



Myth, Social Identification and Commodification (Meta Synthesis On Dreadlocks Research Dieng, Central Java)

Marwan Mahmudi¹, Haekal Fajri Amrullah^{1*}, Nurhasanah¹, Hadi Surantio¹

¹Faculty of Communication Science,
Universitas Mercu Buana, Jakarta, INDONESIA

*Corresponding Author

DOI: <https://doi.org/10.30880/jts.2022.14.01.007>

Received 09 August 2021; Accepted 28 July 2022; Available online 28 August 2022

Abstract: This study departs from 19 research findings with the same subject, namely Dieng dreadlocks discussing the concepts of myth, social identity, and commodification from the perspective or paradigms of each researcher. This is certainly interesting to be meta-synthesized in finding the uniqueness of each of these converged concepts. The general purpose of the research was to find similarities and differences in the findings presented. In particular, the purpose of this study was to explain a comprehensive understanding of myths, social identity, and the commodification of Dieng dreadlocks. The concept presented discussed myth, social identity, and commodification. Myth is a series of stories, which may or may not have a basis in origin and may not, which then emerge and last for a long time because they are constantly discussed and remembered in certain societies. Social identity is something that relates to the individual knowledge of certain social groups and to the emotions and judgments caused by members of that group. Commodification is the transformation of use value into exchange value. The research method used was meta-synthesis, namely literature review research where qualitative techniques are used to combine similar primary data to get a new understanding of the issues raised. The use of the meta-synthesis method is to compile findings and to enable the development of new concepts or theories about myths, social identity, and commodification of Dieng dreadlocks. Data were collected using a purposive sampling technique by taking into account quality research results presented in e-journals and institutional/university repositories through the google search engine. The research findings showed that myths and social identities are transformed into commodification when the government includes them on the tourism agenda because rituals that were originally free of economic value have now become of high economic value and become a major tourism asset in the tourism industry in the Dieng Plateau.

Keywords: Meta-synthesis, myth, social identity, commodification, Dieng dreads

1. Introduction

Indonesia is a large and rich country that has many abundant natural resources with thousands of islands full of diversity in races, ethnicities, religions, cultures, and customs. There is no doubt that this country is considered a multicultural country. The richness and uniqueness of culture in Indonesia make every ethnic group in Indonesia create, disseminate and pass on their respective cultures from one generation to the next. According to Koentjaraningrat (2000), culture is the whole system of ideas, actions, and human creations in the context of community life which are made into human beings by learning. The cultural diversity in every ethnic group in Indonesia shows the richness of the culture of the archipelago. Each region in Indonesia has a different cultural style with its own characteristics. One of them is the cultural tradition found in the Dieng Plateau, Wonosobo Regency, namely the Ruwatan Cukur Dreadlocks. Dieng Plateau has a uniqueness that is not found in other areas, namely the number of children with dreadlocks around the Dieng Plateau area. At glance, the dreadlocks look like a community that adheres to Reggae or Rasta music like

Bob Marley, but they're not. Or there are those who think that these dreadlocks are also not the result of salon make-up but hair that grows naturally in children around the age of 40 days to the age of 6 years.

In the belief of Dieng's people, a child with dreadlocks at first suffers from heat illness, then his/her hair grows improperly, namely lumps (dreads). The children are believed by the Dieng community as children who are shadowed by the spirit of Kyai Kolodete. Kyai Kolodete is one of the founding figures of the Wonosobo Regency. He is a spiritual figure who is known as a holy man and has the characteristic of dreadlocks so that the dreads that grow on children in the Dieng Plateau are a gift from the Kyai. This act of returning the favor is then reflected in a ritual ceremony to redeem the dreadlocks (Alfian, Selly, and Budhi, 2017).

Dreadlocks children have a distinctive call from the people of the Dieng Plateau as *sukerta* (disturbed) children who will be used as food for Batarakala. Thus, to release dreadlocks from these disorders, they must be treated as a tradition that has been believed to be inherited through generations. *Ruwat* comes from the word *ruwat* (*rumuwat*) or *mangruwat* which means making powerless, removing curses, removing misfortunes, stains, etc. Soeбалidinata in (Pularsi, 2015). There are so many unique things about this Dieng dreadlocks story. Before a child with dreadlocks hair is treated ritually, there is one condition that must be carried out by parents and this is also a strong belief, that all requests of the child when his hair is about to be cut must be granted. Usually, children make some wishes such as bicycles, chickens, goats, or other items. Not infrequently the requests submitted are quite burdensome and cost a lot (Zaidi et al., 2020).

The myth that is believed by the community is that if parents do not grant the child's wishes, the dreadlocks will grow back. Ruwatan dreadlocks haircut in the Dieng Plateau is a tradition that has been carried out for generations and has become a belief that must be done. In the ceremony, there is a procession that demands sacredness between the child and the family concerned because the community believes that they are in contact with their ancestors. In addition, the dreadlocks shaving routine can usually only be carried out after a child with dreadlocks makes certain wishes that must be granted or when he/she is 6-7 years old or after undergoing puberty, namely after the child's milk teeth grow (Martiarini, 2011).

However, by the time goes by and the development of tourism, the government sees the existence of the Dreadlocks Hair Cut Ruwatan as a tourism prospect that can increase public interest in visiting the Dieng Plateau. This made the Dreads Hair Cut Ruwatan then carried out en masse and scheduled regularly and scheduled every year in July-August for tourism purposes. The Dreadlocks Shaving Mass Ruwatan is now one of the routine activities in the annual cultural festival which is held once a year in conjunction with the celebration of the anniversary of the Wonosobo Regency. The festival featured various local arts and cultural attractions as well as the Dreadlocks Hair Shaving Mass Ruwatan. The dreadlocked children in the Dieng Plateau are collected and treated simultaneously or en masse. Ruwatan which was originally held on a small scale has now become a *ruwatan* which is held on a large scale because it is included in the cultural festival in the Dieng Plateau, Wonosobo Regency, which is called the Dieng Culture Festival.

2. Literature Review

The phenomenon of the uniqueness of Dieng dreadlocks has attracted the attention of many researchers. Between 2009 and 2020, 15 articles and 4 thesis works were identified which contained research on Dieng dreadlocks. All of these studies are based on a qualitative approach. Observing what the researchers found was interesting considering the single phenomenon studied was Dieng dreadlocks. This study is one of several broader studies that researchers have started four years ago. From the results of the research, it was identified to review the concepts of Myth, Social Identity, and Commodification.

Some examples, for example, Arif (2013)'s research emphasizes the symbolic meaning of the dreadlocks shaving treatment. Damayanti's research (2011) attempts to explain the dynamics of "naughty" behavior inherent in dreadlocked children as the incarnation of Kolodete. Martiarini's research (2011) discusses a literature study on the treatment of dreadlocks as a form of symbolic healing. Mutmainah's research (2013) seeks to find out, describe, and explain the social behavior of early childhood and the effect of parental treatment on the social behavior of early childhood with dreadlocks. Soehadha's research (2013) emphasizes the study of religion and social change due to market expansion. These studies are evidence that dreadlocks have been studied from various perspectives. However, none of these studies focused on the study of the relationship between the myth of dreadlocks with the process of forming the identity of the people of the Dieng highlands and the commodification of the myth of dreadlocks.

3. Problem Statement

The problem in this study departs from the 19 research findings with the same subject, namely Dieng dreadlocks. These studies review the concept of myth, social identity, and commodification in the eyes or paradigm of each researcher. This is certainly interesting to be meta-synthesized in finding the uniqueness of each of these converged concepts. The commodification of culture can be seen clearly by several parties taking advantage of the uniqueness of the *ruwat* dreadlocks tradition which is held every year in Dieng, Central Java. At first, the ritual ceremony of *ruwat* dreadlocks was only done alone in the family environment. However, in its development, the traditional ceremony was

held en masse at the Dieng Culture Festival (DCF). The local government is very supportive of this event, besides that the mass media also take advantage of the event to attract readers. Although the holding of the ritual ceremony of *ruwat* dreadlocks mass raises the pros and cons in the community. On the other hand, mass *ruwatan* is considered a form of cultural preservation, which has an impact on the welfare of the community and increases Regional Original Income (PAD). But on the other hand, mass rituals are considered as the cause of the loss of authenticity, sanctity, and authenticity of *Ruwatan*. Instead of being an effort to preserve culture, mass rituals are an activity aimed at financial gain. This opinion can be related to the context of capitalism. Capitalism has turned culture into a part of the industry (Shepherd Robert, 2000). When the myth of dreadlocks is turned into a tourism commodity supported by massive media coverage, cultural capitalization ensues. People who own the myth of dreadlocks become producers, the government as distributors and marketing, and the general public becomes consumers.

4. Research Questions

- What and how are the general and central themes presented in the results of the study?
- What are the instructions given in the results of the study?

5. Theoretical Framework

5.1 Myth

Harry Levin in one of his articles entitled "Some Meaning of Myth", states that the original meaning of myth is "words" or "speech", which later developed into mythology derived from *mythos* and *logos*, meaning knowledge of myths that also means knowledge of words or speech. Myth in Greek comes from "*mathos*" which means "a story or something someone said". In a broader sense, myth means "a statement, a story, or the plot of a drama". In the view of primitive society, myth is considered a true story and this story becomes their most valuable possession because it is something sacred, meaningful, and becomes an example of a model for human action and gives meaning and value to this life. Myth is actually a series of stories, which may or may not have an origin and may not, which then emerge and persist for a long time because they are constantly discussed and remembered in certain societies. The stronger and more often the myth is raised and discussed, the more the myth will survive in the community (Sunardi, 2015).

5.2 Social Identity

The opinion of Barker (2004) "Identity is an essence that can be interpreted through signs of tastes, beliefs, attitudes, and lifestyles". Identity is seen through the expression of various forms of representation that can be recognized by others and ourselves.

Between the context of tradition and modern human understanding, there is little difference in the meaning of identity. In the context of tradition, identity is related to the social position and that of the community. But for modern humans, identity is the process of forming a narrative about self and selfhood. Barker (2004) states: "In the context of tradition, self-identity is primarily a matter of social position, while for modern humans it is a reflective project, namely the process in which self-identity is constructed by the reflective arrangement of self-narratives".

Giddens opinion (in Barker, 2004) states: "Self-identity is built from the ability to perpetuate narratives about the self, thus building a continuous feeling of biographical continuity". In this case, the individual tries to construct an identity narrative in which the 'self' forms a developmental trajectory from the past to the predictable future. So self-identity is not a collection of traits possessed by individuals. Identity is the self as understood reflectively by people in the context of their biography.

According to John Turner in Piecowye (2000), there are three levels of the definition of identity: 1. supra-order-self compared to others of the same species; 2. intermediate level-social identity based on intergroup comparisons; and 3 subordinate level-self that is defined as unique.

Three levels of the definition of identity have meaning. First, Supra order means that the highest level that explains identity is comparing individuals with one another from the similarity of groups or species. Second, the Intermediate level is the middle level that explains identity-based on comparisons within the group. Third, subordinate level means the lowest level that explains identity is something unique or distinctive. Thus, from the various explanations of identity, it is something that can be interpreted through differences and similarities of self that are built through narratives about ourselves according to the context in which we are.

Human identity is formed through narratives about the self in the social process by using materials that are shared socially. Usually, this process is known as socialization or acculturation. Without socialization, we will not be the people we understand in everyday life.

According to Barker (2004), Identity is entirely social and cultural due to the following reasons:

- Views about what one should be is a cultural question. For example, Individualism is a hallmark of modern society.
- The resources that make up the material for the identity project are language, cultural products, and social characteristics.

6. Commodification

Sharp (2000) said that the concept of commodification relates to efforts to use human body parts to the culture owned by the community to be reduced to raw materials for products that can be sold. In the context of culture/identity, the concept of commodification is intended to use cultural/identity uniqueness to become a tourism commodity. The idea of cultural commodification has become an anthropological concern, especially in the context of Kirtsoglou and Theodossopoulos' tourism studies (in Alfian, Selly, and Budhi, 2017). Furthermore, cultural commodification is usually carried out by the community by considering aspects of originality, authenticity, and sacredness (Shepherd, 2002).

Commodification according to Mosco (2009) is the transformation of use value into exchange value. Commodification is one of the entry processes to understand how the existing media phenomena are interpreted from a critical political economy perspective. From Mosco's postulation above, it can be interpreted that the media is a tool of change to make something tradable. In this case, commercialization in the television industry occurs through the commodification of broadcast content to obtain financial exchange rates through advertising activities.

Regarding the commodification that occurs in the media, according to Nasrullah (2012), there are three forms of commodification, namely:

- Commodification of content (content) explains how content or media content produced is the commodity offered. This commodification process begins with converting data into a meaning system by media actors into a product that will be sold to consumers, audiences, and advertising companies.
- Commodification of Audience. By using the discourse popularized by Smythe in the audience commodity, this commodification of audiences explains how audiences are actually not freely just connoisseurs and consumers of culture distributed through the media.
- (c) Commodification of workers (Labour), in this commodification of workers, not only produces content and gets rewards for efforts to please the audience through the content but also creates audiences as a commodity.

7. Method

Perry and Hammond (in Hidayatullah et al, 2017) define meta-synthesis as a technique of integrating data to obtain new theories and concepts or a deeper and more thorough level of understanding. Through this research, it is hoped that it will produce a new and in-depth understanding of the Dieng Dreadlocks Child regarding the myths, social identity, and commodification attached to them.

Perry and Hammond (2002). Initially, the researcher will collect as many document sources as possible for comparison for data accuracy. Then the researcher synthesizes (summarizes) the results of qualitative research or what is commonly referred to as "meta-synthesis". The meta-synthesis process includes six steps, namely (1) formulating the research question (formulating the review question), (2) conducting a systematic review literature search (conducting a systematic literature search), (3) screening and selecting suitable research articles (screening and selecting appropriate research articles), (4) analyzing and synthesizing qualitative findings (analyzing and synthesizing qualitative findings), (5) applying quality control (maintaining quality control), and (6) compiling a final report (presenting findings).

This research material is sourced from quality research results presented in journals, e-journals, institutional/university repositories. The search for research materials was carried out using the purposive sampling technique through the google search engine. Until the submission of this research proposal, the researcher recorded 15 articles and 4 thesis works. The search for research results will continue until it is no longer found and at the maximum limit of the data processing and analysis stage. It is expected that the completion time of the research report will be on time.

The nature of the meta-synthesis method requires in-depth data interpretation, so to facilitate data analysis, the researcher took six steps (Hidayatullah, 2017), namely:

- formulating research questions (formulating the review question),
- conduct a systematic literature review search (conducting a systematic literature search),
- screening and selecting appropriate research articles,
- analyzing and synthesizing qualitative findings (analyzing and synthesizing qualitative findings),
- enforce quality control (maintaining quality control), and
- compiling a final report (presenting findings).

8. Research Result and Discussion

Surya Febrian (2020) in his research explained that based on the historical story of Kiai Kolodete who succeeded in moksha in the Dieng plateau, before he disappeared he gave the message that there will be messy-haired boys in Dieng, who are the incarnation of Kiai Kolodete who was lucky to have the trust to care for the frizzy hair and to get rid of it, it is necessary to do a *ruwatan* ritual. The messy-haired child is not only a boy, but there is also a girl with messy hair. According to traditional leaders, Mbah Sumanto and several other traditional leaders explained that these poor children were entrusted by Nyi Ratu Kidul, who was entrusted by Nini Dewi Ronce Kala Prenye, who was later trusted by the Dieng community as the incarnation of Nini Dewi. Ronce Kala Prenye.

Meanwhile, Alfian et al (2015) explained that the belief in the traditional *ruwat rambut gembel* tradition has existed for a long time and has been inherited through generations by the people around the Dieng mountains. The origins of these traditions and ceremonies have become stories passed down by elders or previous people who were conveyed orally and passed on to the current generation. However, according to folklore, the development of frizzy hair was a deposit from Nyi Ratu Laut Selatan which was then entrusted to Kiai Kolodete, so that later the frizzy hair had to be returned to Nyi Ratu by going through the haircutting process where it flows directly into the Southern Ocean.

Disturbed-haired children in the Dieng Kulon community and its surroundings are considered taller than their peers. Dwarf-haired children are also believed to have the ability to see and relate to the invisible world. So it is rare for people to dare to be careless with a messy-haired child. "Those spiky-haired children also have different eyesight from other normal children. All requests must be fulfilled and sometimes acting naughty should not be reprimanded." So, belief in dreadlocks has become the instinct of the Dieng community from time to time. So that information related to when the beginning of this dreadlocked hair ritual began is not specifically known. The ritual has developed and is carried out continuously and presents sacred symbols.

In'am et al (2020) explained that the existence of dreadlocked children in Dieng is something unique and interesting. It is because, on the other hand, there are many illogical events that occurred when the dreads first appeared. First, children with dreadlocks will experience pain accompanied by convulsions that last several days. Surprisingly, when the child was examined by the doctor, it turned out that the results did not indicate any disease. The child will only recover when dreadlocks begin to grow on his head. So, as soon as dreadlocks appear on his head, the child will return to normal health.

The beginning of the appearance of frizzy hair from the age of 1 to 2 years when the child begins to learn to walk. With these signs, the child has been sick for about a week and according to the informant, the illness will not heal if it is taken to a doctor or health center. Then, starting in the child's hair, spots come out and begin to wrinkle or clump. After the hair is tangled, the child's illness begins to gradually heal. The Dieng community believes that the behavior of the child undergoes a change in behavior. Bad-haired children tend to be naughtier and sometimes make harsh words. According to one of the traditional leaders, Mbah Mujiono, explaining that the rude behavior and words were the work of a supernatural creature attached to the *gembel*, the goal was to test the patience of the child's parents.

According to Seohadha in Marwan et al (2020), that when a child with frizzy hair has submitted a request for Bebono Bebono, according to the Dieng community, it is a gift, grant, or offer. Bebono is the request of a child with messy hair who cannot be influenced by his parents or others but purely on his own volition. Requests submitted included one sack of brown sugar, *mukena*, and other unusual requests. As part of the *ruwat* hair loss procession, the community entrusted Mbah Rusmanto as a spiritual elder as well as caretaker for the Dieng plateau area.

8.1 Social Identity and Dreadlocks Child Dieng

Identity is not only about self-description but also about social labels. As the opinion of Giddens (in Barker, 2004) states that social identity is analogous to normative rights, obligations, sanctions on certain collectivities, forming the role of the use of standardized signs, especially those related to physical attributes, age, and gender, is a matter of concern. which is fundamental in all societies, although there is a great deal of cross-cultural variation that can be noted.

According to Tajfel (in Piecowye, 2000), the definition of social identity is: "social identity is conceptualized as being connected to the individual's knowledge of belonging to a certain social group and to the emotional and evaluative signification that results from this group membership". Social identity means that social identity is a concept as something that relates to the individual knowledge of certain social groups and to the emotions and judgments caused by members of that group. From this understanding, social identity describes the individual as having a special position in society.

According to Operario & Fiske (in Padilla and William Perez, 2003), social identity is seen from three aspects:

- People are motivated to maintain a positive self-concept,
- The self-concept derives largely from group identification, and
- People establish positive social identities by favorably comparing their in-group against an out-group

The three aspects above mean that first, people are motivated to maintain a positive self-concept. Second, self-concept derives largely from group identification. Third, people establish a positive social identity by comparing their in-group versus out-group. These three aspects imply that social identity leads to a process of comparing social conflicts within in-groups, and leads to competition or firm competition between groups. Variable structures such as power, hierarchy, and resources increase competition where the in-group feels better than the out-group. So in essence, social identity is built from the similarities and differences of various personal and social aspects, social identity emphasizes identity that is continuously produced and changed so that social identity can develop.

In the research of Alfian et al (2015), it is explained that the formation of the identity of the Dieng highland community occurs at two social levels, namely meso and macro. The formation of identity at the meso level is carried out by the Tourism Awareness Group (Pokdarwis). This institution functions as a communication forum for the tourism

community of the Dieng Plateau Region. This institution plays an important role in preserving and elevating the phenomenon and myth of dreadlocks as a cultural icon. The efforts made by Pokdarwis are holding a cultural week entitled Dieng Culture Festival and establishing a Tourism Village. These efforts succeeded in changing the negative stigma of dreadlocks that were originally considered a success or problem into a blessing. In addition, the myth of dreadlocks is widely known by the general public, so that it is recognized as the identity of the Dieng highland community by the wider community.

The formation of identity at the macro level is carried out by the government. The government makes the cultural peculiarity of the Dieng highland people, namely dreadlocks, as a tourist attraction through economic and political legitimacy. The government's background in trying to make the myth of dreadlocks as the identity of the Dieng highland people is preservation, welfare, and income. Tourism is a means of cultural preservation as well as improving the welfare of the community and Regional Original Income (PAD). Tourism becomes more attractive when it is supported by local wisdom, traditions, and community culture. Therefore, the myth of dreadlocks as a cultural heritage owned by the community is legitimized by the government to increase tourist attraction.

Meanwhile, identity formation does not occur at the micro-level. The traditional ceremony of dreadlocks *ruwat* can actually be done by every family. The goal, of course, is not related to the formation of identity, but rather in the interest of achieving safety for dreadlocked children. Many families of dreadlocked children do not want to include their children in the traditional ceremony of *ruwat* dreadlocks which is often held recently by Pokdarwis in collaboration with the local government. If there are families who include their children in the mass shaving ceremony, their goal is not in the material aspect.

In the research of Septian Eka (2009), the Dieng highland community has three aspects in viewing social identity. First, the people of the Dieng highlands are motivated to maintain a positive self-concept, namely the dreadlocks community in the *ruwatan* tradition of dreadlocks children. Second, the self-concept derives most of the group identification, namely the community of dreadlocked children scattered in various villages in the Dieng highlands. Third, the people of the Dieng highlands define a community of children with dreadlocks as a social identity by seeing that in other areas there are no communities that have a community of children with dreadlocks like in the Dieng plateau.

8.2 Dieng Dreadlocks Treatment for Children

Sharp (2000) said that the concept of commodification relates to efforts to use human body parts to the culture owned by the community to be reduced to raw materials for products that can be sold. In the context of culture/identity, the concept of commodification is intended to use cultural/identity uniqueness to become a tourism commodity. The idea of cultural commodification has become an anthropological concern, especially in the context of Kirtsoglou and Theodossopoulos' tourism studies (in Alfian, Selly, and Budhi, 2017). Furthermore, cultural commodification is usually carried out by the community by considering aspects of authenticity, originality, and sacredness (Shepherd, 2002).

Commodification according to Mosco (2009) is the transformation of use value into exchange value. Commodification is one of the entry processes to understand how the existing media phenomena are interpreted from a critical political economy perspective. From Mosco's understanding above, it can be interpreted that the media is a tool of change to make something tradable. In this case, commercialization in the television industry occurs through the commodification of broadcast content to obtain financial exchange rates through advertising activities.

Regarding the commodification that occurs in the media, Nasrullah (2012) formulates three forms of commodification, namely: (a) Commodification of content (content) explains how the content or content of the media produced is a commodity offered. This commodification process begins with converting data into a meaning system by media actors into a product that will be sold to consumers, audiences, and advertising companies. (b) Commodification of Audience. By using the discourse popularized by Smythe in the audience commodity, this commodification of audiences explains how audiences are actually not freely just connoisseurs and consumers of culture distributed through the media. (c) Commodification of workers (Labour), in this commodification of workers, not only produce content and get rewards for efforts to please the audience through the content but also create audiences as a commodity.

A research conducted by In'am Zaidi et al (2020) found out that The existence of the DCF event indirectly has a positive and negative impact on the dreadlocks hair treatment event in Dieng. One of the impacts is being able to become a forum for preserving the culture of *ruwatan* dreadlocks so that it still exists and raises the value of tourism in Dieng. However, there were some quite interesting findings that were found in the DCF event. First, most of the dreadlocked children who will be treated do not come from the Dieng area itself, but they come from outside the Dieng area such as from Wonosobo, Banjarnegara, Pekalongan and even Jakarta. Most of the Dieng people who do the dreadlocks treatment prefer to do it at their own home, rather than at DCF. People around Dieng actually feel sorry if their dreadlocked child has to be a spectacle, so that in the end they prefer to do *ruwatan* in private.

On the other hand, the committee and the government as the institution that organizes the Dieng Festival Culture event. It is this party who uses the *ruwat* ceremony of Dieng dreadlocks as a commodity to be sold in order to increase regional income. In addition, this party is also the one who promotes this event through the media so that it can be read by the general public. The government and the DCF committee can also be called the advertisers who determine the

news text. This news is made in such a way as to attract the interest of the reader. This ad also automatically becomes income for the media reporting this event (Marwan et al, 2020).

Eka Pularsih (2015) in her research, instrumental mass *ruwatan* processions did not experience many changes compared to individual *ruwatans*, but essentially there was a shift in function and purpose, from what was originally for sacred/spiritual interests to profane interests, namely for the government's tourism agenda. *Ruwatan* which was originally only for the internal interests of the community, namely to provide safety for messy-haired children and their families, has also undergone changes for external purposes, namely giving satisfaction to the tourists who come.

The existence of the Gembel Hair Shaving Ritual en masse brings several implications both from the economic, social, and cultural aspects. The implication shows that the Gembel Hair Cut *Ruwatan* has undergone a commodification process when the government included it on the tourism agenda because the ritual which was originally free of economic value has now become of high economic value and has become a major tourism asset in the tourism industry in the Dieng Plateau.

The commodification of the myth of dreadlocks can be used to preserve culture as well as provide economic benefits for the people of the Dieng highlands. However, its sacredness, authenticity, and meaning may fade with market demand. Therefore, support from various parties is needed to maintain the authenticity of the myth of dreadlocks amid myth modifications (Alfian, 2015).

8.3 Conclusions and Suggestions

The myth of dreadlocked children continues to develop in such a way in the life of the Dieng people. As in Javanese culture, it cannot be separated from sacredness. The formation of the identity of a child with dreadlocks in the Dieng community does not occur at the micro-level. The Gembel Hair Shaving ritual en masse has undergone a commodification process when the government included it as a tourism agenda. Myths and social identities are transformed into commodification when the government includes them on the tourism agenda because rituals that were originally free of economic value have now become of high economic value and become a major tourism asset in the tourism industry in the Dieng Plateau.

Suggestions that can be given based on research findings indicate that there is a tendency that myths and identities in Dieng children with dreadlocks have been formed for a long time. The commodification is a continuation of the desire to use the myth and identity of the dreadlocked Dieng child in order to have economic value, both for the community and the local government. Because the Dieng people have the unequal economic capacity, the role of the local government should be more in favor of the community.

Meta-synthetic research on dreadlocked Dieng children needs to be more paid attention to by conducting study on other themes. Considering this kind of meta-synthesis research still needs attention in academic circles. The focus of research can be such as economic and cultural values, the uniqueness and peculiarities of the tradition of *ruwatan* dreadlocks, and so on.

References

- Alfian, Selly dan Budhi. (2017). "Mitos Rambut Gimbal: Identitas Budaya dan Komodifikasi di Dataran Tinggi Dieng". Umbara: *Indonesian Journal of Anthropology*. Volume2 (1) eISSN 2528-1569 pISSN 2528-2115.
- Barker, Chris. (2004). *Cultural Studies*. Yogyakarta : Kreasi Wacana.
- Eka Pularsih. (2015). *Komodifikasi Ruwatan Massal Cukur Rambut Gembel Pada Festival Budaya\ Tahunan di Dataran Tinggi Dieng Kabupaten Wonosobo*. Skripsi. Jurusan Sosiologi dan Antropologi Fakultas Ilmu Sosial Universitas Negeri Semarang.
- Hidayatullah. (2017). "Pembelajaran Inovatif untuk Menanamkan Nilai-Nilai Karakter pada Siswa Sekolah Dasar (Studi Meta-Sintesis)". *Prosiding Seminar Nasional Pendidik dan Pengembang Pendidikan Indonesia dengan Tema "Membangun Generasi Berkarakter Melalui Pembelajaran Inovatif"*. Aula Handayani IKIP Mataram 14 Oktober 2017. ISSN 2598-1978.
- Mosco, V.(2009). *The Political Economi of Communication*. Sage Publication, London.
- Padilla, A.M. and William Perez. (2003). "Acculturation, Social Identity, and Social". *Cognition: A New Perspective*, 25, 35.
- Perry Amanda & Nick Hammond (2002). Systematic Reviews: The Experiences of a PhD Student. *Psychology Learning and Teaching*, 2(1), 32-35

Piecowye James. (2000). "Social Identity". *International Perspectives Canadian Journal of Communication*. Vol 25, No 3.

Poggen Poel & Myburgh. (2009). "A Meta-Synthesis of Completed Qualitative Research on Learner's Experience of Aggression in Secondary School in South Africa". *International Journal of Violence and School-8-Juin-2009*.

Sharp, L.A. (2000). "The Commodification of The Body and Its Parts". *Annual Reviews of Anthropology*. Vol 29

Shepherd, R. (2002). "Commodification, Culture, and Tourism". *Tourist Studies*, No. 2

Siswanto. (2010). *Systematic Review sebagai Metode Penelitian untuk Mensintesis Hasil-Hasil Penelitian (Sebuah Pengantar)*. Pusat Penelitian dan Pengembangan Sistem dan Kebijakan Kesehatan, Badan Litbang Kesehatan, Kementerian Kesehatan Korespondensi: Jl. Indrapura 17 Surabaya, 60176, E-mail: siswantos@yahoo.com

Spillet, Marydee A. (2003). Per Debriefing: Who, when why, how. (Online).

Vannyora Okditazeini Dan Irwansyah. 2018. Ancaman Privasi dan Data Mining di Era Digital: Analisis Meta-Sintesis pada Social Networking Sites (Sns). *Jurnal Studi Komunikasi dan Media* ISSN: 1978-5003 E-ISSN: 2407-6015

Yuni Harmawati, Aim Abdulkarim, dan Rahmat. (2016). Nilai Budaya Tradisi Dieng *Culture Festival* sebagai Kearifan Lokal untuk Membangun Karakter Bangsa. *Journal of Urban Society's Art* | Volume 3 No. 2, Oktober 2016