

Forms of Show Kuda Lumping Ronggo Budoyo in The Village of Lematang Jaya, Lahat, South Sumatera

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Abstrac

Kuda Lumping is a popular Javanese art, Kuda Lumping is also called Jaran Kepang or Jathilan. Kuda Lumping is a traditional Javanese dance showing a group of warriors riding on horses which the horses are made of buffalo leather that has been dried or made from plait work of bamboo which is then given a motif or ornament and designed like a horse. This study aims to analyze how and understand the form of art performances Kuda Lumping in Lematang Jaya Village, Merapi Timur, Lahat. Theoretically, the research uses interdisciplinary ethnocoreology approach, art sociology, art psychology, and aesthetics. The research methodology uses qualitative research by describing and interpreting the findings in the field. The study used case study design. Data collection techniques used interviews, observations and document studies. Data validity technique used is source triangulation while data analyst technique is done by reducing data, presenting data and drawing conclusion. The results showed that Ronggo Budoyo's lumping horse performance was divided into three phases first before the show consisting of preparation of motion and music practice, dancers dance, property and offerings / offerings. Both times the show opens with a small Pegon dance, followed by Blind dance, a teenage Pegon dance, Kucingan and ends with an adult Pegon dance. The last phase is after the show is the activity to restore the awareness of dancers by the handler and cleans up the dance music and dance equipment.

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INTRODUCTION

Culture is a part that can not be separated from the daily life of society (Prime 2017: 2), as well as the artwork embodied in a show. Meanwhile, according to Margana et al Culture is the result of human activity in its supporting society (2017: 11). The presence of art in human life becomes one of the necessities for man (Murni, 2016: 151). Performance art as an expression of human feelings are expressed through various media such as through movement, behavior or acting, sound, has given various functions. Some functions of performance art are as a form of ritual associated with belief or religion, as an entertainment and social interaction, as an educational tool, as a tool of healing or therapy, and functioned as artistic expression (Hadi 2012: 45). The most important thing of art that is art is the expression of human culture that is always present as a personal expression and / or expression of social group of human society based on the culture it refers to, which can be used or exploited by individual and / or social group of society for human means of social interaction (Wadiyo in Maragani, 2016: 48).

Traditional art is one form of culture that developed in a region (Hayati 2016: 56), one example is a horse lumpuning. Kuda Lumping is a traditional art performance that is popular enough in Java. This dance is usually called by Jaran Kepang or Jathilan. Actually, Jaran Kepang performance has some elements as a unity and cannot be separated such as art, religion, and magic (Dewi 2016: 140). Kuda Lumping is a Javanese traditional art that shows some soldiers riding a horse (cavalry). This dance is using an imitation of a horse made from the skin of buffalo or cow that has been dried. Another source that is used to make the horse is woven bamboo with motif or accessory and designed like a horse. Kuda Kepang dance usually only showed some scene of a soldier in a horse accompanied by music instruments such as kendhang, saron, demung, kethuk kenong dan gong. Some Kuda Kepang shows also show barong, bujanganong or the appearance of a

king namely Klono Sewandono. There is a scene that always be waiting by the audiences that is when the dancer is being possessed while dancing. The eyes of the dancer opened widely and full of magic. Sometimes, they will become unbeaten while still holding the horse (Prastiawan 2014: 100).

Regardless of its history, the Kuda Lumping dance reflects the spirit of heroism and the military aspect of a cavalry. This can be seen from the dynamic, aggressive rhythmic movements through the waving of bamboo, mimicking the movement of a horse in the middle of a war. Often people know that Kuda Lumping always involves spirits in supernatural attractions and smells magical. By showing the attraction of chewing glass, eating embers, walking on glass, burning themselves, slashing arms with machetes, and also dance while they are getting possessed. Before the Kuda Lumping dance is held, there is a handler in charge of maintaining the weather to prevent the rain and perform the ritual summoning the spirits. In addition, the handlers are also tasked to keep the environment of the spirits, controlling the spirits that pervade the dancers and restore the dancers from possession (Turangan 2014: 8).

Lematang Jaya village, Merapi Timur District, Lahat, South Sumatera is one of the villages outside Java island that preserve this culture from Java island. From this phenomenon, it can be concluded that an art can spread widely and not just develop in the original place. The process of spreading the arts itself was through the groups of people who migrate from one place to another and doing the trade and marriage. In addition to the goal to preserve the traditional art and art groups of Kuda Lumping in Lematang Jaya Village, another purpose of Kuda Lumping in that place is to form the cultural identity of the Java community in Lematang Jaya Village. As explained by Triyanto (2014: 35) a culture of the community owner or supporters have a very valuable value in carrying out their life either as individuals or as citizens. Without culture, a society does not have a clear identity. As described in the results of research conducted by

Dewi (2016: 147) Kuda kepang still survive until now because Javanese society as a supporter of the tradition is really love their local wisdom. Thus, they always display, defend, and develop the Kuda Kepang. That is why today Kuda Kepang is able to live side by side with modern organ tunggal. Therefore, the identity of a Javanese people is still preserved in the community of Sei Bamban.

Kuda Lumping in Lematang Jaya village exists because there are many groups of societies is immigrated to Sumatera island. They were living and started to introduce as well as preserve the Javanese art that they bring from their origin places. The group of art Ronggo Budaya has many enthusiasts and often performed in the area around Lematang Jaya Village. However, around the year 2000 the art of Ronggo Budoyo started to be quiet. There are several factors that influence such as reduced members due to location displacement, lack of funding resources that are used to fulfill the needs of the group.

Trying to preserve and introduce the arts that brought is not an easy thing. There are many processes passed by the Kuda Lumping artists. The small numbers of the enthusiasts and the lack of funding sources are some of the problems that exist within the Kuda Lumping art existence in Lematang Jaya Village. Several previous Kuda Lumping research are found such as research of Payerli Pasaribu and Yetno entitled Existence of Traditional Performing Arts of Kuda Lumping in Bangun Rejo village, Tanjung Morawa Subdistrict, Riyan Turniadi research with the title of Perception of Society Against Art of Kuda Lumping in Batang Batindih Village, Rumbio Jaya Sub-District, Kampar District. Another research is a research by Indra Yunita Setyorini with the title of Kuda Lumping Art Judging from Society Norm Perspective. From these researches, it can be seen that most of the researches are discussing the form of the show. Meanwhile, the difference of these researches is about the location and object of the research.

Based on the phenomena in the field, this research tries to reveal the form of Kuda

Lumping art performance in Lematang Jaya village. This research is aiming at analyzing and understanding the form of Kuda Lumping performance in Lematang Jaya village that is developed based on the art taste of Lematang Jaya villagers in which the society is not only Javanese. The development of Kuda Lumping art performance is supported by some elements. Those elements will be analyzed by using performance studies approach including the process before the show, during the show, and after the show.

METHODS

The method that is used in this research is a qualitative method by using ethnocoreology approach. Design of the research that is used is a case study. Design of this research is directed to collect the data, take the meaning, and get the understanding of that case. A case study is a system of a program, activity, phenomenon, or group of individual that related to a place, time, or specific relation. The case does not represent the population and not only apply to that case. Every case is unique or has its own characteristics that different from other cases (Ghony and Almansur 2012: 62).

This research is using two data sources. The first one is data primer sources that are done by doing the direct observation and interview with the founder of Ronggo Budoyo art group, Ronggo Budoyo trainers, as well as the supporters of Ronggo Budoyo art. The second source is secondary data. Secondary data is gathered indirectly from the written data such as documents, cassettes, and the recording VCD, observation results in the neighborhood of the subject, and understand the condition of the village and environments.

Meanwhile, the data collection technique that is done is by doing the observation technique, interview, and document study. Data that is collected in location is a performance form and supporting elements of Kuda Lumping performance. The observation process was conducted in August 2016 before the proposal was made, while the interview process and

documentation studies were conducted while researching and going to the research location. The observation that is done in this research is by doing direct observation of the Ronggo Budoyo art group's activity in Lematang Jaya village, Merapi Timur, Lahat, South Sumatera. The interviewees in this research are the leader of the art group, instructors of the art group, supporters of Kuda Lumping art Ronggo Budoyo. It is done to gain some data related to Kuda Lumping art, the process of rehearsal, difficulties during the process, and equipments of the performances such as costume, makeup, and property. The researcher also conducted an interview with the leader of Lematang Jaya village, leader of BPD, as well as the government to gain some data related to the life of the villagers and the existence of Kuda Lumping art in Lematang Jaya village. During the observation and interview processes, the researcher also doing a document study by searching the documents that were made by the player or other parties related to Kuda Lumping art Ronggo Budoyo. The aim of this documentation is to support the observation data collection technique and interview. Therefore, it is hoped that the data will be more accurate and match with the research target.

Data validity technique used in this research is triangulation technique of the sources. Data analysis steps are started from the first step that is data collection from the observation result, interview, and document study. Second is data reduction in which the researcher selects the data that is related to the theory of the research that is performance studies. The third is data presentation. In this step, data that have been selected then is being shown based on their groups. The fourth step is drawing the conclusion. The data that have been obtained then drawn its conclusions in accordance with the formulation of the problem that is the use of performance studies.

RESULT AND DISCUSSION

Kuda Lumping Ronggo Budoyo art group is located in Lematang Jaya village, East

Merapi, Lahat, South Sumatera. The societies of Lumatang Jaya village consist of various races such as the origin society of South Sumatera, Javanese, and Batak. In their daily life, the societies of Lematang Jaya are working as a rubber and palm oil farmers. Kuda Lumping Ronggo Budoyo then becomes an entertainment for the societies who lived far from Lahat city. Cahyono (2006: 3) explained that art performance can be seen in three phases. The first performing art is observed through the form presented. Both the performing arts are viewed in terms of the meaning stored in the aspects of supporting the form of presentation. Thirdly, the performing arts are viewed in terms of the functions brought by the components involved in it.

Based on the performance of Kuda Lumping Ronggo Budoyo in the field, there are various dances. Those are small Pegon, Buta, Pegon teenager, Kucingan, and adult Pegon. Kuda Lumping performance is reviewed by using Performance Studies that includes activities before the show, during the show, and after the show.

Before the Show

The form of performance is the relation among the parts of the performance as a unity. A show consists of some elements which are supporting each other. Elements in art performance are a unity that involves each other. If one element is having a change, then other elements will also change, therefore, the unity of the form will always be preserved (Kinesti: 109).

The first step is the preparation of the performance or before the performance. Preparation of performance is not only done couple of hours before the performance, but also couple of days before the performance. These are the dance rehearsal for the dancers and musicians. The rehearsals are conducted in Mr. Hermanto's house. In his house, there is a large area in front of the house that can be used by the dancers as a place to do the rehearsal. Meanwhile, the musicians sit in front of the small house terrace which is usually used as a

place to keep Kuda Lumping's equipment. The rehearsal is held every Saturday evening at 19.00 until drop and all members including dancers and musicians are obliged to come and not only learn to practice, but the dancers also should learn to play gamelan instrument. Usually, the dancers will practice alternately musicians. For example the movement in Pegon dance that classified as a monotone movement when the dancers will repeat the same movements several times. The rehearsal process will be guided by Mr. Hermanto, Mr. Aan, or Mr. Petrus who will watch the movements of the dancers. They will check whether the movements are correct, cohesive, or there are some movements that need to be fixed.

The aim of this rehearsal is to make the dancers become more cohesive and improve the cohesive between the dancers and music that accompany the movement of the dance. Besides that, the rehearsal is also aimed to train the feeling of the dancers. Therefore, they are able to live with the dance that they are performed. As stated by Widyastutieningrum (2017: 109) shape of the dance performance cannot be separated from the dancers' role. It is because through the dancers the dance is performed, both in physical form or form of expression. The success of a dance performance is really determined by the dancers' expertise and mastery. The dance performance is delivered to the audiences through the body of the dancers.

Furthermore, when going to perform, the preparation which is done is the preparation of costumes and makeup. The preparation of costumes will be assisted by Mbak Yus and Mbak Yuni. Make up that is used is very simple. It only uses powder, eyebrows, sweats, blush on and lipstick. Pegon dancer costumes will be started from wearing long white shirts, green shorts, brown jarit (traditional cloth from Java) and tightened with red stagen, irah-irahan, kace, lat shoulders, socks, kintring, bracelets and feet bracelets. Blind dancer costume is a black colored vest and red vest endless without wearing a shirt or shirt inside, using green shorts with a mixture of red color at the bottom and added with Balinese cloth plaid black and white

and long cloth with some colors such as yellow, blue, pink then tightened with red stagen. Finally the dancers' costumes Kucingan are black trousers, yellow and pink cloths tied crosswise in the chest, as well as red, yellow and blue cloth tied around the waist and added with string made of white yarn, udeng that tightens in the head. Then it is closed with cat barongan in red and has yellow, white and blue motifs. Lastly, the long cloth in red and black that has the same function to cover the dancer's neck then being added.

The next is the preparation of property and offerings. A property used in the performance of Kuda Lumping is the imitation of a horse which is made from woven bamboo which then being created as a horse. It is then colored and decorated. The head of the horse will get an imitation of a hair similar to the hair of its tail. The imitation of this horse then used by the dancer of small Pegon, Pegon teenager adult Pegon, and Buta. When they are performed, the horses will be placed on either the thighs of the dancer or ridden by the dancer to look like a person riding a real horse. Second is the whip. Whips are usually made of coconut leaf stems that are then tied and wrapped with plastic colored rope. In addition, there are also whips made of colorful threads. The whip will be used by the dancers on stage as well as to whip the dancer who is drunk or possessed. The last is barongan, barongan usually shaped like Blind and identical with spooky. His eyes were big and black. The wide mouth at the bottom of the barongan was added with a cloth to cover the neck of the dancer.

The offerings in lumping horse show are coconut, water mixed with flower, sweet potato, sugarcane, powder, coffee, banana, comb, glass and grilled chicken. Kuswarsantyo (2017: 72) describes the general function of offerings is to fulfill human needs as a reflection of human in terms of both body and spirit. The offerings can be interpreted as an offer in a special ceremony performed symbolically in order to communicate with the spirits. According to Salim (2016: 89) the offering from a jathilan group devoted to the spirit has an intention to

invoke the permit for the performance of jathilan performances to the spirit as the watch-keeper. It is hoped that the spirit will not disturb the performance. In addition, the offerings also have a function to give the spirit that comes in jathilan staging. Therefore, the spirits will allow themselves to enter the dancer's body as well as give strength when they are entering the body of jathilan dancers. The offerings used in the performance can be seen in figure 1 as follows:



Figure 1. Offerings in the Performance

The Performance

Usually, the performance of Kuda Lumping is held in the field or in front of the large area in front of the house. The atmosphere of the location of the show already crowded by the sound of gamelan that deliberately played by Kuda Lumping musicians to lure the arrival of the audience. The first step before the first dance performance is the handler will open the event by requesting permission and praying to avoid incident during the show performed. It is followed by the handler who will sit in cross-legged position in the middle of the show. Then, in front of the handler, there are two horses leaning against each other. There is charcoal burned mixed with incense while reading a prayer. The scenes of the handler while praying can be seen in Figure 2 below.

Figure 2 is an opening procession performed by the handler before the show begins. According to the lumping horse handler, each performance should be opened at the beginning and closed at the end of the show. Based on interviews with Mr. Joko as the horse handler of Ronggo Budoyo on 05 September 2017 at 16:03:41 WIB said: "Preparation of how to open the performance, asking with the spirit

that I will hold this art if you can protect us and make sure that there is no problem during the performance. I do both of them because I am a Javanese. Therefore, I have to ask for the permission form Simbah Rekso".

After the Handler finish in reading the prayer, then the first show will be opened by Pegon dancer which consist of Elementary School children up to Junior High School student in the age ranged from 10 years to 15 years. Nanda, as a small Pegon dancer who stood in the front row, began to come out followed by Dimas behind Nanda. In the third row there is Rio and there is Ridho in the last row. The four dancers begin to line up and using white horses. Both hands are holding the neck of the horses ridden by them and then swayed to the right and left following the dance movement of the body.



Figure 2. The Handler in Doing the Pray

After forming two fronts and two rear formations in the field, Nanda is in the front left, Ridho right next to the right, while Dimas is behind Nanda, and Rio is behind Ridho. The first movement is the movement of obeisance with the position of jengkeng and both hands worship in front of the dancer's chin. Various dance movements of small dancers can be seen in Figure 3.

This movement is meant for mutual respect for humans as described by Juwita (2017: 88) motion of worship has the meaning of respect. Through mutual respect it will create a good relationship between individuals.

The second movement is all dancers are standing, both hands holding the sampur and

right hand folded the elbows in front of the chest, while the left hand is straight with the shoulder to the left with the left foot position standing straight. Meanwhile, the right leg folded towards the top, then both feet tanjak (the position of both legs opened slightly bent width) with the head doing pacak gulu. The next movement is with an attractive way the leg of the dancer began to do the tiptoe and walk to the left with both hands waisted. Then, the second position of the legs are back to do the tanjak. Right hand folded in front of the chest. While the left hand is straight with the shoulders, the dancer shoulders shake back and front. Next, the dancer stands with the left tanjak position with the left hand is at the waist, while the right hand clenched, straight forward moved to the right and left like a punching movement. The movement was performed several times which then continued by the movements such as stalking in which the left hand is on the waist and right hand is opened above the right eyebrow while doing the pacak gulu. With enthusiast, the dancers continue to move several times to repeat the same movement with the previous movement. The next movement is such as the movement of riding a horse. It is when the right foot in front of the left leg, while the left leg is behind and slightly doing the tiptoe. The right hand is on the horse's neck, while the left hand is on the head of the horse. With their skill, both hands wiggle the horse to the left and to the right followed by head turning to the left.



Figure 3. Various Obeisance in Small Pegon Dance

The next movement is the dancers are doing jengkeng position and change the position of direction. All dancers will face the other dancers' back, so they will make a circle floor pattern with the position of both of the hands are in the waist. Not so long after that, all dancers are standing and running slightly while creating a circle with the right hand position holding the sampur and bent in front of the chest. Meanwhile, the left hand is straight with the solder and holding pink and yellow sampur. The last movement is fighting and the dancers then taking a position in pairs. In the front row, there are Dimas and Rio. Dimas is facing the audiences and Rio is back to back with the audiences. On the back line, there is Ridho who is facing the audiences and Rio who is back to back with the audiences. All dancers' left hands are on the left waists, and the right hand is holding and straight up. After that, the positions of the legs are a little bit lower, the hand is moved to the left thigh and the dancers are pushing their friends' body. After the last movement, there are some drunken dancers or ndadi (being possessed). In the 17 August 2017, there are two small Pegon dancers possessed. They are Nanda and Dimas. While being possessed, the dancer will be asking for the drink and eat some flowers that have already served before. The dancer will be helped by some guides. All movements that have been explained are similar to the movement of teenage Pegon and adult Pegon.

The next is the performance of Buta dancer. The performance of Buta performed by four male dancers with the range of the age between 18 to 20 years old. They are Enggar, Wahyu, Tius, and Seno. On 17 August 2017, the Buta performance is opened by Enggar by holding a horse and walks out from the curtain of makeup and dress room. The legs walk out agile and sometimes he is running slightly. His hands are on the neck of the horse and with energetic, both of the hands are shaking the head of the horse to the right and left. Then, the legs re started to move fast freely. The left hand is still in the beginning position. The right hand moves up, turning around, and grasped then

opened and dance follow by the head that is turning to all directions. Enggar with the extra power is walking around the field of the show and facing the musician and back to back with the audiences with the legs position in tanjak and right hand still active moving while grasped like a person who wants to punch to the front. After couple of minutes, Enggar is walking to the right side of the field. From the direction of the audience standing upright waiting for the other Buta come out.

The second dancer who came out is Wahyu. Similar to Enggar, Wahyu came out with a horse but on the right hand of Wahyu, he brought a whip. When coming out from the curtain, Wahyu takes a wide step and quickly impressed as it would run. The right feet lifted and lowered with the position of tanjak and play his whip. There was a sound of shouting in the field show. With enthusiast, Wahyu's hand plays a whip which is accompanied by a view of the head to the right and to the left in turn, the two feet to the right side of the tiptoe and the left foot lifted while playing the whip in hand. The movement is again performed but in the opposite direction so that alternating right foot is lifted up. Then he continues to walk around the field with a wide step. The position of the left hand is on the neck of the horse. He is playing the horse so that the horse moves to the right and left in turn while the right hand carries the whip. After walking around the field, Wahyu stands on the left side of Enggar.

Now it is Tius's turn to come out with the third order. When coming out of the curtain, Tius shook his horse right to left with very fast movement with the sound of a whip repeatedly. Tius's movement looked more aggressive and agile than those of his previous colleagues. Then, Tius stood up and ran slightly to the right then lifted his left foot with a whip. The movement was done alternately to the opposite, not long after Tius walked forward in the direction of the audience with a wide step with the position of the foot lifted up. With a lively, his right hand plays a whip while Tius's left hand is in the horse's neck and occasionally a whirl is

turned around above the head. After that, Tius walked over Wahyu and stood him.

The last Buta Dancer is Seno. Seno coming out of the curtain and directly takes the position of jengkeng. His left hand is on the horse's neck and the right hand carries a whip. In a state of jengkeng the right hand carrying a whip claws the ground like an angry giant. Then Seno stood up walking around the show field with the movement of the legs raised high and followed the view of the head up. Footsteps accompanied by an occasional whip. After walking around, Seno stood up facing the musician and turned his back to the audience with tanjak foot position and continue to play a whip.

The next motion is walking feet on the tiptoe to the right. After a few steps, right foot is standing straight while left foot lifted and bent, left hand fixed on the horse while the right hand is lifted straight up while carrying a whip. The movement is then performed alternately to the left, then standing in tanjak position with the left hand in the same position while the right hand carries a whip and directed upwards like a punching man. Still in the same position, Seno is still actively playing the right-handed whip, while the other three Enggar dancers, Tius and Wahyu begin to walk slowly into the middle area of the show field forming a horizontal line facing the audience. Tius on the far right edge of the audience, Seno began walking with a wide step like a giant standing tall on the left side of Tius, Wahyu in the third row and the far left is Enggar. The floor pattern can be seen in Figure 4.

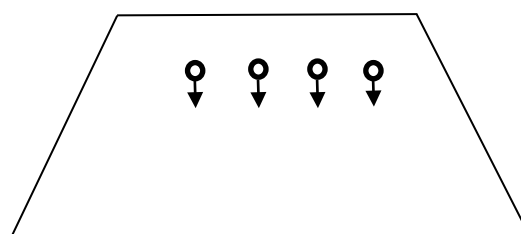


Figure 4. The Floor Pattern Formation of *Buta* Dancer
(Note: ○ = Dancer; ↑ = Direction)

The four dancers have brought the right-handed whip, with the tanjak position of the dancers playing the whip and walking one step towards the right and lifting the right foot upwards and then playing the whip again. The movement is done alternately to the left several times. While walking backward, Enggar and Tius back to take a new position so that in front there is only Wahyu on the left and Seno on the right. The next motion of the foot in the left hand tanjak position is the horse on the neck while the right hand is stretched up to the right with a whip; the head doing the pacak gulu follow by the musical accompaniment. Then the dancers form a circle pattern with the position of the exit, the position of the foot tanjak while the position of both hands are still the same and added with shaking shoulder forward and back with a music accompaniment that becomes faster. Then, all the dancers faced with the position to form a circle with the position of the hand is still the same while the right foot lifted and the left foot tread on the ground so that the position of dancers are tiptoe and then jumping to the right.

After repeated several times, the position of dancers changes far apart then both feet running slightly to the right, but still in the circle pattern. The movement is repeated with a rotating towards the left. Buta dancer moves seen repeated only many times with the position of pitch floor pattern that is also the same. For the last movement of the fight, On August 17, 2017 the four Buta dancers were drunk or ndadi. This is the scene that the audience waited for. Various expressions of the audience began to run for fear, laughing when there is one drunken dancer with a joke style or getting closer to see the behavior of dancers clearly. The form of being possessed that occur in the Kuda Lumping dance are various. The various types as described by Marzakina, et al (2017: 135) is a form of in trance that occurs in various types of Kuda Kepang dance, such as possessing animal spirits and frightening behaviors such as eating raw chicken, drinking fresh blood, eating incense, peeling coconut, drinking water, and raising palm trees.

The third appearance is teenage Pegon. Followed by four Kucingan dancers, the dance was danced by a male dancer, Mr. Pitrus, using a very simple costume only long black trousers and barongan. Not having a motion gear for dancers of kucingan, dancers moving in accordance with their wishes will usually mimic cat motion in general. Mr. Pitrus came out of the curtain using Barongan so that Mr. Pitrus's face was not visible. Although Mr. Pitrus's body was relatively small, Mr. Pitrus's movement was very agile. The position of the body when he is out from the curtain is the legs jengkeng, both hands are beside the ears with open state forward, then run around the field. After Mr. Pitrus was in the middle of the field the four teenage Pegon dancers came out with a whip and surrounded Mr. Pitrus. The four Pegon teenage dancers played a whip and directed to the Mr. Pitrus. With the mercurial, Mr. pitrus running around to avoid the whipping whips.

After a few minutes, Kucingan dancers play with teenage Pegon dancers then the teenager Pegon dancers re-entered the curtains themselves. When Kucingan dancers are in the field, Kucingan dancers started doing kopro, martial arts movements and ran up the tarup's roof that used to shelter the audiences. After running around, a lively dancer entering the ndadi phase, when the dancer Kucingan is possessed, there is a scene that attracts all audiences. That is eating black chickens in a state of life. Screams of audience hysteria add to the crowded field of the show. There is a blindfold, afraid, closing mouth because feeling sick to see the chicken eaten by Kucingan dancers. However, this scene is usually the scene awaited by the audience, Kucingan dancers still dance with agile follow the gamelan accompaniment by bringing the dead chicken. The songs that are usually performed during the show include Anoman obong, sailboat, walang kekek, and the moon.

After already feel bored with his cock, Mr. Pitrus leave his cock just like that and change take the horse or who is often called jaran by Kuda Lumping dancers. Still dancing with agile, his left hand is on the neck of his horse,

while the right hand is lifted up dance following the strains of gamelan music. The field of the show was increasingly crowded filled with dancers from the group Ronggo Budoyo or outside the group who are also being possessed because usually although not participate the dance, dancers who are around the show can also possessed. The ndadi scene is the culmination of a show that the audience is eagerly waiting. The audiences then pay attention to every act of the dancers from sitting and enjoy the gamelan rhythm, eating the prepared offerings, dancing to the horses and so on. The audience will run when one of the dancers starts running or approaching someone who usually can also ndadi. In addition to the magic scenes, dancers will usually make a joke to attract the attention of the audience so the audience is not only tense but also entertained by the scene of dancers' jokes.

As seen in figure 5. 43 below, a Kucingan dancer assisted by Mbak Yus and Mbak Yuni are bathed in water and land. The scene tells a man who was in torment by his two wives because he used to often torture his wife and eventually both his wife against the actions of her husband. In addition to entertainment, the scene can also provide value to the audience, the value that can be taken is that must be mutual respect or tolerance in the husband and wife relationship.



Figure 5. Jokes of Kucingan Dancer

The Kuda Lumping show will end with the appearance of an adult Pegon dancer, who will be danced same as the previous Pegon dancer. That is four dancers. The four dancers

are Masri, Eko, Tantra, and Suhardi. The difference is only the age of the dancers. The adult Pegon dancers are people who are aged over 25 years and have married. After the dancers have finished dancing from the process of libation to the point of the adult, Pegon Dancers will be possessed or ndadi just like the previous dancers. Reaching the afternoon, the show will be more crowded. A lot of dancers, who had been aware, will be possessed again. It is followed by the audiences that also getting possessed and make the performances getting more crowded.



Figure 6. The Audiences under Possessed

Assisted by all members who are on duty, Kuda Lumping's handler ready to alert the dancers both from Ronggo Budoyo and the audiences who are also ndadi. All dancers dance with agile following the accompaniment of music and songs performed by the musicians. In addition, besides the members who are busy with the activities of the field, the audience also taking some photos of the possessed audiences. Time goes on because it is getting late the handler begins to awaken one by one of the dancers who is possessed by using syahadat readings three times. In accordance with the results of interviews of researchers with a Kuda Lumping handler about how the handler awakens the dancer when they are possessed, the handler explains that only recited syahadat three times and other pray readings which are only understood by the handler.

After Performance

The last stage is after the performance or after the show. For the time or hour ends depending on the start of the Kuda Lumping show. The show on August 17, 2017, ended at around 16:30 pm, the end of the show usually after all the drunk or possessed dancers have been resuscitated by the handler at the end of the show a handler will close the show by performing the closing ritual.

All the dancers who have been awakened by the handler are brought into the curtain to rest assisted by their friends or members in charge in the show. Usually, the dancers will be given drinking mineral water, and other members who do not help the field will usually accompany the players who just conscious. In addition, the audience consisting of children, young men and women, adults and elderly people are starting to leave the venue to return to their homes.

CONCLUSION

Ronggo Budoyo Kuda Lumping show in Lematang Jaya village consists of small Pegon dance, Buta dance, Teenage Pegon dance, Kucingan and Pegon adult. Lumping horse performances are usually held in order to commemorate the anniversary of Indonesia, weddings, circumcision or other village events. Preparation begins with a one-time exercise routine once the preparations made at the show's location include gamelan equipment, makeup, dancer, and offerings. The performance of the lumping horse show will be guarded and monitored by a Kuda Lumping's handler who is assisted by all members of Ronggo Budoyo.

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