

ABSTRACT

LangenTayub is traditional art which is still popular and admired by almost all agrarian citizens, Nganjuk. Problems of this research are: 1) How the social reality and cultural of LangenTayub Nganjuk in Peter L. Berger and Thomas Luckmann's social construction perspective is, 2) How the external dialectics, objectivity, internally of LangenTayub's artists are in the context of social change and society culture. This research is done in the country of Sambirejo-Tanjunganom and country of Tempuran-Ngluyu, Nganjuk. These two countries have different characteristics even two of them are classified into agrarian society. Direct observation to the LangenTayub performance in several districts in Nganjuk and watch (observe) the CD of LangenTayub are also conducted. Theory of Social Contruction of Peter L. Berger and Thomas Luckmann is used.

This research shows several results, they are: 1) the process of social construction which is experienced by the artist of LangenTayub, is much influenced by the history and experience of the artist during they do the performance. This experienced is done in their daily life consciously and they keep it continuously in some traditions which are still exists in the society until now. The acknowledgement of the society to the self ability of the artist of LangenTayub, bear clear identity; 2) dialectics of internally stages, objectivity and externally which are done by the artists of LangenTayub, are influenced by the development of Islam in the society, LangenTayub shift friction, and the role of the Government in changes of the performance of LangenTayub from the previous to LangenTayub Padang Bulan. 3) based on the front stage action, this research found five types of Tayub's artists: passive, coquettish, vivacious, funny, and expressive, 4) the creativity of the art of agrarian society evolves gradually and varied. It is proven by the existing of new traditional songs (gendhing) and song which shows Nganjuk identity, such as: *Alun-AlunNganjuk*, *Nganjuk Mranani*, *Pasar Wage*, and *JaketIki*, 5) over the times, the function of LangenTayub is as an entertainment. This reality downs the old definition of Tayub, nowadays not only a man in pairs with a woman dance Tayub, but also a woman in pairs with a woman also can do it, 6) dialectics internalizing, objectivity process, externalizing happens simultaneously. Three of it are connected one to each other and form a social institution. Human is the product of the society and the society is the product of human. LangenTayub is the product of agrarian culture and they keep grow in the environment which has the same way of thinking and characteristics as agrarian society. In the modern society, LangenTayub will be displaced and finally vanished; 7) solutions to this problem are offered since they are contradict with Islam rules. LangenTayub has made some exchanges, such as the fashion of „waranggana' nowadays is more polite than before, the length of performance is shortened, and minimum variation for the artist, 8) LangenTayub has various purposes which society being depended on it, such as expressing their aesthetics ability, freedom, and doing communication with other society. Langen Tayub is the media of communication and affective interaction of the agrarian society.

The theoretic implications of this research are: 1) criticize *keratabasa* of Tayub, which is *ditata ben guyub*. The researcher found that several parts of the old model of LangenTayub is not proper with *keratabasaditata ben guyub* anymore, moreover it causes mess because: a) at anytime they can change the song (*gendhing*); b) the performance which is filled with a lot of artists who get drunk shows their rebellion to the normative value in the society not the togetherness and communality; 2) the artist of LangenTayub implements the basic knowledge of the agrarian society in their daily life and keep it in the social interaction such as how to choose the good day, choosing kinds of performance for *nyadran*, clean the village ceremonial, farming managerial system; 3) this study stabilize theses of FransMagnisSuseno (1991: 69-75) which state that Javanese society manage their interactions in two principals, harmony and respect. The demand to avoid conflict and show respect has high position in Javanese society, including Nganjuk, based on the data which show that there is respect and harmony between the artist and the society. LangenTayub has already change into better one, however it contradict to Islam (because of the alcohol) but MUI as the organization who establish fixity do not interrupt and harm the performance. MUI calls them to have good performance, do not make noise and disturb the peace in public. 4) This research support Berger concept that internally process is subjective reality. Each person have different internally level which is influenced by the education level, family background, society condition, individual experienced which influence the internally process and form.

Keywords: social construction, LangenTayub, internalizing, objectivity, externalizing