

CHAPTER 4

DATA ANALYSIS

In this chapter, the writer wants to figure out the answer to the research questions. The discussion will be divided into three parts. First, the writer will discuss how people at *Krajan Hamlet Sendangdawuhan Village* maintenance the existence of *nagasari* like what did they do to keep *nagasari* exist. Second, the writer will discuss for what occasion people buy *nagasari*.

The writer does interviews with three people who well-known as a *nagasari* maker. The first informant (Mrs. Muslikah) is a *nagasari* maker for years. She is known as one of who mastering *nagasari* maker. She works as a farmer, but she also became a cook when one of the hamlet residents was holding a celebration. The second informant (Mrs. Sopiah) is a *nagasari* maker for 5 years, she was taught by her mother and grandmother how to make *nagasari* in *Krajan Hamlet Sendangdawuhan Village*, she used to sell food every morning. And the third informant (Mrs. Yusemi) is a *nagasari* maker for approximately 20 years. She is a housewife, This informant used to live in *Krajan Hamlet, Sendangdawuhan Village*. But after marriage, she moved out of town with her husband because her husband worked there. The writer uses interview protocol to minimize the chance of forgetting questions when the writer di interview. The questions and the answer were in Bahasa and Javanese language because the informants whom the writer chose are non-English speakers.

The first step that the writer did in the data collection process was to make a list of questions used as the interview protocol. After that, the writer visited the first informant to

conduct an interview. The first informant was the neighbor of the writer. The writer then interviews according to the existing interview protocol and outlined the interview with Ibu Muslikah as the first informant. At the end of the interview, the writer asked for a recommendation from the first informant about who is capable to become the next informant to complete the data needed by the writer. Then the first informant recommended Mrs. Sopiah as the next informant because Mrs. Sopiah used to make a *nagasari* with Mrs. Muslikah when there was a *Hajatan* that needed the services of a *nagasari* maker to serve in the *Hajatan*. After interviewing with Mrs. Muslikah, the writer conducted a follow-up interview with Mrs. Sopiah as the second informant.



Figure 4.1 The first informant

The writer then interviewed Mrs. Sopiah as the second informant. Mrs. Sopiah's house is on the border between *Krajan* Hamlet and *Gilisari* Hamlet. The writer then interviewed following the existing interview protocol and outlined the interview with Ms. Sopiah as the second informant. At the end of the interview, the writer asked for

recommendations from the first informant about who was able to become the next informant to complete the data needed by the writer. Mrs. Sopiah recommended Mrs. Yusemi as the next informant. The recommendation is based on the experience of Mrs. Sopiah when helping in the process of making food like a dish. Mrs. Yusemi also used to come and help in the process of making the food.

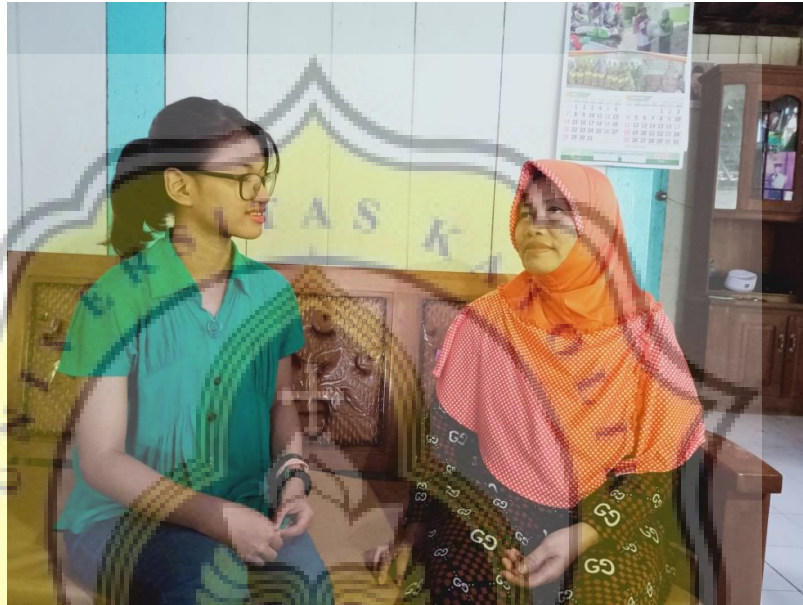


Figure 4.2 The Second Informant

After that, the writer interviewed Ms. Yusemi as the third informant as well as the last informant. The writer then interviewed Mrs. Yusemi is by the interview protocol and describes the interview with Ms. Yusemi as the third informant.



Figure 4.3 The Third Informant

After completing the interview with all the informants, the writer made observations based on the situation and conditions of Hamlet *Krajan* as well as answers from all informants to answer the research questions from the research that the writer did.

4.1. How people at *Krajan* Hamlet *Sendangdawuhan* Village maintain the existence of *nagasari*

At the time of the interview, the writer asked about the history and the way each informant had to keep the *nagasari* still in existence. There are point questions that the writer asks the informants about the history of the *nagasari* recipe and whether the recipe will be lowered back to the descendants of informants. The following is an excerpt from the interview with the first informant about the recipe, “*Resepe seko ibu. Riyen kulo diajari ibu kulo*”. [This recipe is from my mother. I was taught how to cook from my mother.] (Inf 1., interviewed on 13 July 2019).

When conducting the interview, the first informant and the second informant both got the *nagasari* recipe they used to use from their parents, while the third informant got the *nagasari* recipe from the recipe book. After the writer analyzed the matter, the first informant and the second informant were the makers of *nagasari* by cooking and using different ingredients with the third informant. Then the writer remembers during the interview, the third informant mentioned that the third informant got the *nagasari* recipe from recipe books, in other words, the *nagasari* recipe from outside the *Krajan* Hamlet environment of *Sendangdawuhan* Village, this shows that the recipe used by the first and second informants was the original recipe from the *Krajan* Hamlet residents of *Sendangdawuhan* Village. Because of that, the ingredients for making and cooking the *Nagasari* are different, because the two recipes are different sources.

Then during the interview, the second informant mentioned what ingredients he used to use when making *nagasari*. The following is an excerpt from the interview with the second informant.

(... *Nggih werno-werno nok. Ono tepung terigu, gedhang kepok, santen, godhong pandan, gulo, uyah sithik, trus godhong gedhang ngge mbungkus...*)

(...There some various types. like flour, *kepok* banana, coconut milk, *pandan* leaves, sugar, a little salt, then banana leaves to wrap the *nagasari*...)

(..*Yo nggawene ning nggone sing nduwe gawe nok. Tur nggawene nagasari yo tergantung sing nduwe gawe meh njaluk sing nagasari*

lengket opo nagasari sing padet. Ning kono biasane rame soale tonggone yo melu rewang. Dadi nggawene bareng-bareng wong akeh. Kadang yo karo ngajari ibu-ibu sing pengen biso nggawe nagasari...)

[...Yes, we made the *nagasari* at the owner's house. It is also up to the owner of the celebration to make the *nagasari* have a sticky texture or have a solid texture. There was also crowded because many neighbors who must have also come to help. So in the process of making it together. Sometimes we also teach mothers who want to learn about how to make *Nagasari*...] (Inf 2., interviewed on 13 July 2019).

According to the results of the interviews the writer got, these informants will forward the recipes they have to their children and or grandchildren. Preparing the successor to the *nagasari* recipe in *Krajan* Hamlet, *Sendangdawuhan* Village is very important so that the existence of *nagasari* remains.

After that, the writer also analyzes the advice of the third informant so that *Nagasari* can continue to exist in the development of today's modern times and from the conditions in the *Krajan* Hamlet area of *Sendangdawuhan* Village now. The following is an excerpt from the interview with the third informant.

(...Ya, kalo menurut saya anak-anak muda kayak mbaknya ini harus mulai mengenal dan mendalami lagi jajanan-jajanan tradisional ini. Masa orang tua2 terus yang masak. Gantian yang muda juga dong...)

(...Hahaha, oke mbak. Sama ini juga, sering-sering masak-masak PKKnya, biar ibu-ibu disini bisa belajar tentang cara pembuatan makanan tradisional, terus diajarin ke anak-anaknya...)

[...Yes, in my opinion, young people like you should start to try to know more and explore these traditional snacks again. The time of old people cooking was over, now is your turn, young generation..]

[...Hahaha, okay. We should hold some cooking activity on PKK, so the mothers here can learn about how to make traditional food, and they can teach their children about traditional food...] (Inf 3., interviewed on 13 July 2019).

In this informant's quote, the third informant expressed his opinion about several choices that could be made to maintain the existence of the *nagasari* in the *Krajan* Hamlet, *Sendangdawuhan* Village. Among them is making the younger generation in *Krajan* Hamlet *Sendangdawuhan* Village getting to know and understand more about *Nagasari*. Then traditional food cooking activities in the PKK were enhanced the cooking skills of women to empower women in *Krajan* Hamlet, *Sendangdawuhan* Village so that these mothers could also teach traditional snacks, especially *nagasari*, things to their children.

4.2 How the makers of *nagasari* promote the *nagasari*?

Residents of *Krajan* Hamlet *Sendangdawuhan* Village also have the habit of helping, neighbors or relatives who are holding a *Hajatan* by helping prepare food like a dish for guests. They gather and do things together. we can call it


cooperation (*Gotong Royong*). This has been going on since time immemorial so that it becomes a habit. From generation to generation, this gathering habit still exists today. and according to the interview quoted above, through this gathering habit in addition to strengthening the brotherhood of each citizen, this habit is also used as a place to learn about traditional dishes. The following is an excerpt from the interview with the first and second informant, , (*...Yo nggawene ning nggone sing nduwe gawe nok. Ning kono biasane rame soale tonggone yo melu rewang. Dadi nggawene bareng-bareng wong akeh. Kadang yo karo ngajari ibu-ibu sing pengen biso nggawe nagasari...*), (*...Lha nggih. Tapi biasane sing teko rewang yo sing dikon thok. Nek sing ora dikon yo teko pas hari H thok...*). [...Yes, make it in a place that has an event. It's crowded because the neighbors join in the cooking. Sometimes also while teaching mothers here who want to learn how to make Nagasari...], [...Yes. But usually, the ones who help prepare food (*rewang*) are only invited. If not asked for help, it usually comes on the day of the day...] (Inf 2., interviewed on 13 July 2019).

(*...Lha nggih niku Gotong Royong. Tapi nggawene bedo-bedo. Ono sing masak lawuh, ono sing masak sayur, ono meneh sing nggawe snack. Nah biasane nek nggawe nagasari emang akeh sing ngrewangi. Kadang ono sing njaluk warah coro nggawe nogosari ki piye, yo karo diwarahi pas kumpul rame-rame niku...*)

[...That's cooperation (*Gotong Royong*). But everybody made a different kind of food. There are some people cooked side dish, some cooked various kinds of vegetable soup, some people cooked snacks. Usually, many people helped to

cook *nagasari*. Sometimes, we helped people who want to know how to cook *nagasari*)....] (Inf 1., interviewed on 13 July 2019).

Based on answers from all informants, the writers analyzed that in *Krajan Hamlet Sendangdawuhan* village still upholds and practices the values of cooperation (*Gotong Royong*) which is very popular in the Javanese community. As Subagyo (2012) said that with cooperation (*Gotong Royong*), the ties of friendship between citizens become even tighter.



The existence of a *Gotong Royong* (Mutual Cooperation) tradition in the life of the Indonesian people as a legacy of the past transformed generationally (traditional heritage) is a local wisdom which needs to be developed in the lives of present-day generations. The value of mutual cooperation can be utilized positively in life to drive social solidarity so that the Indonesian nation is capable face the challenges of changing times, globalization, and various things that threaten life communities such as natural disasters, social and political conflicts. Mutual cooperation becomes the institution for mobilizing community solidarity and creating social cohesion in the life of the Indonesian nation. Conservation of the value of mutual cooperation culture in today's life will remain relevant, because with the spirit of mutual cooperation, community solidarity and national unity and integrity will be maintained.

(p. 61)

After the writer re-analyzed the values of mutual cooperation in the *Krajan Hamlet, Sendangdawuhan Village* with the many people who came to the

house of the owner of the celebration and helped prepare and manufacture the food that would be used as a dish in the event according to the answers given by informants to writer, and answers from informants about how they shared the *nagasari* recipes that they mastered with other residents who had not mastered the techniques and methods of making the *nagasari*, the writer found that this is the way that *nagasari* makers promote *nagasari*. With the existence of mutual cooperation, family ties in the environment will also be tighter. Because of this bond, *nagasari* makers are easier to promote *nagasari* and how to make the *nagasari*.

4.3 For what occasion people buy *nagasari*

Besides discuss how people at *Krajan Hamlet Sendangdawuhan Village* maintenance the existence of *nagasari* like what did they do to keep *nagasari* exist, the writer also found out on the event whether in the present time the *Krajan Hamlet community Sendangdawuhan Village* uses *nagasari* as one of the dishes served.

The following is an excerpt from the interview with the second informant, (...*Yo kadang slametan, Hajatan wong mantu opo Hajatan sunatan, Kenduri, pengajian. Wes akeh pokoke...*), [Yes sometimes *slametan*, wedding celebration or circumcision, *Kenduri*, recitation, etc....] (Inf 2., interviewed on 13 July 2019), and the rest of the informants had more or less the same answers when asked about the event whether *nagasari* was made in the present. Both from the interviews that the writer got from the informants and the analysis of the writer on the situation and conditions of the community and environment of *Krajan Hamlet*

Sendangdawuhan Village, the writers found that even today, *Nagasari* is still the choice of serving at events such as *Selamatan*, wedding celebration or circumcision, *Kenduri*, recitation, etc.

