a means to build the image of the Kutai people who can compete in facing the globalization era. Erau ceremonial tradition has long carried symbolic meaning, reflecting many things about the identity of the Kutai people, who were dominated by the royal family and the king's relatives. It also reflects the

glory of the king, who was considered a descendant of the gods and had certain advantages during the kingdom of Kutai Kartanegara. Erau is a big celebration for the kingdom.

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Appendix

Ananda	: Children
Ayu	: Beautiful and elegant
Babu	: Household Assistant
Belian	: Medical Ceremony
Belimbur	: Purify yourself Sultan
Beluluh	: Kutai sultan's traditional ceremony seated on a mat
Bepelas	: Worship when the sultan puts his foot on the gong
Besawai	: Informed that the king would carry out the custom
Belian	: charmer or shaman to treat people

Brong	: The torch is lit
Cinde	: Name of object in Kutai
Datuk ditiro	: Name of religious figure in Kutai kingdom
Datuk Ribandang	: Name of a religious figure in the Kutai kingdom
Erau Batu Samban	: The ceremony lasts 21 days and 21 nights
Erau	: Cultural parties or traditional ceremonies
Gedong	: Hitting
Gelanggang	: Tools used for the curculations to Kutai Ceremony
Gedong Lambai	: Tools used for the curculations to Kutai Ceremony
Gawai Renda	: Tools used for the curculations to Kutai Ceremony
Gawai Lengu	: Tools used for the curculations to Kutai Ceremony
Jambak Reban	: Tools used for the curculations to Kutai Ceremony
Jaitan Layar	: Village name
Juwita	: Beautiful girls
Kemumulan	: Designations traditional leaders in the Kutai kingdom area
Kejuntaian	: Designations traditional leaders in the Kutai kingdom area
Kutai lama	: Village name
Lembiding	: State of the sky after sunset
Lembuswana	: Coat of arms of the Kutai Kingdom
Lempeong	: Where the buffalo bathe
Mama	: Mother
Menjamu Banua	: An event to notify the almighty or king that a people's party will be held
Merangin	: Summon magical creatures
Pengalasan	: Designations traditional leaders in the Kutai kingdom area
Pangkön	: Put words together and end sentences
Putri Karang Malenu	: The name of the wife of the First King of Kutai
Rendu	: Ceremonial equipment made of yellow cloth in the shape of Telabang
Salasilah Kutai	: The lineage of the founding king of Kutai
Serapo	: A temporary building that is built when a party is about to be held
Shiva	: Series of names, traits and characters
Talabang	: Shaped like a scorpion
Temandang	: The Call of a Prime Minister of the Kingdom
Tempong Tawar	: Official inauguration ceremony