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BUKTI KORESPONDENSI

ARTIKEL JURNAL INTERNASIONAL BEREPUTASI

Judul Artikel : Between mystical and entertainment: A study on Barongan show in Blora, Indonesia

Jurnal : Research Journal in Advanced Humanities
Volume 4 Issue 1, 2023
Doi: <https://orcid.org/0000-0001-9856-2519>

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No	Perihal	Tanggal
1.	Bukti konfirmasi submit artikel dan artikel yang disubmit	23 Juni 2023
2.	Bukti Konfirmasi Accepted	25 Juni 2023
3.	Bukti proses editing, artikel hasil editing	13 Juli 2023
4.	Bukti Konfirmasi dari Jurnal tentang Link yang full artikel	04 Oktober 2023
5.	Bukti Konfirmasi publish	16 Oktober 2023

**1. Bukti Konfirmasi Submit Artikel
dan Artikel yang Disubmit
(23 Juni 2023)**

[RJA] Submission Acknowledgement

4 pesan

Dr. Dickson Adom <adom@royalliteglobal.com>
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23 Juni 2023 pukul 13.46

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Barongan Show Blora, Indonesia: Between Mystical and Entertainment

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Article History

Received 2020-00-00

Revised 2020-00-00

Accepted 2020-00-00

Published 2020-00-00

Keywords

Show

Barongan

Mystical

Entertainment

Blora

How to cite?

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Abstract

The *Barongan* show has existed since 1825 and is particularly popular in Blora, Indonesia. This show is an adaptation of the Balinese *Barongan* and *Reog Ponorogo* to Blora culture. Because of its magical and mystical characteristics, *Barongan* Blora is associated with ritual practices. The traditional *Barongan* show began as a mystical show, but as it evolved, modern *Barongan* shows that are entertainment and spectacle have arisen without displacing the traditional *Barongan*. This paper looks at the magical and mystical rites in the *Barongan* Blora Show from the standpoint of function or the theatrical program. In Blora, traditional and modern *Barongan* show groups were interviewed and observed. As a mystical show, traditional *Barongan* stresses supernatural elements bound by particular regulations. It has enormous magical power and can put the *pembarong* into a trance. This phenomenon has a unique allure for the audience. This is different from modern *Barongan* shows, which are primarily for entertainment and are more adaptable in their execution. Modern *Barongan* shows are also more attractive to all groups since they are more enticing and are not restricted

by rituals. Traditional and modern *Barongan* symbolize populist moral values that exist in Blora culture and are a trademark of the Blora region. Therefore the proclamation of *Barongan* as Blora regional art is more than just a discourse; *Barongan* becomes the spirit of life for the Blora people.

15

16 Public Interest Statement

17 Public interest statement maybe used in cases such as; when explaining a background of a
18 given place or event or activity of significance in the research. It could also explain the gap
19 that the paper tries to fill in the existing literature. It could also be used to state the importance of the
20 study to the readers or academic community. It could also be used to state whether the research is a
21 corrigendum or erratum to an already published article in the same journal. Finally, it could also be used
22 to state whether the research is a modification of a paper published in the same journal. Public Interest
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24 Introduction

25 *Barongan* performing arts have grown significantly in Indonesia, particularly in Bali, Yogyakarta,
26 North Sumatra, East Java, and Central Java. *Barongan* shows in Central Java are generally found in
27 the Blora, Rembang, Pati, Grobogan, and Tegal regencies. Nonetheless, the Blora region hosts a
28 greater number of *Barongan* shows overall. *Barongan* Blora has developed into a treasure of local
29 culture that differs from *Barongan* shows from other locations, despite claims in some literature
30 that it is a variant of *Reog Ponorogo* and *Barongan* Bali (Ibda, 2019). *Barongan* shows are regular
31 folk shows in Blora, particularly among rural populations. Furthermore, the Regional Government
32 of Blora Regency has designated the *Barongan* show as an intangible cultural heritage since 2017
33 (Blora Regency Government, 2017).

34 *Barongan* is associated with dance through the medium of a large mask in the shape of a
35 giant tiger known as *Singa Barong*, as the forest's ruler is haunted and extremely ferocious (Dewi
36 et al., 2018). The presence of *Barongan* Blora is due to the Blora people's belief in the spirits of
37 mythological creatures, which they believe in having the capacity to guard and maintain safety
38 (*totemism*) (Arisyanto et al., 2021). The Blora people's belief in tigers inspires the employment of
39 the tiger mask and the movements of the *Barongan* dance that mimic a tiger or wild tiger. In the
40 *Barongan* show, there are at least two *pembarong* dancers. One dancer is the head, while the other
41 is the tail (Komariyah & Wiyoso, 2017).

42 As a traditional show, *Barongan* is rich in cultural and artistic characteristics, yet, this
43 presentation is full of mystical impressions and is closely tied to the spirituality of the performers
44 (Hendriko & Effendy, 2019). The presence of this metaphysical activity causes dancers to enter a
45 trance state. Trance happens when the spirit enters the *Barongan* dancer's body through the
46 handler and controls the dancer's body and awareness (Agung & Soetopo, 2019). The audience is

47 anticipating the phenomena of the *Barongan* dancers becoming possessed because the *Barongan*
48 show is regarded as interesting when a trance occurs (Pasaribu & Yetno, 2015).

49 Based on this, the author attempts to investigate the ritual and entertainment nature of the
50 Blora *Barongan* Show by observing two traditional and modern *Barongan* ensembles. The author
51 also interviews Mr. Sutrisno, the handler of the "Singo Buono" Traditional *Barongan* organization,
52 who has been active in the world of *Barongan* for a long time. *Barongan* "Singo Buono" is a
53 *Barongan* group that is still tied by tradition and is dedicated to carrying out ritual ceremonies. In
54 addition, interviews were conducted with the Modern *Barongan* Dance and Cultural Arts Studio
55 team "Ridwan CS" as the *Barongan* Modern group, the *Barongan* group "Risang Guntur Seto Blora,"
56 as the modern *Barongan* show group and Mr. Sukoco and Mrs. Sulastri, the organisers of the
57 *ruwatan murwakala* ceremony, who live in Bedingan Village, Todanan Sub District, Blora Regency,
58 Indonesia.

59 Previous research conducted by Marschall (1995) revealed that *Barongan* is the same as
60 *jaran kepong* dance, namely as a typical Javanese trance dance used in rural community ritual
61 events. Additionally, Jazuli & Alam (2020) in Blora stated that the influence of globalization, socio-
62 cultural developments, and economic shifts led to changes in the function of *Barongan* from ritual
63 to entertainment. At the same time, another research mentions that the process of the Javanese
64 *Barongan* show that aims for entertainment has a different storyline with performances that aim
65 for ritual ceremonies (Sundari et al., 2020).

66 Several studies have only focused on the function of the *Barongan* performance, while the
67 novelty in this study seeks to bring out the mystical nature of the *Barongan* performance through
68 the ritual possession of the dancers, which are now rarely found in the Blora area. This research
69 also seeks to bring out changes in the nature of the ritual into entertainment in the *Barongan*
70 performance.

71 This research is intriguing to investigate when there is a ritual that occurs at the *Barongan*
72 Blora Show that appears magical and mysterious. However, it is currently more of an
73 entertainment nature. As a result, the author is interested in the rituals and mysticism of *Barongan*
74 Blora, which are divided into three stages of the show. On the other hand, observations and
75 interviews with the entertainment version of the *Barongan* dancing group demonstrate that the
76 existence of this version of *Barongan* is improving. In contrast, the ritual show version of *Barongan*
77 remains unchanged.

78 Method

79 This study uses a type of qualitative research. Creswell (2013) states that qualitative research is a
80 process of scientific research that is intended to understand human problems in a social context
81 by creating a comprehensive and complex picture presented, reporting detailed views of sources
82 of information, and carried out in natural settings without any intervention from researchers. This
83 research was conducted on February to March 2023. This research focuses on examining *Barongan*
84 performances related to rituals and mysticism, as well as changes in traditional *Barongan*

85 performances to modern ones in the Blora area. Data collection was carried out by observation,
86 interview with some Barongan groups, and documentation methods.

87 Data collection technique using purposive sampling. Purposive sampling is used to select
88 respondents that are most likely to yield appropriate and useful information, and is a way of
89 identifying and selecting cases that will use limited research resources effectively (Palinkas et al.,
90 2015). In this research, there were 4 respondents, such as: 1) the handler of *ruwatan* ceremony
91 from traditional Barongan group "Singo Buono", Mr. Sutrisno; 2) two organisers of the *ruwatan*
92 *murwakala* ceremony, Mr. Sukoco and Mrs. Sulastri; and 3) a representative group of modern
93 Barongan dance Cultural Arts Studio "Ridwan CS". The instruments were used observations sheet
94 and questionnaire. The questionnaire was used to collect data from the handler of Barongan
95 traditional, the organizer of the *ruwatan murwakala*, and representative group of modern
96 Barongan dance.

97 The analysis used thematic analysis. Thematic analysis was used to identify patterns and
98 themes and to develop interpretations of the data (Braun & Clarke, 2012). The analysis in this
99 study consists of an analysis of the history of Barongan Blora, an analysis of the traditions and
100 functions of Barongan Blora, an analysis of Barongan performances and religious rituals, and an
101 analysis of Barongan as an entertainment show. The data gathered during the research are
102 organized in order and classified based on different characteristics and types. Interviews with
103 Barongan handlers from the Barongan group, Sutrisno were conducted to obtain information
104 regarding the ritual requirements in Barongan performances and the spells used to inject spirits
105 into the body *pembarong* and the spell to stop the possessed *pembarong*. Meanwhile, interviews
106 with Mr. Sukoco and Mrs. Sulastri were conducted to obtain information about the *ruwatan*
107 *murwakala* ritual procession which will be carried out at the wedding procession. Meanwhile,
108 interviews with representatives of the Barongan group "Ridwan CS" were conducted to find out
109 the differences in functions and roles between traditional Barongan groups and modern Barongan
110 groups which are increasingly developing today. Observations were made by observing the
111 *ruwatan murwakala* ritual at weddings which began with a *slametan* and ended with a Barongan
112 performance to drive away evil spirits. Analysis includes the history of Barongan Blora, Barongan
113 as a function and tradition, Barongan shows and religious rituals, and Barongan as an
114 entertainment show. The analysis was carried out based on the results of interviews and
115 observation on two Barongan groups, one is traditional Barongan group "Singo Buono" and
116 another is modern Barongan group "Ridwan CS". As well as by observing traditional Barongan
117 performances at the wedding ritual '*ruwatan*' procession.

118 Results

119 3.1 History of Barongan Blora

120 According to the Blora people's oral history, *Barongan* Blora represents Gembong Amijoyo in the
121 story "*Panji*," which means the big tiger that reigns (Utina, 2019). Some traditional sources claim

122 that the existence of a sacred tomb in the Mlangsen Village, Blora, which is thought to be the
123 grave of Mbah Singo Lodro, is directly tied to the existence of *Barongan* Blora (Ibda, 2019). The
124 locals think Mbah Singo Lodro's large tiger frequently appears in the tomb. According to historical
125 sources from Blora, during the *Naya Gimbali* conflict between 1825 and 1830, during the
126 Diponegoro War era, *Barongan* shows were once present at every wedding ceremony or parade
127 (Soedarsono, 2010).

128 Functionally, the *Barongan* Show is critical to the survival of the Blora people. *Barongan*
129 emerged due to village clean-up rites such as *lamporan*, *ruwatan murwakala*, *sedekah bumi*,
130 circumcision processions, and weddings (Slamet, 1999). The people of Blora use the *Barongan* to
131 drive away the plague by parading the *Barongan* around the village (Jazuli & Alam, 2020). The
132 artistic aspect of *Barongan* ritual shows is secondary to the principal function of *tolak bala*. The
133 *Barongan* show is designed to accompany weddings and ritual ceremonies, following its function
134 (Guntaris et al., 2019; Indriyanto et al., 2022). However, there is a shift and addition of features in
135 which the *Barongan* show is utilized as an entertainment medium and does not require time and
136 place computation in its execution (Utina, 2020). If we look closely, the *Barongan* show contains
137 more improvisational moves that reference tiger movements. The spontaneity of the *pembarong*'s
138 movements is matched to the rhythm of the music that is playing.

139 The *Barongan* Blora show was created as a dance drama in 2000 (Nurdien & Wisnu, 2021).
140 In dance drama, *Barongan* shows are classified as either presentation without trance or with trance
141 (Mangundiharjo, 2019). The *Barongan* show without trance highlights the dramatic components
142 of the act, whereas the *Barongan* show with trance stresses the magical element. *Barongan* began
143 as a show with trance, as opposed to the concerts that are currently being developed, which do
144 not have trance (Jazuli et al., 2020). The story of the *Barongan* show is based on the Panji epic,
145 which tells of Raden Panji Asmarabangun or Pujonggo Anom from the Kediri kingdom who wants
146 to propose to Dewi Sekartaji from the Jenggala kingdom (Ibda, 2019). The *Barongan* show began
147 with a procession of bodyguards from Raden Panji and Singo Barong.

148 The *Barongan* Blora show consists of figures such as *Barongan*, *Gendruwon*, *Nayantaka*,
149 *Untub*, *Pak Genthung*, *Bujangganong*, *Gainah*, *Mbok Bong*, and *Belot* (Mangundiharjo, 2019). These
150 characters underwent an evolution; where at the beginning of their development, the figures in
151 the *Barongan* show were played by men, but currently, the *Barongan* dancers are played by
152 women, especially in the *Barongan* Samin Edan Group (Dewi et al., 2018). Several musical
153 instruments, including *kendhang*, *kethuk*, *bonang*, *saron*, *demung*, and *kempul*, make the *Barongan*
154 show more entertaining (Jazuli et al., 2020). Many modern instruments, including drums, trumpets,
155 big drums, and keyboards, were added to the *Barongan* show during its evolution. Many events
156 in the exhibition are frequently coupled with Campursari paintings. Yet, gamelan with *slendro*
157 tunings is the musical accompaniment distinguishing *Barongan* Blora (Murni et al., 2016).

158 **3.2 Analysis of Tradition and Function of Barongan Blora**

159 Rituals are long-established social and religious activities in every culture (Khoury, 2017).
160 *Barongan* Blora shows are inextricably linked to rituals in many events. This show has a mystical
161 value following the beliefs of the local community and entertaining the audience. The community

162 regards the *Barongan* Show as a symbol of appreciation to God for providing natural fertility and
163 goodwill for the village community to develop. As a result, the *Barongan* show is only done on
164 specified occasions, such as the *sedekah bumi*, *bersih desa* traditions, and *tolak bala (lamporan)* to
165 fulfill its ritual role. In addition to these ceremonies, the *Barongan* show is presented at the
166 wedding *ruwatan (selamatan)* ceremony as a form of gratitude for the bride and groom and to rid
167 the household of *bala* (misfortunes) that will be lived in (see figure 1).



168

169

Figure 1. *Barongan* performance in the *Ruwatan* ceremony

170 The participation of the *Barongan* show in the ritual began with the people's belief that
171 Blora's natural wealth remained a mystery to the lives of its people. Furthermore, the existence of
172 *Barongan* is intimately tied to the economic conditions of the Blora people, who live in a rural
173 culture. The terrain of the land in Blora is better suited for growing hard woody plants like teak
174 but not for growing staple daily crops like rice and legumes. Given its natural geography
175 surrounded by limestone mountains, rice, and secondary crop growers have difficulty finding
176 water reservoirs. This is one of the reasons behind their customary practice of performing religious
177 rites for fertility, security, and entertainment. It is a sacred ceremony in which the people aspire to
178 meet the demand for connection between the Above world and the Underworld. The relationship
179 between humanity and their Creator is regarded as the Above world, while the Underworld is
180 where humans socialize. The community considers the *Barongan* Show to be the personification
181 of a fabled tiger with magical powers to protect the people from all types of harm. The Blora
182 people also believe in ancestor spirits that protect life and *dhanyang*, or spirits that dwell in a
183 specific location or territory, such as forests, mountains, and villages.

184 The village's clean tradition is still linked to the *sedekah bumi*, recognized by the exorcism
185 ceremony. The exorcism is preceded by a *slametan* ritual in which offerings are made to the village
186 *dhanyang*. They believe that the *dhanyang* is the village's guardian. Meanwhile, *slamet* means safe
187 in this context. Therefore, this rite ensures that the people of the Hamlet are secure from bad
188 spirits. The qualities of the offerings utilised in a *slametan* are derived from food offered by
189 residents, which includes rice, side dishes, and various vegetables (see picture 2). These meals are

190 then wrapped in teak leaves representing Blora's native vegetation. This demonstrates that the
191 outcomes of nature can be reconnected with nature and become a sign of hope for nature,
192 allowing people to live prosperously. As a symbol of natural knowledge, teak leaves are utilized
193 as wrapping in Blora. This demonstrates residents' desire to live in harmony with nature. Another
194 wish expressed during the clean village rite is for the village to be protected from evil spirits that
195 disrupt the balance of its environment, such as floods, landslides, plant pests, and so on (see figure
196 2).



197
198 **Figure 2.** Traditional ceremonial offerings (*sesaji*)

199 Another tradition still associated with *sedekah bumi* is the tradition of *tolak bala*, which
200 evolved in Blora as a sort of disaster rejection. By ritual offerings (*sesajen*), the sign of rejection is
201 visualized. The community uses a variety of offerings, such as paired bananas, telon flowers—three
202 colourful flowers: red roses, jasmine, and *ylang-ylang* or support, pasung and bugis—traditional
203 street cuisine, two Javanese chicken eggs, and other fruits. There were a few folks eating rice and
204 maize as well. Since these offerings are usually the food spirits enjoy, they are carefully placed and
205 identical in pairs.

206 **3.3 Analysis of Barongan Shows and Religious Rituals**

207 The following characteristics distinguish *Barongan* performing arts used in rituals: 1)
208 performed at a predetermined location, sometimes the location is considered sacred; 2) a choice
209 of time; 3) the player who plays must be the one who has been chosen; usually, people who are
210 considered holy or who have cleansed themselves spiritually; 4) a set of offerings depending on
211 needs; 5) prioritizing ritual goals over aesthetic appearances; and 6) the use of very distinctive
212 clothing. According to the handler *Barongan's* narrative, certain taboos must be followed by the
213 *pembarong* and team before the show begins, including 1) not washing hair and 2) not eating or
214 smoking during the *Barongan* show.

215 *Barongan* is intended as a special dish for ancestor spirits for the Blora people. In
216 ceremonies, *Barongan* Show Arts are not concerned with aesthetic aspects but rather serve as a
217 means to do *tolak bala*. The objective of the *Barongan* at a ceremony is to obtain safety based on

218 the *Barongan's* belief and magical powers (Blackledge & Creese, 2020; Grimes, 2012; Insoll, 2009).
219 The *Barongan* is considered an exorcist of evil spirits since the tiger mask or tiger is claimed to
220 have magical powers where the tiger's soul enters. *Barongan* ritual shows are divided into pre-
221 show festivities, opening and main shows, and closing.

222

223 **3.3.1 Pre-Show of Show**

224 The pre-show of the *Barongan* begins with the preparation of the *pembarong*, handlers, and the
225 show team. They carry out various taboos and adhere to existing traditions, as explained by Mr.
226 Sutrisno below:

227 *"Before the show begins, I and others with a purpose normally consider the best date for the*
228 *ruwatan ritual. After determining the best day, the pembarong, which consists of 9-10*
229 *people, is obliged to follow the rules, which include not washing their hair before the event*
230 *and not eating or smoking during the ceremony. As the handler, I must memorize the*
231 *incantations recited when pouring yellow rice, blowing incense and incense, and reviving*
232 *the tranced pembarong. We must also wear all-black clothing in conformity with prevailing*
233 *customs."*

234 The *slametan* ritual takes place in the traditional ceremony. The ceremonial *slametan* is
235 always provided in conjunction with the *slametan* rite. The presence of ceremonial offerings is
236 designed to provide natural wealth to ancestral spirits as a kind of gratitude for assisting in the
237 protection of villagers from natural disasters, and so on. In addition, rituals are done to request
238 smoothness and protection from the Almighty and to pique the audience's interest in the
239 *Barongan* show.

240 *"Making offerings is designed to request protection from Allah so that those organizing the*
241 *event are safe and protected. Several offerings are made during the Barongan show at the*
242 *ruwatan ritual. Yellow rice, coconut leaves, dupa, and kemenyan are among the offerings*
243 *utilized in addition to everyday food and fruit. Each item serves a certain purpose. Providing*
244 *yellow rice and coconut leaves is effective for driving away reinforcements by sprinkling*
245 *coconut leaves on the stage arena and sowing yellow rice along the path Barongan follows*
246 *while parading around the village. Frankincense and incense are used to bring spirits into*
247 *the pembarong's body, while staple foods and fruits wrapped in teak leaves are a favourite*
248 *food of the spirits and a symbol of our village's natural wealth."* (Sutrisno, personal
249 *communication, 28 February 2023)*

250 After completing the *slametan* ritual and offerings, the handler and the observing
251 community will parade the *Barongan* around the village to the *punden*, located at the end of the
252 hamlet abutting the teak forest region. This *punden* can be a tomb, hallowed land, or other such

253 things. In this situation, the *Barongan* serves as a showcase for the *punden's* wares. Before the
254 *Barongan* show in the *ruwatan* event begins, the handler must follow several rules: 1) The handler
255 determines the show time, which is half past noon; 2) The handler selects a sacred *Barongan* show
256 venue; 3) The handler prepares offerings in the form of yellow rice, coconut leaves, and incense
257 (see figure 3) The handler recites the mantras before the *ruwatan* ceremony begins.



258
259 **Figure 3.** The handler recites the mantra before the event begins

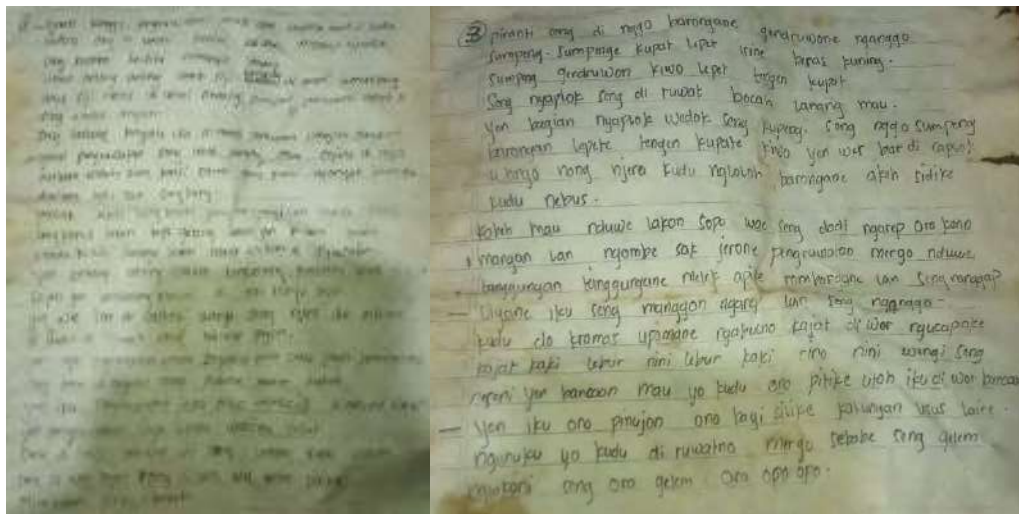
260 Since the shaman can control the *Barongan* while performing, the technique of the
261 ceremony is fully in the hands of the handler. The handler does not operate alone in its
262 implementation but is aided by other people who have been appointed and have nearly the same
263 supernatural powers as the handler. The significance of magical and religious rites dictates the
264 location of the *Barongan* show. An ancestor's provision governs the *Barongan* performing venue.
265 According to Mr. Sutrisno, one of the show handlers, the timing for the *Barongan* show at the
266 *ruwatan* ceremony has also been planned so that unpleasant things do not occur.

267 *"I chose half past noon for the event because that is when the sengkolo appears. Therefore,*
268 *the Barongan show is designed to evict evil spirits that may disrupt the community."*
269 *(Personal communication, Sutrisno, 28 February 2023)*

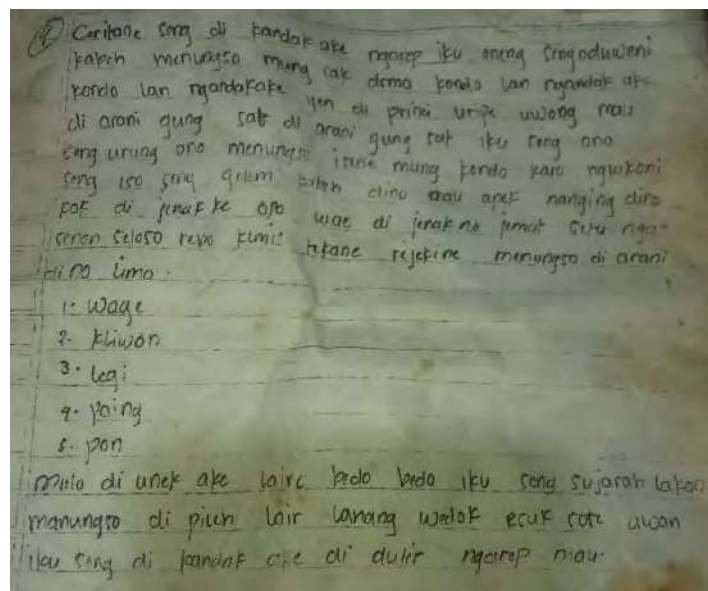
270 In certain cases, such as the *ruwatan* ceremony at a wedding, the *Barongan* show is
271 intended to expel evil spirits that can disrupt the wedding ceremony and dispel all reinforcements
272 that could harm the households of the bride and groom. This was revealed by Mr. Sukoco, who
273 organized the *ruwatan* ceremony.

274 *"For the Blora people, the ruwatan ceremony means asking for protection and safety for the*
275 *individual being treated for the ritual. Furthermore, this ceremony is performed to preserve*
276 *traditions that have existed since the time of our forefathers. We feel that if a person is not*
277 *treated for rituals, he can cause havoc in the surrounding community. As a result, it is critical*
278 *that the newly married bride and groom, circumcised children, sick children, and newborns*

279 *be treated in the hope that their lives will remain safe.” (Personal communication, Sukoco,*
280 *28 February 2023).*



281



282

283

Figure 4. Mantras recited before the *ruwatan* ceremony begins

284

285

286

The handler recites spells passed down from generation to generation from the village's ancestors before the show begins. The handler must learn these spells, and they cannot be spoken by anyone else (see Fig. 4).

287

3.3.2 Opening Ceremony and Main Show

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The show begins with the handler sprinkling yellow rice onto the stage area after reciting a prayer. Yellow rice is also planted along the road that the *Barongan* will pass over when it parades around the villagers' residences. Following the completion of the yellow rice sowing, the following stage is to blow the incense and incense that the charmer has spoken the spell on the *pembarong*. This

292 is designed to encourage spirits into the *pembarong*'s body. The *ruwatan* ceremony's *Barongan*
293 show begins with sounds from the gamelan or gong. The main course of the ceremony is
294 *Barongan*. The appearance of the *Barongan* dancing like a tiger marks the offering rite to the
295 ancestral spirits and The Almighty. Because the ceremony is surrounded by spiritual energy, when
296 *Barongan* begins to perform, the environment will feel mysterious and beautiful. Changes in the
297 behaviour of *Barongan* performers can be seen throughout the show. All of the *Barongan* dancers
298 wander through the hand of the village in hand while dancing, emulating tiger movements, and
299 performing difficult attractions (see figure 5).



300
301 **Figure 5.** Barongan show on the village street

302 The *Barongan* show tells the story of Panji's fight between Gembong Amijoyo,
303 Bujangganong, and Joko Lodro. The community-created movement was based on the dispute's
304 sequence of events, which began with the introduction of the figures Gembong Amijoyo and Joko
305 Lodro, followed by the meeting and dispute between Gembong Amijoyo and Bujangganong, the
306 return of the Bujangganong bodyguards to the kingdom, and the conflict between Gembong
307 Amijoyo and Joko Lodro, which ended in a devastating defeat. Because they reflect spontaneous
308 arguments, *Barongan* dance motions tend to be enthusiastic and unbound by musical
309 accompaniment.

310 The spontaneous motion codes show the interaction between the *pembarong* and the
311 audience. It is not uncommon for *Barongan* dancers and spectators to fall into a trance. The trance
312 phenomenon in dance and music is often seen as indispensable to help raise the performer's
313 spirituality to a higher level and reduce the pain inflicted on the body when the dance action takes
314 place. Possession can occur because of the influence of the strains of Javanese gamelan music
315 used as an accompaniment to the *Barongan* show, which can affect the consciousness and
316 psychology of those who hear it. According to Turner (2020) and Becker (1994), a constant rhythm
317 of music might produce "possession" in a person. However, according to the dancers' story, the
318 trance phenomenon happens when the show handlers actively put spirits into their bodies. The
319 method of entering the spirits begins with the burning of frankincense and incense on the roof

320 tiles and the recitation of spells, followed by the incense being blown to the *pembarong* by the
321 handler (see figure 6). The followings are the prayers and charms used to bring spirits into the
322 *pembarong's* body.



323

324 **Figure 6.** The ritual of summoning demon spirits to enter the *pembarong's* body

325 *Niatingsun ngetoke aji-aji si dhawuk ruung. Sira tangia sun gugah, bakal ana gawe* (said by
326 people who have intent then stomped their feet on the ground 3 times) (Slamet, 1999).

327 Trance dancers, like other mystical dancers, are utilized to make touch with the spirits of
328 their ancestors, who continue to play an essential role in the lives of their descendants as moral
329 beacons and wish fulfillment. The trance phenomena in the *pembarong* do not occur by
330 themselves. Controlling the spirit requires good cooperation between the handler and the player,
331 who has prepared his body and soul to be controlled by the spirit of the spirit. The occurrence of
332 this trance phenomenon, however, is the real draw of the *Barongan* show itself. To neutralise
333 mystical influences in possessed people, *Barongan* shows are usually 'guarded' by handlers who
334 are tasked with securing the course of the show, dispelling all bad influences from evil spirits,
335 encouraging the practice of being possessed, and acting as an antidote to people who are in a
336 trance. Some prerequisites and limits must be met before becoming a handler, and the individual
337 who becomes a handler must be able to synchronize ideas and sentiments. Sutrisno stated the
338 following.

339 *"There is no age limit for being a handler; the most important thing is the person's intention*
340 *and willingness because becoming a handler is not easy. Various requirements must be met,*
341 *as well as some taboos that must not be broken. Typically, these taboos take the shape of*
342 *foods that should not be consumed. If broken, the handler will suffer the consequences."*
343 *(Sutrisno, personal communication, 28 February 2023).*

344 This handler is also skilled at chanting incantations in a ceremony to summon and release
345 spirits. The handler must dress in traditional Javanese attire, including a skullcap, slacks, and an
346 all-black beskap. Meanwhile, the handlers who assist continue to wear all-black clothes but are
347 not restricted in what they wear (see figure 7).



348

349

Figure 7. The handler wearing all-black clothes

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When the trance players take their place in the center, they begin by peeling coconuts with their bare hands and playing with swords. If you look closely, the eyes of the tranced *pembarong* will turn crimson and glare as though they are enraged (see picture 8). The public believes in this phenomenon because of the involvement of spirits in the *Barongan* show, where the possessed dancers or spectators are under the influence of jinn and have immense supernatural energy to perform attractions.



356

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Figure 8. Barongan trance process during the show

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The handler must first understand each player's weaknesses and strengths to halt a trance dancer. This is important because if there are players who are tough to awaken, the handler will instantly fulfill what the players want or awaken the players by exploiting their flaws. Depending on the spirits that have possessed the player, each player has various preferences and weaknesses. As a result, each player's awareness process is unique. If the handler is unaware of this, it is feared that it will disrupt the show and even endanger the dancer's health. The tool the handler uses to awaken the dancer when he is in a trance is adjusted to the preferences of each dancer. These

365 tools include keris, special oil, and handkerchiefs. The handkerchief used has been given oil and
366 spells. The handler also provides incense and special perfume to awaken the rebels. If the
367 *pembarong* is difficult to awaken and cannot be revived using a handkerchief, then the handler
368 must use another medium, burnt incense. When awakening a *pembarong* in a trance, the handler
369 must carry out several stages, among which the handler will choose which one to rest in the first
370 stage. Second, splash water filled with flowers or yellow rice that has been given a spell. Third, if
371 the energy from the spirits of the spirits is greater, the performer will have a higher frequency of
372 trances so that the dances performed will be more attractive. Fourth, if the players start to get
373 tired, they will take the prepared offerings and ask for something like a drink or food, then
374 continue dancing again. Fifth, if the player has had enough of dancing, the dancer will approach
375 the handler to ask to be revived (see picture 9).



376

377

Figure 9. The process of awakening the *pembarong* who were in a trance

378

379 The handler will perform the following ritual to awaken individuals who are possessed.
380 *Niatingsun semedi nutupi babahan hawa sanga, saperlu nyuwun seraying kang akarya jagad*
381 *mugi-mugi kasirnakna danyang kang manggon jiwaragane (sebut nama yang trance) kang*
382 *manggon ing kblat papatlima pancer Allah huma aamiin* (Slamet, 1999).

383

384 Infused religious rituals are frequently designed to attract and establish contact with
385 supernatural beings, so establishing a domain of divine connection is distinct from ordinary social
386 interaction. These manifestations are intended to influence supernatural beings' actions towards
387 specific individuals and societal groupings for these supernatural creatures to take over the
388 consciousness of their host. Shows, as reflected in ceremonial rites, are largely acts of persuasion,
389 and the resulting dance motions and even trance phenomena can affect the psychology of those
390 who witness them.

389

3.3.3 Show Closing

390 A series of ritual ceremonies ended the show. Apart from a show by *Prabu Kalana Semandana's*
391 soldiers fighting *Barongan*, a Javanese mythological animal depicting horror and ferocity, the

392 event was also finished with a prayer for safety so that the person being cleaned will be free of
393 evil. The defeat of *Barongan* versus the *Jathhil* warriors indicates that goodwill replaces the bad.
394 The *Barongan* show has come to an end with his defeat. The full sequence in the *Barongan* show
395 lasts about 2-3 hours. The community's faith in the supernatural power of the *Barongan* show and
396 the prayers said can be a deterrent to reinforcements. A prayer offered is a form of request and
397 an attitude of surrender to God Almighty so that people treated with *ruwatan* rituals are always
398 given safety.

399 **3.4 Analysis Barongan as an Entertainment Show**

400 The *Barongan* show is currently a little looser in that it does not include ritual aspects in its
401 presentation. This is due to the growing community demand for dancing aesthetics. *Barongan*
402 shows for amusement and spectacle are not constrained by the same laws as *Barongan* shows for
403 rituals, allowing for greater flexibility in their implementation (see Figure 10). This modification
404 illustrates that the *Barongan* Blora show adapts to the times, as well as a method of cultural
405 preservation to ensure that the show does not become extinct. This is because today's younger
406 generation prefers shows that do not involve magical and mystical elements so that they can enjoy
407 the beauty that radiates in every dance move without any intervention from other parties
408 performing the ritual.



409

410

Figure 10. Traditional Barongan show

411 Both internal and external factors induce changes in the function of the *Barongan* show.
412 Internal elements include the development of dancer skills and the creativity of the artists of the
413 *Barongan* dance group in processing movements and composing shows to meet the needs of the
414 times. Incorporating various moves, outfit changes, and creativity in the design of each character's
415 mask properties is a crucial development of the modern *Barongan* show. In modern *Barongan*,
416 there are additional musical instruments in the shape of keyboards and sound systems, which
417 allow the sound of the show to be heard up to the area behind the audience. Furthermore,
418 modifications may be noticed in the shape of the *Barongan* show, which combines dance aspects

419 (movement, space, and time) with numerous other supporting elements like accompaniment, floor
420 patterns, clothes, make-up, venue, and lighting (see figure 11).



421

422

Figure 11. Modern Barongan show

423 The rise of modern *Barongan* does not preclude the existence of street *Barongan* and
424 entertainment versions of *Barongan* that are rich in ritual meaning. Street *Barongan* and
425 entertainment *Barongan* continue to exist now. The spotlight on the stage lighting on the modern
426 *Barongan* also helps to draw the crowd's attention. The *Barongan* presentation is divided into
427 three sections: the opening, the main part, and the conclusion. Each section is divided into sub-
428 sections (scenes). Another way for the community to support the existence of the *Barongan* Show
429 is to introduce it to young people at a young age so that they can learn and even inherit current
430 traditions. *Barongan* shows are typically seen as an entertainment function at village events and
431 cultural festivals, where their appearance is more appealing, elegant, played by male and female
432 dancers, and entertaining. It is as expressed by the management of the *Barongan* Dance and
433 Cultural Arts Studio "Ridwan CS", Mr. Ridwan, as follows:

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"Contemporary Barongan shows differ from traditional Barongan shows in their presentation, governed by specific standards. The Barongan show in my studio is primarily for entertainment; we also frequently perform at festivals and government entertainment events. We also have a room for children who want to study the Barongan dance thoroughly; occasionally, they even play as pembarong. Thus, this modern Barongan show is more child-friendly and well-liked by people of all ages." (Ridwan, personal communication, 28 February 2023).

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Female dancers' participation in modern *Barongan* is a distinct draw because male dancers have traditionally dominated *Barongan* shows. Still, over time, female dancers have been incorporated as a form of cultural preservation for all young people in Blora. Yet, there are distinctions between male and female *Barongan* dancers in the show arena. The male dancers will take on the part of the *pembarong* and perform tiger motions, while the female dancers will take on the role of *kuda lumping* dancers (see figure 12).



447
448 **Figure 12.** Male adolescent were imitating the Barongan dance

449 Meanwhile, external factors contributing to the show's existence may be found in the
450 socioeconomic community directly tied to the *Barongan* show. Given that the Bloro are a rural
451 community that relies on agricultural products, their lives are nevertheless shaped by numerous
452 supernatural beliefs, particularly the notion that there is a power that can affect their crops and
453 livestock. Many still feel that ritual actions might help them attain their aims. *Barongan* is thought
454 to have magical properties (*magi proteksi*) against bad spirits (*tolak bala*). The *Barongan* show in
455 the *tolak bala* is carried out by community members involved in cooperation. The locals share the
456 costs included with the *Barongan* show. *Barongan* is frequently seen at Bloro circumcision and
457 wedding celebrations, particularly in rural villages. *Barongan* is thought to impact celebrations or
458 marriages since responding to *Barongan* protects circumcised children or brides from evil spirits
459 (see figure 13).



460
461 **Figure 14.** Barongan show on marriage ceremony

462 Relationships with other parties, such as community leaders, politicians, government and
463 private institutions, and businesses, are another external aspect. This other party will help the
464 *Barongan* show by responding to (contracting for) their needs and desires (individuals, groups,
465 institutions). Therefore, every *Barongan* group tries to establish relationships with anyone and any
466 party seen as capable of responding to *Barongan* (see Figure 14).



467
468 **Figure 14.** Barongan show on village event

469 **Conclusion**

470 The existence of the *Barongan* show is not only employed as a sort of ceremony, but it has also
471 combined with local culture and times, making this presentation more appealing and enjoyable.
472 The *Barongan* show, as a sort of ritual, attempts to reflect the socio-culture of the Blora people,
473 who are still deep in tradition, and to link tradition with religious beliefs for the ritual to give safety
474 to those who arrange this event. In addition to street *Barongan* which is rich in spiritual qualities,
475 modern *Barongan* flourishes and develops in response to the community's entertainment needs.
476 Furthermore, modern *Barongan* is more adaptable regarding performers and execution time,
477 making it a good medium for children and teenagers to learn about *Barongan* shows as part of
478 Blora culture. Both *Barongan* ritual and entertainment shows have demonstrated the presence of
479 Blora culture that has not been damaged by time.

480 **Funding:** This research received no external funding.

481 **Acknowledgments:** We would like to thank to traditional Barongan group "*Singo Buono*",
482 Tondanan societies, and Modern Barongan Art and Dance Studio "*Ridwan CS*", who have helped
483 us in the completion of this research.

484 **Conflicts of Interest:** The authors declare no conflict of interest.

485 **Disclaimer Statement**

486 This work is not part of a thesis submitted to a university for award in any degree.

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509 Authorship and Level of Contribution

510 The authors are drawn from the Universitas Negeri Semarang specifically from the Departments
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512 Department. The authors equally contributed in the research, writing and preparation of the work
513 for publishing.

515 Glossary of Terms

- 516 - Singa Barong : Tiger-headed figures and dancers with peacock decorations and are the
517 most dominant in the Reog Ponorogo performance.
- 518 - Totemism : A belief that grows in a community that believes in the existence of a divine
519 nature in an object or living creature. In this case, the Blora people have faith in the spirit of the
520 animal tiger / tiger which is able to protect the community.
- 521 - *Dhanyang* : In Javanese culture, *dhanyang* are spirits that protect a place. *Dhanyang* is
522 believed to live in a place called *punden*. The *dhanyangs* are believed to accept the pleas of
523 those who turn to them for help.
- 524 - *Slametan* : *Slametan* is a ritual tradition that still exists today and is practiced by most
525 Javanese people, with the aim of asking for salvation from the Almighty.
- 526 - *Sesajen* : Offerings are offerings in the form of food, flowers, and so on, which are
527 offered to ghosts (spirits) in religious ceremonies or other customs. Performed symbolically
528 with the aim of communicating with supernatural forces.
- 529 - *Sengkolo* : A negative energy that surrounds humans and makes humans in bad luck.

- 530 - *Bala* : *Bala* is interpreted as calamity, misfortune, or trials that will be faced by the
531 person concerned.
- 532 - *Ruwatan* : In Javanese, *ruwatan* means a purification ceremony which is held with the
533 aim that a person can be released from danger and get rid of the bad things around him.
- 534 - *Sedekah bumi* : *Sedekah Bumi* is a traditional ceremony that is held every month of
535 Muharram in the Islamic calendar or Suro in the Javanese calendar. This event was held as a
536 form of people's gratitude to God for giving the earth as a foothold and all the natural wealth
537 that exists.
- 538 - *Lamporan* : *Lamporan* is carried out when an animal dies suddenly, so this ceremony is
539 intended to expel evil spirits, avoid evil, and ask for safety from God Almighty.

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621

**2. Bukti Konfirmasi Accepted
(25 Juni 2023)**



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[RJAH] Editor Decision

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25 Juni 2023 pukul 12.03

Kepada: Agus Cahyono <aguscahyono@mail.unnes.ac.id>, Sunarto Sunarto <sunarto@mail.unnes.ac.id>, Deasylina da Ary <deasylina@mail.unnes.ac.id>, Nadia Sigi Prameswari <nadiasigi@mail.unnes.ac.id>

Agus Cahyono, Sunarto Sunarto, Deasylina da Ary, Nadia Sigi Prameswari:

We have reached a decision regarding your submission to Research Journal in Advanced Humanities, "Barongan Show Blora, Indonesia: Between Mystical and Entertainment".

Our decision is to: Accept Submission

The work has been accepted based on its scholarly merit. Secondly, it's the only submission in this particular area. Being that the same authors already have a submission in the journal, we suggest that the work be published in the current Issue on fast track publishing model under the fast track publishing charges of 1,676 USD.

[Kutipan teks disembunyikan]

3. Bukti Proses Editing, Artikel Hasil Editing (13 Juli 2023)

[RJA] Editor Decision

2 pesan

Journal Manager <info@royalliteglobal.com>

13 Juli 2023 pukul 20.27

Kepada: Agus Cahyono <aguscahyono@mail.unnes.ac.id>, Sunarto Sunarto <sunarto@mail.unnes.ac.id>, Deasylina da Ary <deasylina@mail.unnes.ac.id>, Nadia Sigi Prameswari <nadasigi@mail.unnes.ac.id>

Agus Cahyono, Sunarto Sunarto, Deasylina da Ary, Nadia Sigi Prameswari:

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Publishing Manager

Research Journal in Advanced HumanitiesPart of Royallite Global, an imprint of Royallite Publishers Limited
P. O. Box 26454 Nairobi 00504 Kenya
Website: <https://royalliteglobal.com>**Journal Manager** <info@royalliteglobal.com>

13 Juli 2023 pukul 20.28

Kepada: Nadia Sigi Prameswari <nadasigi@mail.unnes.ac.id>, Agus Cahyono <aguscahyono@mail.unnes.ac.id>, Slamet Subiyantoro <s.biyantoro@staff.uns.ac.id>, Eko Haryanto <ekoharyanto@mail.unnes.ac.id>

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Barongan Show Blora, Indonesia: Between Mystical and Entertainment

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Article History

Received 2020-00-00

Revised 2020-00-00

Accepted 2020-00-00

Published 2020-00-00

Keywords

Show

Barongan

Mystical

Entertainment

Blora

How to cite?

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Abstract

The *Barongan* show has existed since 1825 and is particularly popular in Blora, Indonesia. This show is an adaptation of the Balinese *Barongan* and *Reog Ponorogo* to Blora culture. Because of its magical and mystical characteristics, *Barongan* Blora is associated with ritual practices. The traditional *Barongan* show began as a mystical show, but as it evolved, modern *Barongan* shows that are entertainment and spectacle have arisen without displacing the traditional *Barongan*. This paper looks at the magical and mystical rites in the *Barongan* Blora Show from the standpoint of function or the theatrical program. In Blora, traditional and modern *Barongan* show groups were interviewed and observed. As a mystical show, traditional *Barongan* stresses supernatural elements bound by particular regulations. It has enormous magical power and can put the *pembarong* into a trance. This phenomenon has a unique allure for the audience. This is different from modern *Barongan* shows, which are primarily for entertainment and are more adaptable in their execution. Modern *Barongan* shows are also more attractive to all groups since they are more enticing and

are not restricted by rituals. Traditional and modern *Barongan* symbolize populist moral values that exist in Blora culture and are a trademark of the Blora region. Therefore the proclamation of *Barongan* as Blora regional art is more than just a discourse; *Barongan* becomes the spirit of life for the Blora people.

15 Public Interest Statement

16 The originality of this work lies in its attempt to bring out the mystical nature of the *Barongan*
17 performance through the possession ritual of the dancers, which is now rarely
18 found in the Blora area. These implications contribute to academic discussions on
19 several levels: First, from a theoretical perspective, this study reflects the socio-
20 cultural nature of Blora society which is still steeped in tradition, and links tradition
21 with religious beliefs for ritual. At the practical level, this research shows that *Barongan* has
22 become a medium which is good for children and teenagers to learn as part of Blora culture.
23 Apart from that, this research reveals how *Barongan* can be a performance that maintains the
24 existence of Blora cultural rituals and entertainment.



25 Introduction

26 *Barongan* performing arts have grown significantly in Indonesia, particularly in Bali, Yogyakarta,
27 North Sumatra, East Java, and Central Java. *Barongan* shows in Central Java are generally found
28 in the Blora, Rembang, Pati, Grobogan, and Tegal regencies. Nonetheless, the Blora region hosts
29 a greater number of *Barongan* shows overall. *Barongan* Blora has developed into a treasure of
30 local culture that differs from *Barongan* shows from other locations, despite claims in some
31 literature that it is a variant of *Reog Ponorogo* and *Barongan* Bali (Ibda, 2019). *Barongan* shows
32 are regular folk shows in Blora, particularly among rural populations. Furthermore, the Regional
33 Government of Blora Regency has designated the *Barongan* show as an intangible cultural
34 heritage since 2017 (Blora Regency Government, 2017).

35 *Barongan* is associated with dance through the medium of a large mask in the shape of a
36 giant tiger known as *Singa Barong*, as the forest's ruler is haunted and extremely ferocious (Dewi
37 et al., 2018). The presence of *Barongan* Blora is due to the Blora people's belief in the spirits of
38 mythological creatures, which they believe in having the capacity to guard and maintain safety
39 (*totemism*) (Arisyanto et al., 2021). The Blora people's belief in tigers inspires the employment of
40 the tiger mask and the movements of the *Barongan* dance that mimic a tiger or wild tiger. In the
41 *Barongan* show, there are at least two *pembarong* dancers. One dancer is the head, while the
42 other is the tail (Komariyah & Wiyoso, 2017).

43 As a traditional show, *Barongan* is rich in cultural and artistic characteristics, yet, this
44 presentation is full of mystical impressions and is closely tied to the spirituality of the performers
45 (Hendriko & Effendy, 2019). The presence of this metaphysical activity causes dancers to enter a
46 trance state. Trance happens when the spirit enters the *Barongan* dancer's body through the
47 handler and controls the dancer's body and awareness (Agung & Soetopo, 2019). The audience

48 is anticipating the phenomena of the *Barongan* dancers becoming possessed because the
49 *Barongan* show is regarded as interesting when a trance occurs (Pasaribu & Yetno, 2015).

50 Based on this, the author attempts to investigate the ritual and entertainment nature of
51 the Blora *Barongan* Show by observing two traditional and modern *Barongan* ensembles. The
52 author also interviews Mr. Sutrisno, the handler of the "Singo Buono" Traditional *Barongan*
53 organization, who has been active in the world of *Barongan* for a long time. *Barongan* "Singo
54 Buono" is a *Barongan* group that is still tied by tradition and is dedicated to carrying out ritual
55 ceremonies. In addition, interviews were conducted with the Modern *Barongan* Dance and
56 Cultural Arts Studio team "Ridwan CS" as the *Barongan* Modern group, the *Barongan* group
57 "Risang Guntur Seto Blora," as the modern *Barongan* show group and Mr. Sukoco and Mrs.
58 Sulastri, the organisers of the *ruwatan murwakala* ceremony, who live in Bedingan Village,
59 Todanan Sub District, Blora Regency, Indonesia.

60 Previous research conducted by Marschall (1995) revealed that *Barongan* is the same as
61 *jaran kepong* dance, namely as a typical Javanese trance dance used in rural community ritual
62 events. Additionally, Jazuli & Alam (2020) in Blora stated that the influence of globalization,
63 socio-cultural developments, and economic shifts led to changes in the function of *Barongan*
64 from ritual to entertainment. At the same time, another research mentions that the process of
65 the Javanese *Barongan* show that aims for entertainment has a different storyline with
66 performances that aim for ritual ceremonies (Sundari et al., 2020).

67 Several studies have only focused on the function of the *Barongan* performance, while the
68 novelty in this study seeks to bring out the mystical nature of the *Barongan* performance
69 through the ritual possession of the dancers, which are now rarely found in the Blora area. This
70 research also seeks to bring out changes in the nature of the ritual into entertainment in the
71 *Barongan* performance.

72 This research is intriguing to investigate when there is a ritual that occurs at the *Barongan*
73 Blora Show that appears magical and mysterious. However, it is currently more of an
74 entertainment nature. As a result, the author is interested in the rituals and mysticism of
75 *Barongan* Blora, which are divided into three stages of the show. On the other hand,
76 observations and interviews with the entertainment version of the *Barongan* dancing group
77 demonstrate that the existence of this version of *Barongan* is improving. In contrast, the ritual
78 show version of *Barongan* remains unchanged.

79 Method

80 This study uses a type of qualitative research. Creswell (2013) states that qualitative research is a
81 process of scientific research that is intended to understand human problems in a social context
82 by creating a comprehensive and complex picture presented, reporting detailed views of sources
83 of information, and carried out in natural settings without any intervention from researchers.
84 This research was conducted on February to March 2023. This research focuses on examining
85 *Barongan* performances related to rituals and mysticism, as well as changes in traditional

86 Barongan performances to modern ones in the Blora area. Data collection was carried out by
87 observation, interview with some Barongan groups, and documentation methods.

88 Data collection technique using purposive sampling. Purposive sampling is used to select
89 respondents that are most likely to yield appropriate and useful information, and is a way of
90 identifying and selecting cases that will use limited research resources effectively (Palinkas et al.,
91 2015). In this research, there were 4 respondents, such as: 1) the handler of *ruwatan* ceremony
92 from traditional Barongan group "Singo Buono", Mr. Sutrisno; 2) two organisers of the *ruwatan*
93 *murwakala* ceremony, Mr. Sukoco and Mrs. Sulastri; and 3) a representative group of modern
94 Barongan dance Cultural Arts Studio "Ridwan CS". The instruments were used observations sheet
95 and questionnaire. The questionnaire was used to collect data from the handler of Barongan
96 traditional, the organizer of the *ruwatan murwakala*, and representative group of modern
97 Barongan dance.

98 The analysis used thematic analysis. Thematic analysis was used to identify patterns and
99 themes and to develop interpretations of the data (Braun & Clarke, 2012). The analysis in this
100 study consists of an analysis of the history of Barongan Blora, an analysis of the traditions and
101 functions of Barongan Blora, an analysis of Barongan performances and religious rituals, and an
102 analysis of Barongan as an entertainment show. The data gathered during the research are
103 organized in order and classified based on different characteristics and types. Interviews with
104 Barongan handlers from the Barongan group, Sutrisno were conducted to obtain information
105 regarding the ritual requirements in Barongan performances and the spells used to inject spirits
106 into the body *pembarong* and the spell to stop the possessed *pembarong*. Meanwhile, interviews
107 with Mr. Sukoco and Mrs. Sulastri were conducted to obtain information about the *ruwatan*
108 *murwakala* ritual procession which will be carried out at the wedding procession. Meanwhile,
109 interviews with representatives of the Barongan group "Ridwan CS" were conducted to find out
110 the differences in functions and roles between traditional Barongan groups and modern
111 Barongan groups which are increasingly developing today. Observations were made by
112 observing the *ruwatan murwakala* ritual at weddings which began with a *slametan* and ended
113 with a Barongan performance to drive away evil spirits. Analysis includes the history of Barongan
114 Blora, Barongan as a function and tradition, Barongan shows and religious rituals, and Barongan
115 as an entertainment show. The analysis was carried out based on the results of interviews and
116 observation on two Barongan groups, one is traditional Barongan group "Singo Buono" and
117 another is modern Barongan group "Ridwan CS". As well as by observing traditional Barongan
118 performances at the wedding ritual '*ruwatan*' procession.

119 Results

120 3.1 History of Barongan Blora

121 According to the Blora people's oral history, *Barongan* Blora represents Gembong Amijoyo in
122 the story "*Panji*," which means the big tiger that reigns (Utina, 2019). Some traditional sources

123 claim that the existence of a sacred tomb in the Mlangsen Village, Blora, which is thought to be
124 the grave of Mbah Singo Lodro, is directly tied to the existence of *Barongan* Blora (Ibda, 2019).
125 According to historical sources from Blora, during the *Naya Gimbal* conflict between 1825 and
126 1830, during the Diponegoro War era, *Barongan* shows were once present at every wedding
127 ceremony or parade (Soedarsono, 2010).

128 Functionally, the *Barongan* Show is critical to the survival of the Blora people. *Barongan*
129 emerged due to village clean-up rites such as *lamporan*, *ruwatan murwakala*, *sedekah bumi*,
130 circumcision processions, and weddings (Slamet, 1999). The people of Blora use the *Barongan* to
131 drive away the plague by parading the *Barongan* around the village (Jazuli & Alam, 2020). The
132 artistic aspect of *Barongan* ritual shows is secondary to the principal function of *tolak bala*. The
133 *Barongan* show is designed to accompany weddings and ritual ceremonies, following its
134 function (Guntaris et al., 2019; Indriyanto et al., 2022). However, there is a shift and addition of
135 features in which the *Barongan* show is utilized as an entertainment medium and does not
136 require time and place computation in its execution (Utina, 2020).

137 The *Barongan* Blora show was created as a dance drama in 2000 (Nurdien & Wisnu,
138 2021). In dance drama, *Barongan* shows are classified as either presentation without trance or
139 with trance (Mangundiharjo, 2019). The *Barongan* show without trance highlights the dramatic
140 components of the act, whereas the *Barongan* show with trance stresses the magical element.
141 *Barongan* began as a show with trance, as opposed to the concerts that are currently being
142 developed, which do not have trance (Jazuli et al., 2020). The story of the *Barongan* show is
143 based on the Panji epic, which tells of Raden Panji Asmarabangun or Pujonggo Anom from the
144 Kediri kingdom who wants to propose to Dewi Sekartaji from the Jenggala kingdom (Ibda,
145 2019).

146 The *Barongan* Blora show consists of figures such as *Barongan*, *Gendruwon*, *Nayantaka*,
147 *Untub*, *Pak Genthung*, *Bujangganong*, *Gainah*, *Mbok Bong*, and *Belot* (Mangundiharjo, 2019).
148 These characters at the beginning of their development, the figures in the *Barongan* show were
149 played by men, but currently, the *Barongan* dancers are played by women, especially in the
150 *Barongan* Samin Edan Group (Dewi et al., 2018). Several musical instruments, including
151 *kendhang*, *kethuk*, *bonang*, *saron*, *demung*, and *kempul*, make the *Barongan* show more
152 entertaining (Jazuli et al., 2020). Many modern instruments, including drums, trumpets, big
153 drums, and keyboards, were added to the *Barongan* show during its evolution. Yet, gamelan with
154 *slendro* tunings is the musical accompaniment distinguishing *Barongan* Blora (Murni et al., 2016).

155 **3.2 Analysis of Tradition and Function of Barongan Blora**

156 Rituals are long-established social and religious activities in every culture (Khoury, 2017).
157 The community regards the *Barongan* Show as a symbol of appreciation to God for providing
158 natural fertility and goodwill for the village community to develop. As a result, the *Barongan*
159 show is only done on specified occasions, such as the *sedekah bumi*, *bersih desa* traditions, and
160 *tolak bala* (*lamporan*) to fulfill its ritual role. In addition to these ceremonies, the *Barongan* show
161 is presented at the wedding *ruwatan* (*selametan*) ceremony as a form of gratitude for the bride
162 and groom and to rid the household of *bala* (misfortunes) that will be lived in (see figure 1).



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Figure 1. *Barongan* performance in the *Ruwatan* ceremony

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The participation of the *Barongan* show in the ritual began with the people's belief that Blora's natural wealth remained a mystery to the lives of its people. The terrain of the land in Blora is better suited for growing hard woody plants like teak but not for growing staple daily crops like rice and legumes. This is one of the reasons behind their customary practice of performing religious rites for fertility, security, and entertainment. The community considers the *Barongan* Show to be the personification of a fabled tiger with magical powers to protect the people from all types of harm.

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The village's clean tradition is still linked to the *sedekah bumi*, recognized by the exorcism ceremony. Therefore, this rite ensures that the people of the Hamlet are secure from bad spirits. The qualities of the offerings utilised in a *slametan* are derived from food offered by residents, which includes rice, side dishes, and various vegetables (see picture 2). As a symbol of natural knowledge, teak leaves are utilized as wrapping in Blora. Another wish expressed during the clean village rite is for the village to be protected from evil spirits that disrupt the balance of its environment, such as floods, landslides, plant pests, and so on (see figure 2).



179

180

Figure 2. Traditional ceremonial offerings (*sesaji*)

181 Another tradition still associated with *sedekah bumi* is the tradition of *tolak bala*, which
182 evolved in Blera as a sort of disaster rejection. By ritual offerings (*sesajen*), the sign of rejection is
183 visualized. The community uses a variety of offerings, such as paired bananas, telon flowers—
184 three colourful flowers: red roses, jasmine, and *ylang-ylang* or support, pasung and bugis—
185 traditional street cuisine, two Javanese chicken eggs, and other fruits. Since these offerings are
186 usually the food spirits enjoy, they are carefully placed and identical in pairs.

187 **3.3 Analysis of Barongan Shows and Religious Rituals**

188 *Barongan* is intended as a special dish for ancestor spirits for the Blera people. In
189 ceremonies, *Barongan Show Arts* are not concerned with aesthetic aspects but rather serve as a
190 means to do *tolak bala*. The objective of the *Barongan* at a ceremony is to obtain safety based
191 on the *Barongan's* belief and magical powers (Blackledge & Creese, 2020; Grimes, 2012; Insoll,
192 2009). *Barongan* ritual shows are divided into pre-show festivities, opening and main shows, and
193 closing.

194 **3.3.1 Pre-Show of Show**

195 The pre-show of the *Barongan* begins with the preparation of the *pembarong*, handlers, and the
196 show team. They carry out various taboos and adhere to existing traditions, as explained by Mr.
197 Sutrisno below:

198 *"Before the show begins, I and others with a purpose normally consider the best date for*
199 *the ruwatan ritual. After determining the best day, the pembarong, which consists of 9-10*
200 *people, is obliged to follow the rules, which include not washing their hair before the event*
201 *and not eating or smoking during the ceremony. As the handler, I must memorize the*
202 *incantations recited when pouring yellow rice, blowing incense and incense, and reviving*
203 *the tranced pembarong. We must also wear all-black clothing in conformity with*
204 *prevailing customs."*

205 The *slametan* ritual takes place in the traditional ceremony. The ceremonial *slametan* is
206 always provided in conjunction with the *slametan* rite. The presence of ceremonial offerings is
207 designed to provide natural wealth to ancestral spirits as a kind of gratitude for assisting in the
208 protection of villagers from natural disasters, and so on. In addition, rituals are done to request
209 smoothness and protection from the Almighty and to pique the audience's interest in the
210 *Barongan* show.

211 *"Making offerings is designed to request protection from Allah so that those organizing the*
212 *event are safe and protected. Several offerings are made during the Barongan show at the*
213 *ruwatan ritual. Yellow rice, coconut leaves, dupa, and kemenyan are among the offerings*
214 *utilized in addition to everyday food and fruit. Each item serves a certain purpose.*
215 *Providing yellow rice and coconut leaves is effective for driving away reinforcements by*
216 *sprinkling coconut leaves on the stage arena and sowing yellow rice along the path*

217 *Barongan follows while parading around the village. Frankincense and incense are used to*
218 *bring spirits into the pembarong's body, while staple foods and fruits wrapped in teak*
219 *leaves are a favourite food of the spirits and a symbol of our village's natural wealth."*
220 *(Sutrisno, personal communication, 28 February 2023)*

221 After completing the *slametan* ritual and offerings, the handler and the observing
222 community will parade the Barongan around the village to the *punden*, located at the end of the
223 hamlet abutting the teak forest region. This *punden* can be a tomb, hallowed land, or other such
224 things. In this situation, the *Barongan* serves as a showcase for the *punden*'s wares.



225

226 **Figure 3.** The handler recites the mantra before the event begins

227 Since the shaman can control the *Barongan* while performing, the technique of the
228 ceremony is fully in the hands of the handler. The significance of magical and religious rites
229 dictates the location of the Barongan show. According to Mr. Sutrisno, one of the show handlers,
230 the timing for the *Barongan* show at the *ruwatan* ceremony has also been planned so that
231 unpleasant things do not occur.

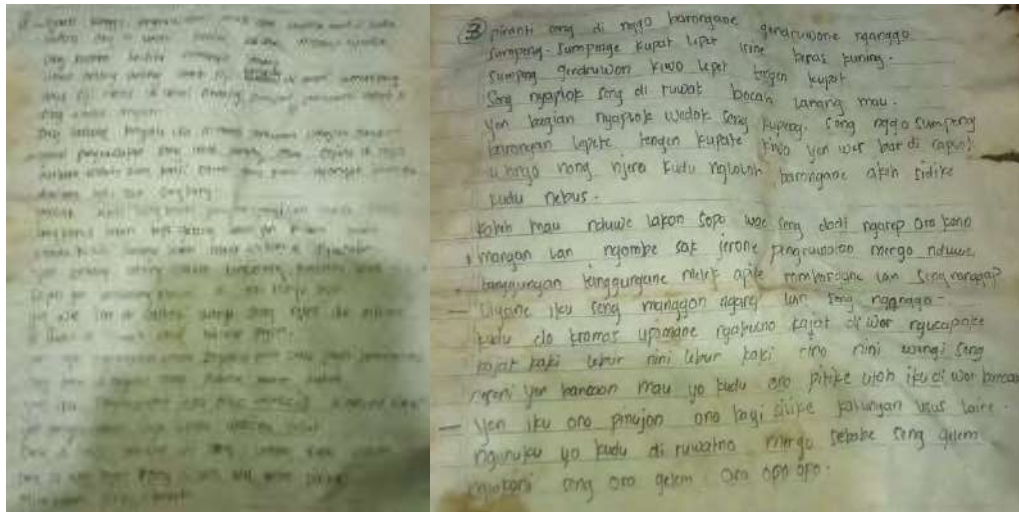
232 *"I chose half past noon for the event because that is when the sengkolo appears. Therefore,*
233 *the Barongan show is designed to evict evil spirits that may disrupt the community."*
234 *(Personal communication, Sutrisno, 28 February 2023)*

235 In certain cases, such as the *ruwatan* ceremony at a wedding, the *Barongan* show is
236 intended to expel evil spirits that can disrupt the wedding ceremony and dispel all
237 reinforcements that could harm the households of the bride and groom. This was revealed by
238 Mr. Sukoco, who organized the *ruwatan* ceremony.

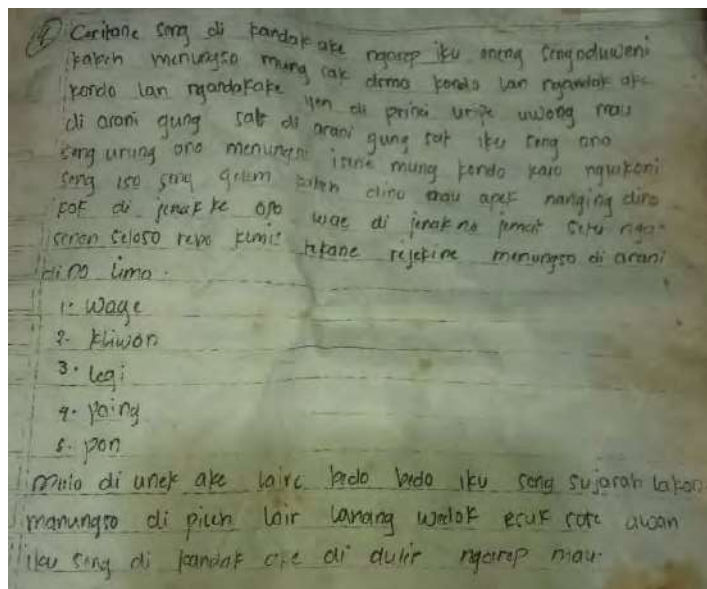
239 *"For the Blora people, the ruwatan ceremony means asking for protection and safety for*
240 *the individual being treated for the ritual. Furthermore, this ceremony is performed to*
241 *preserve traditions that have existed since the time of our forefathers. We feel that if a*
242 *person is not treated for rituals, he can cause havoc in the surrounding community. As a*

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result, it is critical that the newly married bride and groom, circumcised children, sick children, and newborns be treated in the hope that their lives will remain safe." (Personal communication, Sukoco, 28 February 2023).



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Figure 4. Mantras recited before the *ruwatan* ceremony begins

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The handler recites spells passed down from generation to generation from the village's ancestors before the show begins (see Fig. 4).

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3.3.2 Opening Ceremony and Main Show

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The show begins with the handler sprinkling yellow rice onto the stage area after reciting a prayer. Yellow rice is also planted along the road that the *Barongan* will pass over when it parades around the villagers' residences. Following the completion of the yellow rice sowing, the following stage is to blow the incense and incense that the charmer has spoken the spell on the

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256 *pembarong*. This is designed to encourage spirits into the *pembarong*'s body. The *ruwatan*
257 ceremony's *Barongan* show begins with sounds from the gamelan or gong. The main course of
258 the ceremony is *Barongan*. The appearance of the *Barongan* dancing like a tiger marks the
259 offering rite to the ancestral spirits and The Almighty. Because the ceremony is surrounded by
260 spiritual energy, when *Barongan* begins to perform, the environment will feel mysterious and
261 beautiful. Changes in the behaviour of *Barongan* performers can be seen throughout the show.
262 All of the *Barongan* dancers wander through the hand of the village in hand while dancing,
263 emulating tiger movements, and performing difficult attractions (see figure 5).



264
265 **Figure 5.** Barongan show on the village street

266 The *Barongan* show tells the story of Panji's fight between Gembong Amijoyo,
267 Bujangganong, and Joko Lodro. The community-created movement was based on the dispute's
268 sequence of events, which began with the introduction of the figures Gembong Amijoyo and
269 Joko Lodro, followed by the meeting and dispute between Gembong Amijoyo and
270 Bujangganong, the return of the Bujangganong bodyguards to the kingdom, and the conflict
271 between Gembong Amijoyo and Joko Lodro, which ended in a devastating defeat. Because they
272 reflect spontaneous arguments, *Barongan* dance motions tend to be enthusiastic and unbound
273 by musical accompaniment.

274 It is not uncommon for *Barongan* dancers and spectators to fall into a trance. The trance
275 phenomenon in dance and music is often seen as indispensable to help raise the performer's
276 spirituality to a higher level and reduce the pain inflicted on the body when the dance action
277 takes place. Possession can occur because of the influence of the strains of Javanese gamelan
278 music used as an accompaniment to the *Barongan* show, which can affect the consciousness and
279 psychology of those who hear it. According to Turner (2020) and Becker (1994), a constant
280 rhythm of music might produce "possession" in a person. However, according to the dancers'
281 story, the trance phenomenon happens when the show handlers actively put spirits into their
282 bodies. The method of entering the spirits begins with the burning of frankincense and incense
283 on the roof tiles and the recitation of spells, followed by the incense being blown to the

284 *pembarong* by the handler (see figure 6). The followings are the prayers and charms used to
285 bring spirits into the *pembarong*'s body.



286

287 **Figure 6.** The ritual of summoning demon spirits to enter the *pembarong*'s body

288 *Niatingsun ngetoke aji-aji si dhawuk ruung. Sira tangia sun gugah, bakal ana gawe* (said
289 by people who have intent then stomped their feet on the ground 3 times) (Slamet, 1999).

290 The trance phenomena in the *pembarong* do not occur by themselves. Controlling the
291 spirit requires good cooperation between the handler and the player, who has prepared his
292 body and soul to be controlled by the spirit of the spirit. To neutralise mystical influences in
293 possessed people, *Barongan* shows are usually 'guarded' by handlers who are tasked with
294 securing the course of the show, dispelling all bad influences from evil spirits, encouraging the
295 practice of being possessed, and acting as an antidote to people who are in a trance. Some
296 prerequisites and limits must be met before becoming a handler, and the individual who
297 becomes a handler must be able to synchronize ideas and sentiments. Sutrisno stated the
298 following.

299 *"There is no age limit for being a handler; the most important thing is the person's*
300 *intention and willingness because becoming a handler is not easy. Various requirements*
301 *must be met, as well as some taboos that must not be broken. Typically, these taboos take*
302 *the shape of foods that should not be consumed. If broken, the handler will suffer the*
303 *consequences."* (Sutrisno, personal communication, 28 February 2023).

304 This handler is also skilled at chanting incantations in a ceremony to summon and release
305 spirits. The handler must dress in traditional Javanese attire, including a skullcap, slacks, and an
306 all-black beskap. Meanwhile, the handlers who assist continue to wear all-black clothes but are
307 not restricted in what they wear (see figure 7).



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Figure 7. The handler wearing all-black clothes

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When the trance players take their place in the center, they begin by peeling coconuts with their bare hands and playing with swords. If you look closely, the eyes of the tranced *pembarong* will turn crimson and glare as though they are enraged (see picture 8). The public believes in this phenomenon because of the involvement of spirits in the *Barongan* show, where the possessed dancers or spectators are under the influence of jinn and have immense supernatural energy to perform attractions.



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Figure 8. Barongan trance process during the show

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The handler must first understand each player's weaknesses and strengths to halt a trance dancer. Depending on the spirits that have possessed the player, each player has various preferences and weaknesses. As a result, each player's awareness process is unique. If the handler is unaware of this, it is feared that it will disrupt the show and even endanger the dancer's health. The tool the handler uses to awaken the dancer when he is in a trance is adjusted to the preferences of each dancer. These tools include keris, special oil, and handkerchiefs. The handler also provides incense and special perfume to awaken the rebels. If

325 the *pembarong* is difficult to awaken and cannot be revived using a handkerchief, then the
326 handler must use another medium, burnt incense. When awakening a *pembarong* in a trance, the
327 handler must carry out several stages, among which the handler will choose which one to rest in
328 the first stage. Second, splash water filled with flowers or yellow rice that has been given a spell.
329 Third, if the energy from the spirits of the spirits is greater, the performer will have a higher
330 frequency of trances so that the dances performed will be more attractive. Fourth, if the players
331 start to get tired, they will take the prepared offerings and ask for something like a drink or
332 food, then continue dancing again. Fifth, if the player has had enough of dancing, the dancer will
333 approach the handler to ask to be revived (see picture 9).



334

335 **Figure 9.** The process of awakening the *pembarong* who were in a trance

336 The handler will perform the following ritual to awaken individuals who are possessed.
337 *Niatingsun semedi nutupi babahan hawa sanga, saperlu nyuwun serayaning kang akarya jagad*
338 *mugi-mugi kasirnakna danyang kang manggon jiwaragane (sebut nama yang trance) kang*
339 *manggon ing kiblata papatlima pancer Allah huma aamiin* (Slamet, 1999).

340 Infused religious rituals are frequently designed to attract and establish contact with
341 supernatural beings, so establishing a domain of divine connection is distinct from ordinary
342 social interaction. These manifestations are intended to influence supernatural beings' actions
343 towards specific individuals and societal groupings for these supernatural creatures to take over
344 the consciousness of their host.

345 **3.3.3 Show Closing**

346 A series of ritual ceremonies ended the show. Apart from a show by *Prabu Kalana Semandana's*
347 soldiers fighting *Barongan*, a Javanese mythological animal depicting horror and ferocity, the
348 event was also finished with a prayer for safety so that the person being cleaned will be free of
349 evil. The defeat of *Barongan* versus the *Jathhil* warriors indicates that goodwill replaces the bad.
350 The full sequence in the *Barongan* show lasts about 2-3 hours. The community's faith in the
351 supernatural power of the *Barongan* show and the prayers said can be a deterrent to

352 reinforcements. A prayer offered is a form of request and an attitude of surrender to God
353 Almighty so that people treated with *ruwatan* rituals are always given safety.

354 **3.4 Analysis Barongan as an Entertainment Show**

355 The *Barongan* performance is a little looser because it does not include ritual aspects in its
356 presentation, this is due to the increasing public need for dance aesthetics. *Barongan*
357 entertainment shows do not have the same rules as *Barongan* ritual performances, thereby
358 allowing flexibility in their implementation (see Figure 10). This modification illustrates that *there*
359 *is an adjustment* with developments over time, as well as ways to preserve culture so that it does
360 not become extinct. This is because today's young generation prefers performances that do not
361 involve magical and mystical elements so they can enjoy the beauty that radiates in every dance
362 movement without anyone performing the ritual.

363



364

365 **Figure 10.** Traditional Barongan show

366 Both internal and external factors cause changes in the performance function *Barongan*.
367 Internal elements include developing the skills of dancers and the creativity of artists *Barongan*
368 dance groups in processing movements and performances to meet the needs of the times.
369 Incorporating a variety of movements, clothing changes, and creativity in the design of mask
370 props is an important development in the modern world. Apart from that, modifications can be
371 seen in its shape *Barongan* a performance that combines aspects of dance (movement, space
372 and time) with various other supporting elements such as accompaniment, floor patterns,
373 clothing, make-up, venue and lighting (see figure 11). Plus there are additional musical
374 instruments in the form of a keyboard and sound system which allows the sound of the
375 performance to be heard further.



376

377

Figure 11. Modern Barongan show

378 The rise Resurrection *Barongan* modern does not preclude existence *Barongan* which is
379 rich in ritual meaning. Highlights in modern stage lighting help attract the attention of the
380 crowd. Presentation *Barongan* divided into three parts: opening, main part, and ending. Each
381 part is divided into sub-sections (scenes). A way for the community to support its existence is by
382 introducing it to the younger generation. It is as expressed by the management of the *Barongan*
383 Dance and Cultural Arts Studio "Ridwan CS", Mr. Ridwan, as follows:

384 *"Contemporary Barongan shows differ from traditional Barongan shows in their*
385 *presentation, governed by specific standards. The Barongan show in my studio is primarily*
386 *for entertainment; we also frequently perform at festivals and government entertainment*
387 *events. We also have a room for children who want to study the Barongan dance*
388 *thoroughly; occasionally, they even play as pembarong. Thus, this modern Barongan show*
389 *is more child-friendly and well-liked by people of all ages."* (Ridwan, personal
390 communication, 28 February 2023).

391 Female dancers' participation in modern *Barongan* is a distinct draw because male
392 dancers have traditionally dominated *Barongan* shows. Still, over time, female dancers have been
393 incorporated as a form of cultural preservation for all young people in Blora. Yet, there are
394 distinctions between male and female *Barongan* dancers in the show arena. The male dancers
395 will take on the part of the *pembarong* and perform tiger motions, while the female dancers will
396 take on the role of *kuda lumping* dancers (see figure 12).



397
398 **Figure 12.** Male adolescent were imitating the Barongan dance

399 Meanwhile, external factors contributing to the show's existence may be found in the
400 socioeconomic community directly tied to the *Barongan* show. Given that the Blera are a rural
401 community that relies on agricultural products, their lives are nevertheless shaped by numerous
402 supernatural beliefs, particularly the notion that there is a power that can affect their crops and
403 livestock. Many still feel that ritual actions might help them attain their aims. *Barongan* is
404 thought to have magical properties (*magi proteksi*) against bad spirits (*tolak bala*). The *Barongan*
405 show in the *tolak bala* is carried out by community members involved in cooperation. The locals
406 share the costs included with the *Barongan* show.



407
408 **Figure 13.** Barongan show on marriage ceremony

409 Relationships with other parties, such as community leaders, politicians, government and
410 private institutions, and businesses, are another external aspect. This other party will help the
411 *Barongan* show by responding to (contracting for) their needs and desires (individuals, groups,
412 institutions). Therefore, every *Barongan* group tries to establish relationships with anyone and
413 any party seen as capable of responding to *Barongan* (see Figure 14).



414
415 **Figure 14.** Barongan show on village event

416 **Conclusion**

417 The existence of the *Barongan* show is not only employed as a sort of ceremony, but it has also
418 combined with local culture and times, making this presentation more appealing and enjoyable.
419 The *Barongan* show, as a sort of ritual, attempts to reflect the socio-culture of the Blora people,
420 who are still deep in tradition, and to link tradition with religious beliefs for the ritual to give
421 safety to those who arrange this event. In addition to street *Barongan* which is rich in spiritual
422 qualities, modern *Barongan* flourishes and develops in response to the community's
423 entertainment needs. Furthermore, modern *Barongan* is more adaptable regarding performers
424 and execution time, making it a good medium for children and teenagers to learn about
425 *Barongan* shows as part of Blora culture. Both *Barongan* ritual and entertainment shows have
426 demonstrated the presence of Blora culture that has not been damaged by time.

427 **Funding:** This research received no external funding.

428 **Acknowledgments:** We would like to thank to traditional Barongan group "*Singo*
429 *Buono*", Tondanan societies, and Modern Barongan Art and Dance Studio "*Ridwan CS*", who
430 have helped us in the completion of this research.

431 **Conflicts of Interest:** The authors declare no conflict of interest.

432 **Disclaimer Statement**

433 This work is not part of a thesis submitted to a university for award in any degree.

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456 **Authorship and Level of Contribution**

457 The authors are drawn from the Universitas Negeri Semarang specifically from the Departments
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459 Department. The authors equally contributed in the research, writing and preparation of the
460 work for publishing.

461

462 **Glossary of Terms**

463 - Singa Barong : Tiger-headed figures and dancers with peacock decorations and are the
464 most dominant in the Reog Ponorogo performance.

465 - Totemism : A belief that grows in a community that believes in the existence of a
466 divine nature in an object or living creature. In this case, the Blora people have faith in the
467 spirit of the animal tiger / tiger which is able to protect the community.

468 - *Dhanyang* : In Javanese culture, *dhanyang* are spirits that protect a place. *Dhanyang* is
469 believed to live in a place called *punden*. The *dhanyangs* are believed to accept the pleas of
470 those who turn to them for help.

471 - *Slametan* : *Slametan* is a ritual tradition that still exists today and is practiced by most
472 Javanese people, with the aim of asking for salvation from the Almighty.

473 - *Sesajen* : Offerings are offerings in the form of food, flowers, and so on, which are
474 offered to ghosts (spirits) in religious ceremonies or other customs. Performed symbolically
475 with the aim of communicating with supernatural forces.

476 - *Sengkolo* : A negative energy that surrounds humans and makes humans in bad luck.

- 477 - *Bala* : *Bala* is interpreted as calamity, misfortune, or trials that will be faced by the
478 person concerned.
- 479 - *Ruwatan* : In Javanese, *ruwatan* means a purification ceremony which is held with the
480 aim that a person can be released from danger and get rid of the bad things around him.
- 481 - *Sedekah bumi* : *Sedekah Bumi* is a traditional ceremony that is held every month of
482 Muharram in the Islamic calendar or Suro in the Javanese calendar. This event was held as a
483 form of people's gratitude to God for giving the earth as a foothold and all the natural wealth
484 that exists.
- 485 - *Lamporan* : *Lamporan* is carried out when an animal dies suddenly, so this ceremony is
486 intended to expel evil spirits, avoid evil, and ask for safety from God Almighty.

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Judul Artikel : Reinterpretation of Gender Concept and Its Influence on Preservation of Barong Show Performance in Blora

Jurnal : Harmonia: Journal of Arts Research and Education 23 (2) (2023), 346-362

DOI: <http://dx.doi.org/10.15294/harmonia.v23i2.46332>

Penulis : Agus Cahyono
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#45936 Summary

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Submission

Authors	Agus Cahyono
Title	REINTERPRETATION OF GENDER CONCEPT AND ITS INFLUENCE IN THE PRESERVATION OF BARONG SHOW PERFORMANCE BLORA
Original file	None
Supp. files	None
Submitter	Dr. Agus Cahyono
Date submitted	July 14, 2023 - 09:03 PM
Section	Articles
Editor	None assigned

Status

Status	Archived
Initiated	2023-10-04
Last modified	2023-10-04

Submission Metadata

EDIT METADATA

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URL	http://sinta.ristekbrin.go.id/authors/detail?id=258009&view=overview
Affiliation	[SINTA ID : 258009] Universitas Negeri Semarang
Country	Indonesia
Competing interests <small>CI POLICY</small>	—
Bio Statement	https://scholar.google.com/citations?user=5bzv16wAAAAJ&hl=id
Principal contact for editorial correspondence.	

Title and Abstract

Title	REINTERPRETATION OF GENDER CONCEPT AND ITS INFLUENCE IN THE PRESERVATION OF BARONG SHOW PERFORMANCE BLORA
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Abstract

Abstract

Barongan Blora is a traditional folk dance in Central Java that has existed since 1830. The passage of time brings up new social conceptions that influence the implementation of Barongan performances, particularly those relating to gender. This research aims to look into the gender roles of Barongan dancers and how they interact with social and cultural components of society. This study employs a qualitative research design with case studies on various Barongan groups in Blora, Indonesia. In May 2023, data was gathered through interviews, observation, and documentation. The results suggest that cat motions dominate the Barongan dance steps, which are supported by strong, energetic, and nimble characters. On the other hand, each character's movements are tailored to the roles and the dancers who portray them. Male dancers are cast as characters who appear strong and emphasize masculine attributes, such as Barongan, Gembong Amijoyo, Joko Lodro, Untup, and Nayantaka. Meanwhile, female dancers who play male characters, such as Barongan and *Jathilan*, must be agile, strong, and feminine. Gender distinctions in Barongan performance can be noticed in the movements created. Still, there are no substantial disparities in physical appearance between male and female dancers because both needed a physique corresponding to the characters being played. The Barongan performance also impacts society's social and cultural features. Regarding social qualities, Barongan embodies the populist traits of the Blora people, which are based on humanist principles. In terms of culture, Barongan Blora has evolved to keep up with changing times, yet it remains and can be appreciated by all levels of society. Due to its uniqueness, Barongan's preservation is still carried out in line with the times while maintaining cultural values and content in physical and non-physical forms.

Indexing

Keywords	Barongan, dance, gender
Language	en

Supporting Agencies

Agencies	—
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REINTERPRETATION OF GENDER CONCEPT AND ITS INFLUENCE IN THE PRESERVATION OF BARONG SHOW PERFORMANCE BLORA

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Abstract

Barongan Blora is a traditional folk dance in Central Java that has existed since 1830. The passage of time brings up new social conceptions that influence the implementation of Barongan performances, particularly those relating to gender. This research aims to look into the gender roles of Barongan dancers and how they interact with social and cultural components of society. This study employs a qualitative research design with case studies on various Barongan groups in Blora, Indonesia. In May 2023, data was gathered through interviews, observation, and documentation. The results suggest that cat motions dominate the Barongan dance steps, which are supported by strong, energetic, and nimble characters. On the other hand, each character's movements are tailored to the roles and the dancers who portray them. Male dancers are cast as characters who appear strong and emphasize masculine attributes, such as Barongan, Gembong Amijoyo, Joko Lodro, Untup, and Nayantaka. Meanwhile, female dancers who play male characters, such as Barongan and *Jathilan*, must be agile, strong, and feminine. Gender distinctions in Barongan performance can be noticed in the movements created. Still, there are no substantial disparities in physical appearance between male and female dancers because both needed a physique corresponding to the characters being played. The Barongan performance also impacts society's social and cultural features. Regarding social qualities, Barongan embodies the populist traits of the Blora people, which are based on humanist principles. In terms of culture, Barongan Blora has evolved to keep up with changing times, yet

it remains and can be appreciated by all levels of society. Due to its uniqueness, Barongan's preservation is still carried out in line with the times while maintaining cultural values and content in physical and non-physical forms.

Keywords: Barongan, dance, gender

INTRODUCTION

The term 'gender' is often used in today's society, but many of us still do not fully comprehend what it means. Gender is frequently associated with sex, even though gender is distinct from sex. In general, sex is used to distinguish distinctions in biological anatomy between men and women, whereas gender focuses on social, cultural, and other non-biological elements. Gender in the social sciences refers to differences between men and women that are not entirely biological but result from social forms (MacDonald et al., 1999). Thus, gender is a key phrase to refer to femininity and masculinity, which are socially produced based on location and change through time. Gender differences create gender disparities, and gender differences make numerous injustices in society. Gender equality issues have recently become more prominent. Meanwhile, gender equality refers to the creation of equal conditions for men and women to achieve equal chances and rights as human beings, allowing them to play a role and participate in all parts of life, including dance performances. Female dancers' engagement in dance performances is inextricably linked to economic needs, which drive women to take over the economy for family well-being. Women in Blora recently participated in the Barongan performance, playing equal roles on stage. This study aims to examine gender roles in Barongan dance performances.

Barongan performance is a prominent folk art in Blora, particularly in rural areas (Jazuli & Alam, 2020). Barongan reflects the traits and familiarity of the Blora people, such as spontaneity, kinship, simplicity, roughness, toughness, compactness, and truth-based courage (Jazuli et al., 2020). Barongan performances may be found in almost every region of Indonesia, including Central Java, East Java, Bali, North Sumatra, and Yogyakarta. Barongan Blora, following Reog Ponorogo, is the most well-known Barongan performance in Central Java (Gottowik, 2008). In Blora, the Barongan

performance has nothing to do with *Jaran Kepang*; instead, it appears alongside *Gendruwon*, a figure in a black mask with a gigantic face, usually wielding a sword (Karyono, 2015). Because of its distinctiveness, the Blora Regency Government has designated the Barongan Blora show as an intangible cultural heritage since 2009 (Ibda, 2019).

Barongan is a form of dance that uses a large tiger-shaped mask called *Singabarong* (Dewi et al., 2018). Conceptually, the story of the Barongan performance originates from Hikayat Panji, which is a story about the journey of Raden Panji Asmarabangun or Pujangga Anom from the Kediri Kingdom, who wanted to propose to Dewi Sekartaji from the Jenggala Kingdom (Jazuli et al., 2020). Barongan performances are in the form of group dances that mimic the mighty movements of a giant lion, accompanied by musical instruments such as *kendhang*, *gedhuk*, *bonang*, *saron*, *demung*, and *kempul* (Arisyanto et al., 2021). Karyono et al. (2015) revealed that initially, the Barongan was a ritual dance related to *totemism*, namely the belief in four-legged animals that were considered to have protective powers. Functionally, the Barongan performance is used in the rituals of *Bersih Desa*, *lamporan*, *murwakala*, *sedekah bumi* (almsgiving), as well as weddings and circumcisions because Barongan is considered to be able to get rid of the bad character of the *dhanyang* (evil spirit) of the village (Budy, 2017; Amboro et al., 2020).

Barongan is performed by two dancers known as *pembarong*, one in charge of the front as the head and the other as the tail (Junarto & Eny, 2013). The Barongan's leader, known as *caplokan*, is formed of a *dhadap* wood frame wrapped in tiger skin and dreadlocks, while the body is composed of a *blacu* cloth with a tiger skin pattern (Herly, 2017). The motions of the *barongan* are solely improvised, simulating the movements of a tiger and being carried out spontaneously by the *barongan* following the rhythm of the music that accompanies it (Utina, 2019). The range of motions in the Barongan performance can generate a dynamic, energetic, daring, and mystical

impression on the audience, providing artistic value (Komariah & Wiyoso, 2017).

Several distinct individuals appear in the Barongan Blora performance, including *Gendruwon*, *Nayantaka*, *Untub*, *Pak Genthung*, *Mbok Bong*, and *Belot* (Mangundiharjo, 2019). Barongan dancers (*pembarong*) are chosen based on their talent in motion methods and popularity as *pembarong* (Slamet, 1999). In general, a man plays the barongan, even though the weight of the *barongan* can reach 30 kg. Furthermore, the male *pembarong* can describe the characteristics and character of a tiger, such as strong, ferocious, savage, agile, and mighty (Dewi et al., 2018). Female *pembarong* can now be easily encountered, particularly in the Barongan Samin Edan group. Female *pembarong* are distinguished by their ability to dance the Barongan mask, which is deemed sufficient. Furthermore, a feminine woman's basic character can perform the Barongan movement, which is forceful, dashing, and violent (Sarastiti et al., 2022). Barongan performances that use female *pembarong* are usually not tied to trance, so the dance's nature is only entertainment (Septiyan, 2021).

Adelita (2017) researched the factors that influence changes in the role of Jathil dancers in Reog Ponorogo. There is a phenomenon of dancer gender transition in Jathilan art in Ponorogo Regency occurs because of *gemblakan* practices, and the longer the dance movements performed by male Jathil dancers become feminine so that Jathilan art dancers in Ponorogo Regency are danced by f Another study, by Dewi et al. (2018), shows features of female contractors' appearance, such as talent, abilities, and means / media. Meanwhile, Rapoport (2021) says that the transition in the role of *Jathil* dancers from male to female is due to the audience's desire for a more artistic presentation that is no longer mysterious and magical. The female *Jathil* dancer is thought to have a specific appeal to the audience. As a result, the study on gender roles in dance focuses on Jathil dancers. Even though it is still one unit with the Barongan dance, the gender change in *Jathil* dancers is limited to one character. Meanwhile, research into gender change in the Barongan dance remains restricted. Therefore, the researcher was interested in examining the gender roles in the movement and character of the Barongan dancers and their relationship with society's social and

cultural aspects.

LITERATURE REVIEW

Feminism

Feminism is a political, ideological, and social movement that strives for public political, economic, personal, social, cultural, and gender equality (Raina, 2020). Feminism is also defined as a woman's quest to gain equal rights and opportunities in society as males (Raj & Davidson, 2014), as Agger (1997) argues that women's societies have attempted to fight for suffrage and reproductive rights. The feminist movement tries to demolish the concept of masculinity and femininity by demonstrating that it may be altered based on situational interests (Ferguson, 2017). Women are naturally obligated to exhibit feminine attributions in normative gender formation, whereas men are masculine. Gender construction also creates an ideology that elevates the masculine and degrades the feminine (Oakley 2016). According to Ma'simah (2012), the gender qualities of women that are gentle, delicate, full of sentiments, and emotional lead to the conclusion that women are not worthy of being leaders because they are afraid of making decisions. Feminism emphasizes gender as a guiding principle of social life in general through power relations that subjugate women to males (Barker, 2000). Sugihastuti and Sugiharto (2000) classified women's images into two categories: self-image and societal image. Women's self-image is the condition and view of women that comes from within themselves, including physical and psychological aspects.

In contrast, women's social image is closely related to the norms and value systems in a community group, where women are members and wish to establish human relations. Women's social image reflects their self-experience, as reflected in their self-image and social image. These experiences shape women's social relationships in society, influencing how they behave, particularly their attitudes toward males. The most significant aspect of a woman's social image is her self-image. Wahyudi and Gunawan (2020) exhibit a concept of feminism in the framework of theatrical performances, developing a stereotype in a society where women have limited access to art and culture. This causes a social phenomenon where the problem rests in the thinking of people who believe

that women who dance are doing something horrible and generating harassment. However, the existence of the feminist movement, particularly in dance, is meant to overcome the prejudice in the meaning of gender and gender in society (Juanda & Azis, 2018). On this point, the media is essential in promoting masculinity and femininity, which are not absolute for particular genders. In performances, the word cross gender refers to artists who have a man's personality but can appear as a woman at any time. Cross-gender dancers do not appear abruptly in culture or art. Still, cultural history demonstrates the existence of this phenomenon and its emergence in numerous places, such as Japan's theatrical arts of Kabuki, Takarazuka, and Nihon Buyo. Stree Vesham is a Hindu ritual. Dan Dan Nan Dan and Yueju Opera are popular in China. Commedia dell'arte is popular in Europe (Mahfuri & Bisri, 2019). Many dances in Indonesia are performed by men yet are feminine, such as the Bebancihan Dance in Bali, the Randai art in Padang, West Sumatra, the Wayang Wong art in Yogyakarta, the Warok Art in East Java, the Mask Dance in West Java, and the Lengger Lanang Banyumas Dance in Central Java.

Masculinity

Masculinity is a very nuanced and dynamic concept. According to Connell (1998), masculinity is influenced by various factors and is directly tied to socioeconomic standing in society. Masculinity is a type of gender commonly described in terms of identity, social roles, and forms of power and is generally, but not solely, associated with men. Men are taught in social circles to reject or shun everything associated with feminine; therefore, men tend to be tough and aggressive, repress emotions (other than anger), emotionally and physically remove themselves from other men, and seek competition, success, and power (Mankowski & Smith, 2016). According to Barker (2007), masculinity does not emerge naturally as a gift from God but rather as a result of conflict with culture. As a result, society deems a man to fail in social life if he lacks male characteristics such as strength, action, control, solidarity, autonomy, and work. Vigority and Curry (1998) state that male qualities vary by culture. Societal, cultural constructions often mold masculinity, particularly in eastern regions such as Indonesia. Men must demonstrate masculinity by regulating their looks,

how they dress, how they speak, the type of activity they engage in, how they handle problems, verbal and nonverbal reactions, and the accessories they wear.

In every area, including dance, this hierarchical structure produces different body spaces for men and women. According to Hallensleben (2010), a dancer's attributes and movements are a sign of identity, such as culture, history, emotional state, and gender. Dancers' conscious or unconscious signs are social creations so that the dancer's body becomes a performative that reflects the culture in a society. Both male and female dancers must do some dances in this case. The dance, on the other hand, can be regarded as gendered. That is, the dance itself might be assigned as feminine or masculine (Ikeh et al., 2020). Masculinity in the Barongan dance signifies robust, strong, well-built, and skilled male fighters. Masculinity can also be observed in the show's qualities. In this scenario, dance as a traditional medium can help to direct a clear view of society's gender stereotypes. According to Wahyudi and Gunawan (2020), several dances in Indonesia include male characters but are performed by female dancers, such as the Angguk Dance, Reog Dance, Teruna Jaya Dance, Wiranata Dance, and Panji Semirang Dance.

METHOD

This study uses a type of qualitative research. Creswell (2013) states that qualitative research is a process of scientific research that is intended to understand human problems in a social context by creating a comprehensive and complex picture presented, reporting detailed views of sources of information, and carried out in natural settings without any intervention from researchers. This research was conducted on May to June 2023. This research focuses on examining the role of gender in the Barongan performances, as well as the correlation Barongan among social and cultural context. Data collection was carried out by observation, interview with modern Barongan group, and documentation methods.

Data collection technique using purposive sampling. Purposive sampling is used to select respondents that are most likely to yield appropriate and useful information, and is a way of identifying and selecting cases that will use limited research resources effectively (Palinkas et al., 2015). In this research, there were 7 respondents, such as:

two Barongan dancers both female and male, two Joko Lodro dancers both female and male, one Jathilan dancer, and two Bujang Anom dancers both male and female. The instruments were used observations sheet and questionnaire. The questionnaire was used to collect data from the dancers.

The analysis used thematic analysis. Thematic analysis was used to identify patterns and themes and to develop interpretations of the data (Braun & Clarke, 2012). The analysis in this study consists of an analysis of the Barongan Dance visualization, the role of men in Barongan Dance, the role of women in Barongan Dance, social context, and cultural context. The data gathered during the research are organized in order and classified based on different characteristics and types. Interviews with Barongan dancer were conducted to obtain information regarding the role of each dancer in Barongan Performance, especially the different between male dancer and female dancer seen from physically and mentally. Observations were made by observing the movement and visualization of each figure in th Barongan Dance.

RESULT AND DISCUSSION

Barongan Dance Visualization

Every character in the Barongan performance has distinct visual traits. The gender of the dancer who performs the character also impacts this depiction. Makeup and apparel are important in creating an appealing visualization for each dancer. Female dancers' makeup and costumes are more elaborate than male dancers. Female dancers' visuals are also more attractive to certain spectators since they are seen to emanate beauty. Meanwhile, the depiction of male dancers is simplified but powerful.

Barongan dancers, also known as *pembarong*, dress simply. Wide red or black trousers, a black short-sleeved shirt, and a headband are worn (see Figure 2.). *Pembarong* apparel is simple and only consists of t-shirts, intending to make the dancers feel at ease while entering the Barongan. An additional *jarit* is tied around the waist of some female dancer, coupled with decorations on the body and gold bracelets on the hands. Nonetheless, there are no set criteria for *Barongan* dancer. The Barongan mask's outfit is constructed entirely of white material with a pattern mimicking a tiger's

body, with body and leg patterns in orange and black. *Pembarong*'s makeup is simpler than that of a *Jathilan* dancer. Female *pembarong* were given varying makeup; some were given full cosmetics, while others were merely polished with powder. The goal is to provide the dancers with a genuine impression. Meanwhile, no makeup is required for male *pembarong*. The visual movement perceived by the Barongan dancers starts with a simple dance in which the barongan's body looks graceful to the right and left (see Figure 1a). The dancers then try to match their motions with the music rhythm, elevating their legs and swinging their bodies (refer to Figure 1b). Following that, the Barongan begins to demonstrate movements - *macanan* or cat movements - by moving freely and initiating the whipping scenario done by the handler, particularly in the traditional Barongan group (see Figures 1a and 1b).



(a)



(b)

Figure 1. Visualization of Barongan Dancers

Visually, the movements of the *Jathil* dancers are described as a group of horsemen with the mighty nature of a knight. The movements are firm and powerful. Starting with the movement of riding a horse with legs widened and (2a), then the legs are raised as if to fight (2b), then the dancer's body faces 90°(2c), then forms a wide formation to welcome *Gembong Amijoyo* (2d). The makeup used by dancers *Jathilan* uses makeup of cosmetic tools in the show. The makeup of the *Jathil* dancers is adapted to the character of *Jathil*'s movements which are feminine, agile, *kenes* (cool), and firm. The *Jathil* dancer's eyeshadow uses dark colors such as dark blue combined with brown and pink,

aiming to give an elegant impression but still look feminine. The lipstick color uses bright red to represent Jathil's assertive movements and to make it look more masculine. At the same time, the eyebrows use brown with a black combination to give the impression of a feminine character. Meanwhile, the Jathil dancers wear black tayet pants knee-high, green/red *jarit* with white motifs, black stagen, pink camisole, red headband and *sampur*, and a black and golden yellow belt with a pattern of kace and shoulder plate (see Figure 2). Additional accessories include glass and golden yellow tassels, wristbands patterned with kace, and black anklets.



(a)



(b)



(c)



(d)

Figure 2. Visualization of *Jathilan* (masculine) Dancers

Furthermore, the dancer *Bujang Anom* is the bodyguard of the character *Joko Lodro* in the Barongan performance. Usually, the presence of the *Bujang Anom* figure always accompanies the *Bujang Garum* figure. Visually, the *Bujang Anom* dancer is seen wearing black shorts, a red velvet vest, a red and yellow scarf tied around the waist, a black belly girdle, black wristbands, and also a mask with a *singo barong* image (see Figure 3). The *Bujang Anom* and *Bujang Garum* dancers do not use makeup. Meanwhile, the resulting movement is the agile waddle dance following the strains of *gamelan* music (see Figure 3a), then the *Bujang Anom* dancer performs somersaults (see Figure 3b). The *Bujang Anom* and *Bujang Garum* dancers performed a front roll attraction and jumped very agilely.



(a)



(b)

Figure 3. Visualization of *Bujang Anom* Dancers

Joko Lodro is the main character in the Barongan dance, he is described as a *mandraguna* who is powerful and can transform into a giant. In the Barongan performance, *Joko Lodro* fights with *Singo Barong* so that *Singo Barong* can be conquered, but in the end, *Singo Barong* can live again because he has almost the same supernatural powers as *Joko Lodro*. *Joko Lodro*'s dancers and *Joko Lodro*'s character shadow dancers wear white knee-high trousers created with black lines, red fingers, stagen cinde, belts, and black, yellow, or red straps tied around the neck, shoulder plates made of motifs with pants, and wrist and ankle bracelets (see Figures 4a and 4b). It's just that the costume for the shadow dancer of *Joko Lodro*'s

nature uses a black and white striped velvet vest which is created with yellow gold stripes at each end. Joko Lodro's costume design depicts the role of a warrior who is dignified, courteous, and wise. Joko Lodro's form of shirtless clothing was made to support Joko Lodro's character as a knight who is calm and intelligent. The attire of Joko Lodro's shadow figure is not much different from Joko Lodro's attire. The difference lies only in the vest and the properties of the mask/makeup worn. The visualization of Joko Lodro's movements and Joko Lodro's shadow begins with a dance by swinging the body to the right and left and gracefully moving the hands up and down. One hand is always on the waist, while the other hand is moved around (see Figure 4a), after which the dancer moves all over the stage with fast movements ending by lifting one leg and placing one hand on the leg that is being raised (see Figure 4b). Meanwhile, Joko Lodro's shadow dancer uses a black mask with the initial movement the same as the original Joko Lodro's. The dancers continue to sway around the original Joko Lodro, approaching the *jathilan* dancer by walking backward, making movements as if breaking his shoulder, and moving his stomach.



(a)



(b)

Figure 4. Visualization of *Joko Lodro* Dancers and the shadow trait of *Joko Lodro*

Meanwhile, the dancers *Nayantaka* and *Gainah* do not have a standard dress code. *Nayantaka* and

Gainah are portrayed as simple and comical people. Hence in some Barongan groups, these two characters merely wear ordinary attire, such as negligee with masks in black, white, yellow, or cream. *Nayantaka's* figure, on the other hand, wears a black vest with a yellow gold beret, a black belt, an orange scarf knotted around his waist, a *jarit*, headgear, and a black mask in another Barongan group. While the character *Gainah* is seen wearing a kebaya, shawl, head cover, and a yellow mask, it is clear that this is a funny character. Visualizing the ensuing motions is usually spontaneous and improvised. Therefore, there are no regular movements in every performance.

Each character has its visual form based on the feeling it bears. In actuality, the image differs for each Barongan group, even if the visualization of each character is nearly identical to the standard Barongan group, in contrast to the character depiction in modern Barongan performances, which has evolved significantly. Creations were made to give a different impression to appeal to a wide range of audiences. This picture helps to realize how intricate the Barongan performance is. Every detail must be studied to create a strong visual impression and character. Using makeup and clothing is vital in creating realistic fictional characters. Dancers use makeup and costume as a form of expression to represent the characters they play. According to Vukadinovi and Markovi (2017), vision in dance is caused by supporting variables such as scenography, spatial dynamics, physical characteristics of dancers, dancer motions, and choreography. Dance is typically able to transmit information to the audience about the physical and mental health of the dancer's character while on stage through this imagery (Brown et al., 2006). The visualization in the Barongan performance takes the form of tiger-like motions. Each character has a distinct movement that reflects the character's personality. Some characters move gracefully, yet other ones move quickly. According to Young-Mee and Jin-Young (2016), the visualization of dance affects the psychological elements of the dancers and the audience, as well as the physical motions of the dancers. The visualization of dance can boost motivation, and self-confidence, melt away tension and improve attention.

The Role of Men in Barongan Dance

No precise regulations govern the number of

dancers appearing in the Barongan performance. The dancers in the Barongan act are usually in groups of 4-8. The number of dancers is typically varied based on their activity. The number of dancers is regulated to the budget of the people who perceive Barongan Art, especially at amusement occasions. The greater the economic level, the greater the number of dancers in the Barongan Arts. *Barongan*, *Jathilan*, *Bujang Anom*, *Pentul*, *Nayantaka*, *Gainah*, and *Untup* are the figures of Barongan art. The dancers in the Barongan character are usually performed by four people, three of whom are men and one of whom is a woman. Male dancers typically do Barongan performances (see Figure 5a). This is inextricably linked to the community's idea that male dancers represent power, so male dancers play a more dominant role than female dancers. This is also inextricably linked to community concerns about men, who find it easier to carry Barongan masks than women because the weight of the masks surpasses 30 kg. Male *pembarong*' body contours are tighter and firmer, revealing the *pembarong*'s body muscles. There was also a brawl in the middle of the show between Joko Lodro and Barongan, who *Jathilan* dancers surrounded. As a result, the male Barongan dancer must have a muscular body to be ridden by Joko Lodro's shadow during the war scene. The Barongan movement, which is played amid the performance, is marked or accompanied by Ponoragan music.

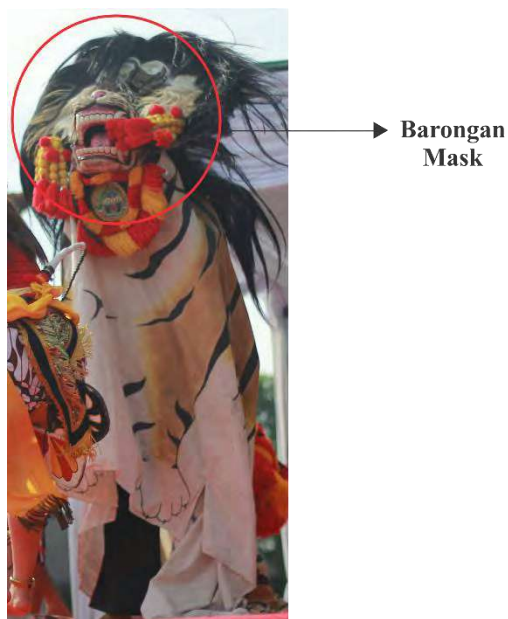


Figure 5. Male *Pembarong*

Bujang Anom is played by a male dancer in the Barongan performance. *Bujang Anom* and *Bujang Garum* are the two *Bujang Anom* figures. The characters are amusing, agile, and powerful. Dancers in this character are attractive dancers who can perform front somersaults, wheel poses, cartwheels, front rolls, and back rolls. Men perform all of the *Bujang Anom* character dancers. The mask's character and the musical accompaniment affect *Bujang Anom*'s movement. The only moves displayed are somersaults, forward rolls, and reverse rolls.

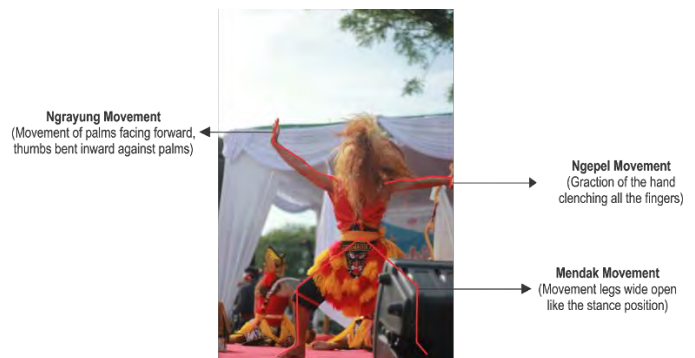


Figure 6. Male dancers as *Bujang Anom* characters

The next role is as a character dancer Joko Lodro. There are 5 Joko Lodro figures, 1 is the original Joko Lodro character, and 4 are shadows of Joko Lodro's character. Joko Lodro's character is described as having a firm, strong, dignified, and courteous personality. All of the dancers who play the character of Joko Lodro are male. Joko Lodro's dance moves and shadows use pure movements or *wantah* movements, namely movements arranged to obtain an artistic form.



Figure 7. Male dancer of "Joko Lodro" character

The next role is as the character *Nayantaka*.

Together with the character *Gainah*, the character *Nayantaka* has a humorous and humorous personality. Usually, the *Nayantaka* character is played by men, while women play the *Gainah* character. But this is not a standard, *Gainah* can also be played by men dressed as women. There is a possibility of a dual role in the *Pentul* character because this character functions to entertain the audience with his funny moves.

Meanwhile, *Gainah* is an old female character that a man can dance. In her dances, *Gainah* is usually accompanied by *Untup* and *Nayantaka*. *Untup* and *Nayantaka* are two characters wearing black masks and white masks. The mask's shape is unique because it does not cover the entire face, so the beards of the dancers will be visible. The existence of *Gainah* and *Untup* characters symbolizes feminism in the *Barongan* performance. The movements of the two characters are also made like the body movements of a woman who is graceful, flirtatious, and waddling. This is a challenge for male dancers because they must portray characters differently from their daily lives. The male dancers who play the two characters are required to be able to sound like women, wear older women's costumes, and act like women.

The role of men in the *Barongan* performance is, of course, more than that of women. Of all the characters in the *Barongan* performance, 70% are performed by men. Apart from being strong, men can play all the characters well. Even characters that women should play can also be played by men. In this case, the nature of feminism appears in the male dancers who sway on the stage. Even so, this trait is carried out as a form of the totality of male dancers towards their work.

The Role of Women in the *Barongan* Dance

In the past, the *Barongan* dance was only performed by male dancers because men were considered to have the power to imitate *Barongan* movements. However, currently, the *Barongan* performance is not only limited to male dancers, but women also take part in playing the characters in the show.

Women in *Barongan* performances can also act as *Barongan* dancers. The *Barongan* character is strong, brave, and agile, but the female *Barongan* can perform *Macanan* or cat movements spontaneously and improvatively (see Figure 8). This is unique because not all women can imitate

the movements of the *Barongan* well, especially the *Barongan* mask, which can weigh up to 30 kg. Of course, it is not an easy thing to control the mask while dancing. To lift the *Barongan* mask, female dancers are trained with physical and spiritual exercises to use the strength of their teeth and neck muscles. But there is a difference between *Barongan* played by women and *Barongan* played by men. If the male *Barongan* dancers are required to be able to lift the *Barongan* (*Dadak Merak*) mask, which weighs up to 30 kg, the female *Barongan* dancers only use the usual *Barongan* mask. To be able to portray the character of *Barongan* in totality, sometimes there are special rituals that must be carried out by the female bridegroom before the *Barongan* performance begins, one of which is the "*Buka Klambu*" ritual, where the female baron who the shaman likes must have intercourse with the aim of transferring energy from the shaman to the *pembarong* so that when the performance begins, the barbarian becomes strong and invulnerable to sharp objects. Physical training is also needed so that female *pembarong* has a muscular body and can demonstrate the *Barongan* well on stage. Even so, there was no difference in the movements or costumes used between the female and male *pembarong* on stage.



Figure 8. Female *Pembarong* in *Barongan* performance

The figure of *Jathilan* (figure 4) is generally played by 5-9 female dancers and is danced in groups. *Jathil* dancers are, on average, 20 to 24 years old. It is suspected that an odd number of dancers

is used to create a symmetrical spatial composition so that, generally, there are only 7 *Jathilan* dancers. In the past, *Jathilan* dancers were played by men, but now *Jathilan* dancers are fully played by women. This aims to make *Jathilan's* movements look more streamlined, increase the attractiveness of the audience, and build a lively atmosphere. There is an aesthetic expression that *Jathilan* dancers want to show to the audience that male dancers cannot express. *Jathil* dancers have a sassy, cool, agile, and energetic character. The expression of a dancer shows talent and skill in fighting on a horse. In the show, the *jathil* dancers pair up with each other. *Jathilan* dance movement is a meaningful movement (gesture) with a specific meaning or purpose and has been stylized. This shows that the *Jathil* dance moves are included in the representative movement category because the *Jathil* dance moves are the movements of a soldier riding a horse which shows his soldier side.

The warrior's movements make the female *Jathilan* dancers appear more masculine since they stress nimble and well-built attitudes and a body form similar to a man's. Figure 4 shows that the *Jathil* dancers do not waddle but instead demonstrate their strength by riding a horse. These male characteristics do not appear independently; rather, they require thorough training so that dancers may act like soldiers on stage.



Figure 9. Female *jathil* dancers in Barongan performance

The inclusion of female dancers in the Barongan Performance attempts to demonstrate an aesthetic impression emanating from the aura of women, particularly in Barongan art, which is intended for entertainment and spectacle functions. Furthermore, a societal shift is causing fewer and fewer male dancers in the Barongan Show. To get

around this, female dancers are an alternative as part of the regeneration of Barongan dancers. This is contrary to the situation in the past, where female dancers in Barongan performances were considered unethical, so men mostly performed the role of Barongan dancers. The female *pembarong* gives a distinct impression compared to the male *pembarong*. The characteristics of masculinity, movement techniques, and appreciation of the roles performed by female dancers in Barongan do not have the effect of alienating the audience.

On the contrary, the audience is fascinated by the existence of these cross-gender roles. This innovation of transition between male contractors and female contractors is called *Tunner* in Sarastiti et al. (2022) as a liminal stage (threshold) or unusual events (anti-structural). Women's Barongan performance art has a rich meaning regarding cultural, social, and welfare aspects. The definition of culture is the preservation, revitalization, and development of local cultural traditions. The social significance is linked to an improved sense of community among activists and creation of artistic creativity spaces for women. Well-being refers to increased well-being, including spiritual and material gratification from creative activity. In the performance of Barongan, the gender change that occurs in female *pembarong* appears to communicate an implicit message about the prevalence of gender equality and humanist values in society (Durkheim & Muzir, 2003).

Table 1. Gender roles and the movements of each character

Gender	Character	Movement	Physically	Characteristics
Male	Barongan	Using Surakarta dance style movements, namely <i>ulap-ulap</i> , <i>ngrayung</i> , <i>ngithing</i> , and <i>ngepel</i> . While the foot movements use somersaults, <i>junjung</i> , <i>ngaklak</i> , <i>senggot</i> , <i>gebyah</i> , <i>dekeman</i> , <i>kucingan</i> , <i>geter</i> ,	Strong, stocky body	Spontaneous, strong, mighty

		<p><i>thathakan, glundungan, mbekur, and thapukan.</i></p> <p>Overall, the movements of the male Barongan dancers are wilder, more attractive, and more powerful.</p>			<p>movements use chartwheel, <i>junjung, ngaklak, senggot, gebyah, dekeman, kucingan, geter, thathakan, glundungan, mbekur, and thapukan.</i></p> <p>Overall, the resulting movements are softer and not too crazy on stage. Generally, movements are only done in one place.</p>
Joko Lodro	Using Surakarta dance style movements, namely the <i>junjung nekul, ulap-ulap, bapangan,</i> and <i>ngepel</i> movements. Overall, Joko Lodro's movements are more frightening by showing the movements of a soldier who is ready to kill Singo Barong.	Strong, stocky body and strapping	Violent, firm, energetic	Jathilan	<p>More feminine but still shows the movement of a warrior on horseback who is mighty and tough</p> <p>Graceful and elegant, but her soldier side remains seen</p> <p>Feminine, lively, energetic, timid, and <i>kenes.</i></p>
Bujang Anom	The movements used are <i>ngrayung, ngepel, and mendak.</i> Be more attractive by doing somersaults, wheel poses, and front rolls.	Stocky body and strong	<i>Celelekan,</i> lively, strong, attractive	Joko Lodro	<p>Using Surakarta dance style movements, namely the <i>junjung nekul, ulap-ulap, bapangan,</i> and <i>ngepel</i> movements. Overall, the resulting movement is simpler but still authoritative.</p> <p>Must have strong and strapping physique like a warrior</p> <p>Authoritative, strong, and dashing warrior</p>
Female Barongan	Using the movements of the Surakarta dance style, namely <i>ulap-ulap, ngrayung, ngithing,</i> and <i>ngithing</i> movements. While the foot	Must have strong and strapping	Spontaneous, strong, mighty	Bujang Anom	<p>The movements used are <i>ngrayung, ngepel, and mendak.</i> Overall, the resulting movements are elegant and</p> <p>Stocky body and strong</p> <p><i>Celelekan,</i> lively, strong, and a little bit attractive</p>

attractive,
but a little bit
of extreme
acrobatic
movements

Based on Table 1 above, there is no significant difference between the movement, physical form, and character of the male and female Barongan dancers. Even so, there is a slight difference between the two. The movements of male and female dancers in the Barongan performance use many of the Surakarta dance styles, namely *ulap-ulap*, *ngrayung*, *ngithing*, *ngepel*, *mendak*, *mbaya mangap*, and *junjung nekuk*. However, the movements of each character in the Barongan performance played by men, such as Joko Lodro, Barongan, and Bujanganom are more violent, frightening, and attractive than the movements of the characters in the Barongan performance played by women. In contrast, the movements are more spontaneous, smooth, and soft. Then, female and male dancers must have a strong and well-built body, except *Jathilan* dancers, who women specifically play due to their feminine, sassy, and graceful features. While the character of each role played by both female and male dancers is the same, the character does not alter just because a male or female plays it. Therefore, the dancer must adjust to the character being played.

Social Context

Barongan has had a substantial societal impact on the residents of Blora. The Barongan performance incorporates moral and social ideals embody the Blora people's populist traits, such as kinship, spontaneity, simplicity, roughness, toughness, compactness, and truth-based courage. Barongan relationships regularly arise in the Blora area due to close affinity. Even though there are numerous Barongan groups, they all support one another. This is meant to be a type of cultural preservation done by the community to keep Barongan alive.

Changes in societal structure have an impact on Barongan performance. At its inception, the Barongan performance was solely performed by men. Patriarchal ideology, which elevates men's positions above women's, and gender stereotypes, which assign specific identities to men and women, are still deeply ingrained and ubiquitous in many

aspects of people's life. However, in the context of this study, the findings suggest that the existence of a Barongan performance group is capable of serving as a socialization and change agent in the construction of men's and women's roles. Barongan performances are functionally viewed by all groups in society, from youngsters to teens to adults. For adults, the Barongan performance is a source of enjoyment and belief in the story's validity and moral message. Barongan has been turned into an entertaining performance for teenagers and little children. The Barongan act is intriguing because it includes dances that form a formation and are performed by skilled and professional players.

Furthermore, the Barongan dance is backed with costumes, equipment, and music rich in local culture, piquing the interest of young people. Sundar et al. (2020) discovered that people are often educated indirectly by every barongan art performance because every work of art carries a message or meaning. A piece of art can serve as a teaching aid by providing stimuli. Barongan art is useful for guiding and educating one's mentality and behavior so that it improves and progresses. This is one example of how the Barongan performance can promote societal aesthetic and ethical values.

Cultural Context

Barongan is a kind of cultural preservation practiced by the Blora people for millennia. Barongan Blora's long history distinguishes it from its original shape. Samin Surosentiko imported Barongan Blora from Sumoroto Ponorogo (Haryono, 2008). Barongan was brought to Blora as a medium to elicit sympathy from the Blora people for them to live more autonomously. Furthermore, when it first appeared, Barongan Blora served as a ceremonial medium in the *Ruwatan Murwakala* or *Ruwatan Wong Sukerta* rites. Because this tiger-shaped mask is considered to have supernatural powers and to be a guardian who is thought to be the incarnation of Batara Wisnu named Narasima against *Buta Kesipu*, the manifestation of *Batara Kala*, Barongan Blora can ward off evil spirits. This is a Hindu concept in which the tiger serves as the temple's guardian and is also known as the *Kalamakara*. This is a Hindu concept in which the tiger serves as the temple's guardian and is also known as the *Kalamakara*. Aside from that, Barongan Blora is thought to be a way of joining the

spirit of the tiger totem animal, which the Javanese refer to as Kyai. This is also related to the tiger being Prophet Sulaiman's favorite animal. Because of this, Barongan Blora is particularly connected to the Blora people's socio-cultural existence.

Barongan Blora has evolved from mystical rites or customs to become a common form of entertainment. The transcendental function of Barongan Blora allowed it to develop a more creative and appealing grip through changes in dance styles, performers' costumes, time of performance, and story plots. The appearance of the Barongan Blora mask in the play has also changed, particularly from an artistic standpoint.

Even though Barongan Blora has evolved into a kind of entertainment, it has retained elements of ritual or custom. After several Barongan performances in the Blora Regency environment, the public became aware of Barongan Blora's performances. Other versions do not have the qualities of Barongan performances. This demonstrates how the Barongan Blora show evolves and grows dynamically, beginning with the basic Barongan Blora presentation and progressing to the present day, full of innovations and variants or changes. Barongan Blora is unique, yet it must adapt to changing times without losing its essence and cultural values in physical and non-physical forms. As a result, all artists must innovate to address the changes and challenges of the times.

CONCLUSIONS

The Barongan performance is one of the cultures that still exist in Blora today. Visually, each character in the Barongan performance has its characteristics. The movements that appear in the visualization of the Barongan dancer express the movement of a cat and mouse (*Macanan*). At the same time, other characters played by men are visualized with movements that are agile, dashing, and full of dexterity. Meanwhile, the female characters in the Barongan show are depicted with graceful and spontaneous movements. However, in general, there is no significant difference in the show. Barongan Blora has exceeded the boundaries of social construction in society. The dancers' roles are no longer grouped based on a certain type of gender but are more flexible. Overall, gender differences in the Barongan show are only seen in the movements produced. However, physically

and in the characters played, there are no significant differences between male and female dancers because both are required to have the physique and personality according to the characters played.

The existence of the Barongan performance has also impacted the local community's social and cultural features. From a societal standpoint, the Barongan performance is accessible to all groups since it teaches humanism and populist principles held by the Blora people, such as courage, honesty, kinship, and mutual collaboration. In terms of culture, the Barongan Blora show has evolved, so today's Barongan is not only involved in mystical rites but also as an attractive and easily accepted entertainment medium by all levels of society. With its uniqueness, Barongan preservation continues to be carried out following the periods without compromising the substance and cultural values in physical and non-physical forms.

ACKNOWLEDGMENTS

We would like to thank to all Barongan Dancer who participate in this research.

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2. Bukti Konfirmasi Revisi dan Hasil Review (20 Oktober 2023)



Agus Cahyono <aguscahyono@mail.unnes.ac.id>

[Harmonia] Editor Decision

Dr. Suharto Suharto <harmonia@mail.unnes.ac.id>
Kepada: "Dr. Agus Cahyono" <aguscahyono@mail.unnes.ac.id>

20 Oktober 2023 pukul 10.21


Dr. Agus Cahyono:

We have reached a decision regarding your submission to Harmonia: Journal of Arts Research and Education, "REINTERPRETATION OF GENDER CONCEPT AND ITS INFLUENCE IN THE PRESERVATION OF BARONG SHOW PERFORMANCE BLORA".

Our decision is to: Revision required

Dr. Suharto Suharto
Editor-in-Chief
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Harmonia
<http://journal.unnes.ac.id/nju/index.php/harmonia>

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REINTERPRETATION OF GENDER CONCEPT AND ITS INFLUENCE IN THE PRESERVATION OF BARONG SHOW PERFORMANCE BLORA

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Commented [Reviewer1]: The title should describe the answer to the research objectives, according to the research problem. Does this address the problem?

Abstract

Barongan Blora is a traditional folk dance in Central Java that has existed since 1830. The passage of time brings up new social conceptions that influence the implementation of Barongan performances, particularly those relating to gender. This research aims to look into the gender roles of Barongan dancers and how they interact with social and cultural components of society. This study employs a qualitative research design with case studies on various Barongan groups in Blora, Indonesia. In May 2023, data was gathered through interviews, observation, and documentation. The results suggest that cat motions dominate the Barongan dance steps, which are supported by strong, energetic, and nimble characters. On the other hand, each character's movements are tailored to the roles and the dancers who portray them. Male dancers are cast as characters who appear strong and emphasize masculine attributes, such as Barongan, Gembong Amijoyo, Joko Lodro, Untup, and Nayantaka. Meanwhile, female dancers who play male characters, such as Barongan and *Jathilan*, must be agile, strong, and feminine. Gender distinctions in Barongan performance can be noticed in the movements created. Still, there are no substantial disparities in physical appearance between male and female dancers because both needed a physique corresponding to the characters being played. The Barongan performance also impacts society's social and cultural features. Regarding social qualities, Barongan embodies the populist traits of the Blora people, which are based on humanist principles. In terms of culture, Barongan Blora has evolved to keep up with changing times, yet

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it remains and can be appreciated by all levels of society. Due to its uniqueness, Barongan's preservation is still carried out in line with the times while maintaining cultural values and content in physical and non-physical forms.

Keywords: Barongan, dance, gender

INTRODUCTION

The term 'gender' is often used in today's society, but many of us still do not fully comprehend what it means. Gender is frequently associated with sex, even though gender is distinct from sex. In general, sex is used to distinguish distinctions in biological anatomy between men and women, whereas gender focuses on social, cultural, and other non-biological elements. Gender in the social sciences refers to differences between men and women that are not entirely biological but result from social forms (MacDonald et al., 1999). Thus, gender is a key phrase to refer to femininity and masculinity, which are socially produced based on location and change through time. Gender differences create gender disparities, and gender differences make numerous injustices in society. Gender equality issues have recently become more prominent. Meanwhile, gender equality refers to the creation of equal conditions for men and women to achieve equal chances and rights as human beings, allowing them to play a role and participate in all parts of life, including dance performances. Female dancers' engagement in dance performances is inextricably linked to economic needs, which drive women to take over the economy for family well-being. Women in Blora recently participated in the Barongan performance, playing equal roles on stage. This study aims to examine gender roles in Barongan dance performances.

Barongan performance is a prominent folk art in Blora, particularly in rural areas (Jazuli & Alam, 2020). Barongan reflects the traits and familiarity of the Blora people, such as spontaneity, kinship, simplicity, roughness, toughness, compactness, and truth-based courage (Jazuli et al., 2020). Barongan performances may be found in almost every region of Indonesia, including Central Java, East Java, Bali, North Sumatra, and Yogyakarta. Barongan Blora, following Reog Ponorogo, is the most well-known Barongan performance in Central Java (Gottowik, 2008). In Blora, the Barongan

performance has nothing to do with *Jaran Kepang*; instead, it appears alongside *Gendruwon*, a figure in a black mask with a gigantic face, usually wielding a sword (Karyono, 2015). Because of its distinctiveness, the Blora Regency Government has designated the Barongan Blora show as an intangible cultural heritage since 2009 (Ibda, 2019).

Barongan is a form of dance that uses a large tiger-shaped mask called *Singabarong* (Dewi et al., 2018). Conceptually, the story of the Barongan performance originates from Hikayat Panji, which is a story about the journey of Raden Panji Asmarabangun or Pujangga Anom from the Kediri Kingdom, who wanted to propose to Dewi Sekartaji from the Jenggala Kingdom (Jazuli et al., 2020). Barongan performances are in the form of group dances that mimic the mighty movements of a giant lion, accompanied by musical instruments such as *kendhang*, *gedhuuk*, *bonang*, *saron*, *demung*, and *kempul* (Arisyanto et al., 2021). Karyono et al. (2015) revealed that initially, the Barongan was a ritual dance related to *totemism*, namely the belief in four-legged animals that were considered to have protective powers. Functionally, the Barongan performance is used in the rituals of *Bersih Desa*, *lamporan*, *murwakala*, *sedekah bumi* (almsgiving), as well as weddings and circumcisions because Barongan is considered to be able to get rid of the bad character of the *dhanyang* (evil spirit) of the village (Budy, 2017; Amboro et al., 2020).

Barongan is performed by two dancers known as *pembarong*, one in charge of the front as the head and the other as the tail (Junarto & Eny, 2013). The Barongan's leader, known as *caplok*, is formed of a *dhadap* wood frame wrapped in tiger skin and dreadlocks, while the body is composed of a blacu cloth with a tiger skin pattern (Herly, 2017). The motions of the *barongan* are solely improvised, simulating the movements of a tiger and being carried out spontaneously by the *barongan* following the rhythm of the music that accompanies it (Utina, 2019). The range of motions in the Barongan performance can generate a dynamic, energetic, daring, and mystical

impression on the audience, providing artistic value (Komariah & Wiyoso, 2017).

Several distinct individuals appear in the Barongan Blora performance, including *Gendruwon*, *Nayantaka*, *Untub*, *Pak Genthung*, *Mbok Bong*, and *Belot* (Mangundiharjo, 2019). Barongan dancers (*pembarong*) are chosen based on their talent in motion methods and popularity as *pembarong* (Slamet, 1999). In general, a man plays the barongan, even though the weight of the *barongan* can reach 30 kg. Furthermore, the male *pembarong* can describe the characteristics and character of a tiger, such as strong, ferocious, savage, agile, and mighty (Dewi et al., 2018). Female *pembarong* can now be easily encountered, particularly in the Barongan Samin Edan group. Female *pembarong* are distinguished by their ability to dance the Barongan mask, which is deemed sufficient. Furthermore, a feminine woman's basic character can perform the Barongan movement, which is forceful, dashing, and violent (Sarastiti et al., 2022). Barongan performances that use female *pembarong* are usually not tied to trance, so the dance's nature is only entertainment (Septiyan, 2021).

Adelita (2017) researched the factors that influence changes in the role of Jathil dancers in Reog Ponorogo. There is a phenomenon of dancer gender transition in Jathilan art in Ponorogo Regency occurs because of *gemblakan* practices, and the longer the dance movements performed by male Jathil dancers become feminine so that Jathilan art dancers in Ponorogo Regency are danced by f Another study, by Dewi et al. (2018), shows features of female contractors' appearance, such as talent, abilities, and means / media. Meanwhile, Rapoport (2021) says that the transition in the role of *Jathil* dancers from male to female is due to the audience's desire for a more artistic presentation that is no longer mysterious and magical. The female *Jathil* dancer is thought to have a specific appeal to the audience. As a result, the study on gender roles in dance focuses on Jathil dancers. Even though it is still one unit with the Barongan dance, the gender change in *Jathil* dancers is limited to one character. Meanwhile, research into gender change in the Barongan dance remains restricted. Therefore, the researcher was interested in examining the gender roles in the movement and character of the Barongan dancers and their relationship with society's social and

cultural aspects.

LITERATURE REVIEW

Feminism

Feminism is a political, ideological, and social movement that strives for public political, economic, personal, social, cultural, and gender equality (Raina, 2020). Feminism is also defined as a woman's quest to gain equal rights and opportunities in society as males (Raj & Davidson, 2014), as Agger (1997) argues that women's societies have attempted to fight for suffrage and reproductive rights. The feminist movement tries to demolish the concept of masculinity and femininity by demonstrating that it may be altered based on situational interests (Ferguson, 2017). Women are naturally obligated to exhibit feminine attributions in normative gender formation, whereas men are masculine. Gender construction also creates an ideology that elevates the masculine and degrades the feminine (Oakley 2016). According to Ma'simah (2012), the gender qualities of women that are gentle, delicate, full of sentiments, and emotional lead to the conclusion that women are not worthy of being leaders because they are afraid of making decisions. Feminism emphasizes gender as a guiding principle of social life in general through power relations that subjugate women to males (Barker, 2000). Sugihastuti and Sugiharto (2000) classified women's images into two categories: self-image and societal image. Women's self-image is the condition and view of women that comes from within themselves, including physical and psychological aspects.

In contrast, women's social image is closely related to the norms and value systems in a community group, where women are members and wish to establish human relations. Women's social image reflects their self-experience, as reflected in their self-image and social image. These experiences shape women's social relationships in society, influencing how they behave, particularly their attitudes toward males. The most significant aspect of a woman's social image is her self-image. Wahyudi and Gunawan (2020) exhibit a concept of feminism in the framework of theatrical performances, developing a stereotype in a society where women have limited access to art and culture. This causes a social phenomenon where the problem rests in the thinking of people who believe

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that women who dance are doing something horrible and generating harassment. However, the existence of the feminist movement, particularly in dance, is meant to overcome the prejudice in the meaning of gender and gender in society (Juanda & Azis, 2018). On this point, the media is essential in promoting masculinity and femininity, which are not absolute for particular genders. In performances, the word cross gender refers to artists who have a man's personality but can appear as a woman at any time. Cross-gender dancers do not appear abruptly in culture or art. Still, cultural history demonstrates the existence of this phenomenon and its emergence in numerous places, such as Japan's theatrical arts of Kabuki, Takarazuka, and Nihon Buyo. Stree Vesham is a Hindu ritual. Dan Dan Nan Dan and Yueju Opera are popular in China. Commedia dell'arte is popular in Europe (Mahfuri & Bisri, 2019). Many dances in Indonesia are performed by men yet are feminine, such as the Bebanhian Dance in Bali, the Randai art in Padang, West Sumatra, the Wayang Wong art in Yogyakarta, the Warok Art in East Java, the Mask Dance in West Java, and the Lengger Lanang Banyumas Dance in Central Java.

Masculinity

Masculinity is a very nuanced and dynamic concept. According to Connell (1998), masculinity is influenced by various factors and is directly tied to socioeconomic standing in society. Masculinity is a type of gender commonly described in terms of identity, social roles, and forms of power and is generally, but not solely, associated with men. Men are taught in social circles to reject or shun everything associated with feminine; therefore, men tend to be tough and aggressive, repress emotions (other than anger), emotionally and physically remove themselves from other men, and seek competition, success, and power (Mankowski & Smith, 2016). According to Barker (2007), masculinity does not emerge naturally as a gift from God but rather as a result of conflict with culture. As a result, society deems a man to fail in social life if he lacks male characteristics such as strength, action, control, solidarity, autonomy, and work. Vigority and Curry (1998) state that male qualities vary by culture. Societal, cultural constructions often mold masculinity, particularly in eastern regions such as Indonesia. Men must demonstrate masculinity by regulating their looks,

how they dress, how they speak, the type of activity they engage in, how they handle problems, verbal and nonverbal reactions, and the accessories they wear.

In every area, including dance, this hierarchical structure produces different body spaces for men and women. According to Hallensleben (2010), a dancer's attributes and movements are a sign of identity, such as culture, history, emotional state, and gender. Dancers' conscious or unconscious signs are social creations so that the dancer's body becomes a performative that reflects the culture in a society. Both male and female dancers must do some dances in this case. The dance, on the other hand, can be regarded as gendered. That is, the dance itself might be assigned as feminine or masculine (Ikeh et al., 2020). Masculinity in the Barongan dance signifies robust, strong, well-built, and skilled male fighters. Masculinity can also be observed in the show's qualities. In this scenario, dance as a traditional medium can help to direct a clear view of society's gender stereotypes. According to Wahyudi and Gunawan (2020), several dances in Indonesia include male characters but are performed by female dancers, such as the Angguk Dance, Reog Dance, Teruna Jaya Dance, Wiranata Dance, and Panji Semirang Dance.

METHOD

This study uses a type of qualitative research. Creswell (2013) states that qualitative research is a process of scientific research that is intended to understand human problems in a social context by creating a comprehensive and complex picture presented, reporting detailed views of sources of information, and carried out in natural settings without any intervention from researchers. This research was conducted on May to June 2023. This research focuses on examining the role of gender in the Barongan performances, as well as the correlation Barongan among social and cultural context. Data collection was carried out by observation, interview with modern Barongan group, and documentation methods.

Data collection technique using purposive sampling. Purposive sampling is used to select respondents that are most likely to yield appropriate and useful information, and is a way of identifying and selecting cases that will use limited research resources effectively (Palinkas et al., 2015). In this research, there were 7 respondents, such as:

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two Barongan dancers both female and male, two Joko Lodro dancers both female and male, one Jathilan dancer, and two Bujang Anom dancers both male and female. The instruments were used observations sheet and questionnaire. The questionnaire was used to collect data from the dancers.

The analysis used thematic analysis. Thematic analysis was used to identify patterns and themes and to develop interpretations of the data (Braun & Clarke, 2012). The analysis in this study consists of an analysis of the Barongan Dance visualization, the role of men in Barongan Dance, the role of women in Barongan Dance, social context, and cultural context. The data gathered during the research are organized in order and classified based on different characteristics and types. Interviews with Barongan dancer were conducted to obtain information regarding the role of each dancer in Barongan Performance, especially the different between male dancer and female dancer seen from physically and mentally. Observations were made by observing the movement and visualization of each figure in th Barongan Dance.

RESULT AND DISCUSSION

Barongan Dance Visualization

Every character in the Barongan performance has distinct visual traits. The gender of the dancer who performs the character also impacts this depiction. Makeup and apparel are important in creating an appealing visualization for each dancer. Female dancers' makeup and costumes are more elaborate than male dancers. Female dancers' visuals are also more attractive to certain spectators since they are seen to emanate beauty. Meanwhile, the depiction of male dancers is simplified but powerful.

Barongan dancers, also known as *pembarong*, dress simply. Wide red or black trousers, a black short-sleeved shirt, and a headband are worn (see Figure 2.). *Pembarong* apparel is simple and only consists of t-shirts, intending to make the dancers feel at ease while entering the Barongan. An additional *jarit* is tied around the waist of some female dancer, coupled with decorations on the body and gold bracelets on the hands. Nonetheless, there are no set criteria for *Barongan* dancer. The Barongan mask's outfit is constructed entirely of white material with a pattern mimicking a tiger's

body, with body and leg patterns in orange and black. *Pembarong*'s makeup is simpler than that of a *Jathilan* dancer. Female *pembarong* were given varying makeup; some were given full cosmetics, while others were merely polished with powder. The goal is to provide the dancers with a genuine impression. Meanwhile, no makeup is required for male *pembarong*. The visual movement perceived by the Barongan dancers starts with a simple dance in which the barongan's body looks graceful to the right and left (see Figure 1a). The dancers then try to match their motions with the music rhythm, elevating their legs and swinging their bodies (refer to Figure 1b). Following that, the Barongan begins to demonstrate movements - *macanan* or cat movements - by moving freely and initiating the whipping scenario done by the handler, particularly in the traditional Barongan group (see Figures 1a and 1b).



(a)



(b)

Figure 1. Visualization of Barongan Dancers

Visually, the movements of the *Jathil* dancers are described as a group of horsemen with the mighty nature of a knight. The movements are firm and powerful. Starting with the movement of riding a horse with legs widened and (2a), then the legs are raised as if to fight (2b), then the dancer's body faces 90°(2c), then forms a wide formation to welcome *Gembong Amijoyo* (2d). The makeup used by dancers *Jathilan* uses makeup of cosmetic tools in the show. The makeup of the *Jathil* dancers is adapted to the character of *Jathil*'s movements which are feminine, agile, *kenes* (cool), and firm. The *Jathil* dancer's eyeshadow uses dark colors such as dark blue combined with brown and pink,

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aiming to give an elegant impression but still look feminine. The lipstick color uses bright red to represent Jathil's assertive movements and to make it look more masculine. At the same time, the eyebrows use brown with a black combination to give the impression of a feminine character. Meanwhile, the Jathil dancers wear black tayet pants knee-high, green/red *jarit* with white motifs, black stagen, pink camisole, red headband and *sampur*, and a black and golden yellow belt with a pattern of kace and shoulder plate (see Figure 2). Additional accessories include glass and golden yellow tassels, wristbands patterned with kace, and black anklets.



(a)



(b)



(c)



(d)

Figure 2. Visualization of *Jathilan (masculine)* Dancers

Furthermore, the dancer *Bujang Anom* is the bodyguard of the character *Joko Lodro* in the Barongan performance. Usually, the presence of the *Bujang Anom* figure always accompanies the *Bujang Garum* figure. Visually, the *Bujang Anom* dancer is seen wearing black shorts, a red velvet vest, a red and yellow scarf tied around the waist, a black belly girdle, black wristbands, and also a mask with a *singo barong* image (see Figure 3). The *Bujang Anom* and *Bujang Garum* dancers do not use makeup. Meanwhile, the resulting movement is the agile waddle dance following the strains of *gamelan* music (see Figure 3a), then the *Bujang Anom* dancer performs somersaults (see Figure 3b). The *Bujang Anom* and *Bujang Garum* dancers performed a front roll attraction and jumped very agilely.



(a)

(b)

Figure 3. Visualization of *Bujang Anom* Dancers

Joko Lodro is the main character in the Barongan dance, he is described as a *mandraguna* who is powerful and can transform into a giant. In the Barongan performance, *Joko Lodro* fights with *Singo Barong* so that *Singo Barong* can be conquered, but in the end, *Singo Barong* can live again because he has almost the same supernatural powers as *Joko Lodro*. *Joko Lodro's* dancers and *Joko Lodro's* character shadow dancers wear white knee-high trousers created with black lines, red fingers, stagen cinde, belts, and black, yellow, or red straps tied around the neck, shoulder plates made of motifs with pants, and wrist and ankle bracelets (see Figures 4a and 4b). It's just that the costume for the shadow dancer of *Joko Lodro's*

nature uses a black and white striped velvet vest which is created with yellow gold stripes at each end. Joko Lodro's costume design depicts the role of a warrior who is dignified, courteous, and wise. Joko Lodro's form of shirtless clothing was made to support Joko Lodro's character as a knight who is calm and intelligent. The attire of Joko Lodro's shadow figure is not much different from Joko Lodro's attire. The difference lies only in the vest and the properties of the mask/makeup worn. The visualization of Joko Lodro's movements and Joko Lodro's shadow begins with a dance by swinging the body to the right and left and gracefully moving the hands up and down. One hand is always on the waist, while the other hand is moved around (see Figure 4a), after which the dancer moves all over the stage with fast movements ending by lifting one leg and placing one hand on the leg that is being raised (see Figure 4b). Meanwhile, Joko Lodro's shadow dancer uses a black mask with the initial movement the same as the original Joko Lodro's. The dancers continue to sway around the original Joko Lodro, approaching the *jathilan* dancer by walking backward, making movements as if breaking his shoulder, and moving his stomach.



(a)



(b)

Figure 4. Visualization of *Joko Lodro* Dancers and the shadow trait of *Joko Lodro*

Meanwhile, the dancers *Nayantaka* and *Gainah* do not have a standard dress code. *Nayantaka* and

Gainah are portrayed as simple and comical people. Hence in some Barongan groups, these two characters merely wear ordinary attire, such as negligee with masks in black, white, yellow, or cream. *Nayantaka's* figure, on the other hand, wears a black vest with a yellow gold beret, a black belt, an orange scarf knotted around his waist, a *jarit*, headgear, and a black mask in another Barongan group. While the character *Gainah* is seen wearing a kebaya, shawl, head cover, and a yellow mask, it is clear that this is a funny character. Visualizing the ensuing motions is usually spontaneous and improvised. Therefore, there are no regular movements in every performance.

Each character has its visual form based on the feeling it bears. In actuality, the image differs for each Barongan group, even if the visualization of each character is nearly identical to the standard Barongan group, in contrast to the character depiction in modern Barongan performances, which has evolved significantly. Creations were made to give a different impression to appeal to a wide range of audiences. This picture helps to realize how intricate the Barongan performance is. Every detail must be studied to create a strong visual impression and character. Using makeup and clothing is vital in creating realistic fictional characters. Dancers use makeup and costume as a form of expression to represent the characters they play. According to Vukadinovi and Markovi (2017), vision in dance is caused by supporting variables such as scenography, spatial dynamics, physical characteristics of dancers, dancer motions, and choreography. Dance is typically able to transmit information to the audience about the physical and mental health of the dancer's character while on stage through this imagery (Brown et al., 2006). The visualization in the Barongan performance takes the form of tiger-like motions. Each character has a distinct movement that reflects the character's personality. Some characters move gracefully, yet other ones move quickly. According to Young-Mee and Jin-Young (2016), the visualization of dance affects the psychological elements of the dancers and the audience, as well as the physical motions of the dancers. The visualization of dance can boost motivation, and self-confidence, melt away tension and improve attention.

The Role of Men in Barongan Dance

No precise regulations govern the number of

dancers appearing in the Barongan performance. The dancers in the Barongan act are usually in groups of 4-8. The number of dancers is typically varied based on their activity. The number of dancers is regulated to the budget of the people who perceive Barongan Art, especially at amusement occasions. The greater the economic level, the greater the number of dancers in the Barongan Arts. *Barongan*, *Jathilan*, *Bujang Anom*, *Pentul*, *Nayantaka*, *Gainah*, and *Untup* are the figures of Barongan art. The dancers in the Barongan character are usually performed by four people, three of whom are men and one of whom is a woman. Male dancers typically do Barongan performances (see Figure 5a). This is inextricably linked to the community's idea that male dancers represent power, so male dancers play a more dominant role than female dancers. This is also inextricably linked to community concerns about men, who find it easier to carry Barongan masks than women because the weight of the masks surpasses 30 kg. Male *pembarong*' body contours are tighter and firmer, revealing the *pembarong*'s body muscles. There was also a brawl in the middle of the show between *Joko Lodro* and *Barongan*, who *Jathilan* dancers surrounded. As a result, the male *Barongan* dancer must have a muscular body to be ridden by *Joko Lodro*'s shadow during the war scene. The *Barongan* movement, which is played amid the performance, is marked or accompanied by *Ponoragan* music.

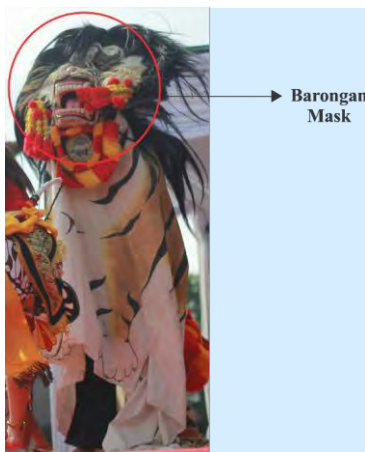


Figure 5. Male *Pembarong*

Bujang Anom is played by a male dancer in the Barongan performance. *Bujang Anom* and *Bujang Garum* are the two *Bujang Anom* figures. The characters are amusing, agile, and powerful. Dancers in this character are attractive dancers who can perform front somersaults, wheel poses, cartwheels, front rolls, and back rolls. Men perform all of the *Bujang Anom* character dancers. The mask's character and the musical accompaniment affect *Bujang Anom*'s movement. The only moves displayed are somersaults, forward rolls, and reverse rolls.



Figure 6. Male dancers as *Bujang Anom* characters

The next role is as a character dancer *Joko Lodro*. There are 5 *Joko Lodro* figures, 1 is the original *Joko Lodro* character, and 4 are shadows of *Joko Lodro*'s character. *Joko Lodro*'s character is described as having a firm, strong, dignified, and courteous personality. All of the dancers who play the character of *Joko Lodro* are male. *Joko Lodro*'s dance moves and shadows use pure movements or *wantah* movements, namely movements arranged to obtain an artistic form.

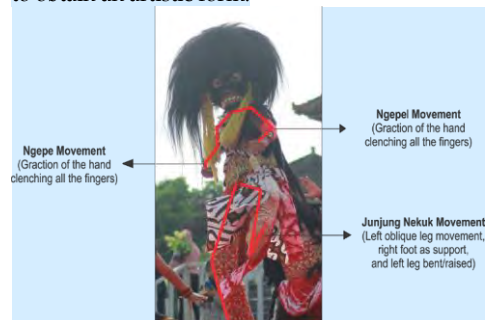


Figure 7. Male dancer of "Joko Lodro" character

The next role is as the character *Nayantaka*.

Together with the character *Gainah*, the character *Nayantaka* has a humorous and humorous personality. Usually, the *Nayantaka* character is played by men, while women play the *Gainah* character. But this is not a standard, *Gainah* can also be played by men dressed as women. There is a possibility of a dual role in the *Pentul* character because this character functions to entertain the audience with his funny moves.

Meanwhile, *Gainah* is an old female character that a man can dance. In her dances, *Gainah* is usually accompanied by *Untup* and *Nayantaka*. *Untup* and *Nayantaka* are two characters wearing black masks and white masks. The mask's shape is unique because it does not cover the entire face, so the beards of the dancers will be visible. The existence of *Gainah* and *Untup* characters symbolizes feminism in the Barongan performance. The movements of the two characters are also made like the body movements of a woman who is graceful, flirtatious, and waddling. This is a challenge for male dancers because they must portray characters differently from their daily lives. The male dancers who play the two characters are required to be able to sound like women, wear older women's costumes, and act like women.

The role of men in the Barongan performance is, of course, more than that of women. Of all the characters in the Barongan performance, 70% are performed by men. Apart from being strong, men can play all the characters well. Even characters that women should play can also be played by men. In this case, the nature of feminism appears in the male dancers who sway on the stage. Even so, this trait is carried out as a form of the totality of male dancers towards their work.

The Role of Women in the Barongan Dance

In the past, the Barongan dance was only performed by male dancers because men were considered to have the power to imitate Barongan movements. However, currently, the Barongan performance is not only limited to male dancers, but women also take part in playing the characters in the show.

Women in Barongan performances can also act as Barongan dancers. The Barongan character is strong, brave, and agile, but the female Barongan can perform *Macanan* or cat movements spontaneously and improvisatively (see Figure 8). This is unique because not all women can imitate

the movements of the Barongan well, especially the Barongan mask, which can weigh up to 30 kg. Of course, it is not an easy thing to control the mask while dancing. To lift the Barongan mask, female dancers are trained with physical and spiritual exercises to use the strength of their teeth and neck muscles. But there is a difference between Barongan played by women and Barongan played by men. If the male Barongan dancers are required to be able to lift the Barongan (*Dadak Merak*) mask, which weighs up to 30 kg, the female Barongan dancers only use the usual Barongan mask. To be able to portray the character of Barongan in totality, sometimes there are special rituals that must be carried out by the female bridegroom before the Barongan performance begins, one of which is the "*Buka Klambu*" ritual, where the female baron who the shaman likes must have intercourse with the aim of transferring energy from the shaman to the *pembarong* so that when the performance begins, the barbarian becomes strong and invulnerable to sharp objects. Physical training is also needed so that female *pembarong* has a muscular body and can demonstrate the Barongan well on stage. Even so, there was no difference in the movements or costumes used between the female and male *pembarong* on stage.



Figure 8. Female *Pembarong* in Barongan performance

The figure of *Jathilan* (figure 4) is generally played by 5-9 female dancers and is danced in groups. *Jathil* dancers are, on average, 20 to 24 years old. It is suspected that an odd number of dancers

is used to create a symmetrical spatial composition so that, generally, there are only 7 *Jathilan* dancers. In the past, *Jathilan* dancers were played by men, but now *Jathilan* dancers are fully played by women. This aims to make *Jathilan*'s movements look more streamlined, increase the attractiveness of the audience, and build a lively atmosphere. There is an aesthetic expression that *Jathilan* dancers want to show to the audience that male dancers cannot express. *Jathil* dancers have a sassy, cool, agile, and energetic character. The expression of a dancer shows talent and skill in fighting on a horse. In the show, the *jathil* dancers pair up with each other. *Jathilan* dance movement is a meaningful movement (gesture) with a specific meaning or purpose and has been stylized. This shows that the *Jathil* dance moves are included in the representative movement category because the *Jathil* dance moves are the movements of a soldier riding a horse which shows his soldier side.

The warrior's movements make the female *Jathilan* dancers appear more masculine since they stress nimble and well-built attitudes and a body form similar to a man's. Figure 4 shows that the *Jathil* dancers do not waddle but instead demonstrate their strength by riding a horse. These male characteristics do not appear independently; rather, they require thorough training so that dancers may act like soldiers on stage.



Figure 9. Female *jathil* dancers in Barongan performance

The inclusion of female dancers in the Barongan Performance attempts to demonstrate an aesthetic impression emanating from the aura of women, particularly in Barongan art, which is intended for entertainment and spectacle functions. Furthermore, a societal shift is causing fewer and fewer male dancers in the Barongan Show. To get

around this, female dancers are an alternative as part of the regeneration of Barongan dancers. This is contrary to the situation in the past, where female dancers in Barongan performances were considered unethical, so men mostly performed the role of Barongan dancers. The female *pembarong* gives a distinct impression compared to the male *pembarong*. The characteristics of masculinity, movement techniques, and appreciation of the roles performed by female dancers in Barongan do not have the effect of alienating the audience.

On the contrary, the audience is fascinated by the existence of these cross-gender roles. This innovation of transition between male contractors and female contractors is called *Tunner* in Sarastiti et al. (2022) as a liminal stage (threshold) or unusual events (anti-structural). Women's Barongan performance art has a rich meaning regarding cultural, social, and welfare aspects. The definition of culture is the preservation, revitalization, and development of local cultural traditions. The social significance is linked to an improved sense of community among activists and creation of artistic creativity spaces for women. Well-being refers to increased well-being, including spiritual and material gratification from creative activity. In the performance of Barongan, the gender change that occurs in female *pembarong* appears to communicate an implicit message about the prevalence of gender equality and humanist values in society (Durkheim & Muzir, 2003).

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Table 1. Gender roles and the movements of each character

Gender	Character	Movement	Physically	Characteristics
Male	Barongan	Using Surakarta dance style movements, namely <i>ulap-ulap</i> , <i>ngrayung</i> , <i>ngithing</i> , and <i>ngepel</i> . While the foot movements use somersaults, <i>junjung</i> , <i>ngaklak</i> , <i>senggot</i> , <i>gebyah</i> , <i>dekeman</i> , <i>kucingan</i> , <i>geter</i> ,	Strong, stocky body	Spontaneous, strong, mighty

		<i>thathakan, glundungan, mbekur, and thapukan.</i> Overall, the movements of the male Barongan dancers are wilder, more attractive, and more powerful.			movements use chartwheel, <i>junjung, ngaklak, senggot, gebyah, dekeman, kucingan, geter, thathakan, glundungan, mbekur, and thapukan.</i> Overall, the resulting movements are softer and not too crazy on stage. Generally, movements are only done in one place.		
Joko Lodro	Using Surakarta dance style movements, namely the <i>junjung nekuk, ulap-ulap, bapangan,</i> and <i>ngepel</i> movements. Overall, Joko Lodro's movements are more frightening by showing the movements of a soldier who is ready to kill Singo Barong.	Strong, stocky body and strapping	Violent, firm, energetic	Jathilan	More feminine but still shows the movement of a warrior on horseback who is mighty and tough	Graceful and elegant, but her soldier side remains seen	Feminine, lively, energetic, timid, and <i>kenes.</i>
Bujang Anom	The movements used are <i>ngrayung, ngepel, and mendak.</i> Be more attractive by doing somersaults, wheel poses, and front rolls.	Stocky body and strong	<i>Celelekan,</i> lively, strong, attractive	Joko Lodro	Using Surakarta dance style movements, namely the <i>junjung nekuk, ulap-ulap, bapangan,</i> and <i>ngepel</i> movements. Overall, the resulting movement is simpler but still authoritative.	Must have strong and strapping physique like a warrior	Authoritative, strong, and dashing warrior
Female Barongan	Using the movements of the Surakarta dance style, namely <i>ulap-ulap, ngrayung, ngithing,</i> and <i>ngithing</i> movements. While the foot	Must have strong and strapping	Spontaneous, strong, mighty	Bujang Anom	The movements used are <i>ngrayung, ngepel, and mendak.</i> Overall, the resulting movements are elegant and	Stocky body and strong	<i>Celelekan,</i> lively, strong, and a little bit attractive

attractive,
but a little bit
of extreme
acrobatic
movements

Based on Table 1 above, there is no significant difference between the movement, physical form, and character of the male and female Barongan dancers. Even so, there is a slight difference between the two. The movements of male and female dancers in the Barongan performance use many of the Surakarta dance styles, namely *ulap-ulap*, *ngrayung*, *ngithing*, *ngepel*, *mendak*, *mbaya mangap*, and *junjung nekek*. However, the movements of each character in the Barongan performance played by men, such as Joko Lodro, Barongan, and Bujanganom are more violent, frightening, and attractive than the movements of the characters in the Barongan performance played by women. In contrast, the movements are more spontaneous, smooth, and soft. Then, female and male dancers must have a strong and well-built body, except *Jathilan* dancers, who women specifically play due to their feminine, sassy, and graceful features. While the character of each role played by both female and male dancers is the same, the character does not alter just because a male or female plays it. Therefore, the dancer must adjust to the character being played.

Social Context

Barongan has had a substantial societal impact on the residents of Blora. The Barongan performance incorporates moral and social ideals embody the Blora people's populist traits, such as kinship, spontaneity, simplicity, roughness, toughness, compactness, and truth-based courage. Barongan relationships regularly arise in the Blora area due to close affinity. Even though there are numerous Barongan groups, they all support one another. This is meant to be a type of cultural preservation done by the community to keep Barongan alive.

Changes in societal structure have an impact on Barongan performance. At its inception, the Barongan performance was solely performed by men. Patriarchal ideology, which elevates men's positions above women's, and gender stereotypes, which assign specific identities to men and women, are still deeply ingrained and ubiquitous in many

aspects of people's life. However, in the context of this study, the findings suggest that the existence of a Barongan performance group is capable of serving as a socialization and change agent in the construction of men's and women's roles. Barongan performances are functionally viewed by all groups in society, from youngsters to teens to adults. For adults, the Barongan performance is a source of enjoyment and belief in the story's validity and moral message. Barongan has been turned into an entertaining performance for teenagers and little children. The Barongan act is intriguing because it includes dances that form a formation and are performed by skilled and professional players.

Furthermore, the Barongan dance is backed with costumes, equipment, and music rich in local culture, piquing the interest of young people. Sundar et al. (2020) discovered that people are often educated indirectly by every barongan art performance because every work of art carries a message or meaning. A piece of art can serve as a teaching aid by providing stimuli. Barongan art is useful for guiding and educating one's mentality and behavior so that it improves and progresses. This is one example of how the Barongan performance can promote societal aesthetic and ethical values.

Cultural Context

Barongan is a kind of cultural preservation practiced by the Blora people for millennia. Barongan Blora's long history distinguishes it from its original shape. Samin Surosentiko imported Barongan Blora from Sumoroto Ponorogo (Haryono, 2008). Barongan was brought to Blora as a medium to elicit sympathy from the Blora people for them to live more autonomously. Furthermore, when it first appeared, Barongan Blora served as a ceremonial medium in the *Ruwatan Murwakala* or *Ruwatan Wong Sukerta* rites. Because this tiger-shaped mask is considered to have supernatural powers and to be a guardian who is thought to be the incarnation of Batara Wisnu named Narasima against *Buta Kesipu*, the manifestation of *Batara Kala*, Barongan Blora can ward off evil spirits. This is a Hindu concept in which the tiger serves as the temple's guardian and is also known as the *Kalamakara*. This is a Hindu concept in which the tiger serves as the temple's guardian and is also known as the *Kalamakara*. Aside from that, Barongan Blora is thought to be a way of joining the

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spirit of the tiger totem animal, which the Javanese refer to as Kyai. This is also related to the tiger being Prophet Sulaiman's favorite animal. Because of this, Barongan Blora is particularly connected to the Blora people's socio-cultural existence.

Barongan Blora has evolved from mystical rites or customs to become a common form of entertainment. The transcendental function of Barongan Blora allowed it to develop a more creative and appealing grip through changes in dance styles, performers' costumes, time of performance, and story plots. The appearance of the Barongan Blora mask in the play has also changed, particularly from an artistic standpoint.

Even though Barongan Blora has evolved into a kind of entertainment, it has retained elements of ritual or custom. After several Barongan performances in the Blora Regency environment, the public became aware of Barongan Blora's performances. Other versions do not have the qualities of Barongan performances. This demonstrates how the Barongan Blora show evolves and grows dynamically, beginning with the basic Barongan Blora presentation and progressing to the present day, full of innovations and variants or changes. Barongan Blora is unique, yet it must adapt to changing times without losing its essence and cultural values in physical and non-physical forms. As a result, all artists must innovate to address the changes and challenges of the times.

CONCLUSIONS

The Barongan performance is one of the cultures that still exist in Blora today. Visually, each character in the Barongan performance has its characteristics. The movements that appear in the visualization of the Barongan dancer express the movement of a cat and mouse (*Macanan*). At the same time, other characters played by men are visualized with movements that are agile, dashing, and full of dexterity. Meanwhile, the female characters in the Barongan show are depicted with graceful and spontaneous movements. However, in general, there is no significant difference in the show. Barongan Blora has exceeded the boundaries of social construction in society. The dancers' roles are no longer grouped based on a certain type of gender but are more flexible. Overall, gender differences in the Barongan show are only seen in the movements produced. However, physically

and in the characters played, there are no significant differences between male and female dancers because both are required to have the physique and personality according to the characters played.

The existence of the Barongan performance has also impacted the local community's social and cultural features. From a societal standpoint, the Barongan performance is accessible to all groups since it teaches humanism and populist principles held by the Blora people, such as courage, honesty, kinship, and mutual collaboration. In terms of culture, the Barongan Blora show has evolved, so today's Barongan is not only involved in mystical rites but also as an attractive and easily accepted entertainment medium by all levels of society. With its uniqueness, Barongan preservation continues to be carried out following the periods without compromising the substance and cultural values in physical and non-physical forms.

ACKNOWLEDGMENTS

We would like to thank to all Barongan Dancer who participate in this research.

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**3. Bukti Konfirmasi Artikel Accepted
dan Bukti OJS ter- Accepted
(2 Nopember 2023)**



Agus Cahyono <aguscahyono@mail.unnes.ac.id>

[Harmonia] Editor Decision

Dr. Suharto Suharto <harmonia@mail.unnes.ac.id>
Kepada: "Dr. Agus Cahyono" <aguscahyono@mail.unnes.ac.id>

2 November 2023 pukul 14.14

Dr. Agus Cahyono:

We have reached a decision regarding your submission to Harmonia: Journal of Arts Research and Education, "REINTERPRETATION OF GENDER CONCEPT AND ITS INFLUENCE IN THE PRESERVATION OF BARONG SHOW PERFORMANCE BLORA".

Our decision is to: Accept
This manuscript will be published in Vol. 23, No, 2 (December) 2023.
Thank you for your contribution to Harmonia.

Regards,

Dr. Suharto Suharto
Editor-in-Chief

harmonia@mail.unnes.ac.id

Harmonia
<http://journal.unnes.ac.id/nju/index.php/harmonia>

Home > User > Author > Submissions > #46332 > **Review**

#46332 Review

SUMMARY **REVIEW** EDITING

Submission

Authors	Agus Cahyono, Sunarto Sunarto, Deasylina da Ary, Nadia Sigi Prameswari, Endik Guntaris
Title	Reinterpretation of Gender Concept and Its Influence on Preservation of Barong Show Performance in Blora
Section	Articles
Editor	Lesa Paranti Lesa Paranti

Peer Review

Round 1

Review Version	46332-119359-1-RV.DOCX 2023-07-28
Initiated	2023-10-03
Last modified	2023-10-20
Uploaded file	None

Editor Decision

Decision	Accept Submission 2023-11-02
Notify Editor	Editor/Author Email Record 2023-11-02
Editor Version	46332-124527-1-ED.DOCX 2023-10-20
Author Version	46332-125168-1-ED.DOCX 2023-11-02 DELETE
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4. Bukti Konfirmasi APC (4 Nopember 2023)

Harmonia journal_payment letter

Jurnal Harmonia <jurnal.harmonia@gmail.com>
Kepada: Agus Cahyono <aguscahyono@mail.unnes.ac.id>

4 November 2023 pukul 06.22

Dear *Agus Cahyono*

I am Lesa Paranti from Harmonia Journal, Universitas Negeri Semarang (UNNES) acting as the editor of the journal.

We have received your paper with the title **"REINTERPRETATION OF GENDER CONCEPT AND ITS INFLUENCE IN THE PRESERVATION OF BARONG SHOW PERFORMANCE BLORA"** after the initial review and decided to accept your paper to be published in our journal.
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**5. Bukti Konfirmasi Artikel Published Online
(31 Desember 2023)**



Agus Cahyono <aguscahyono@mail.unnes.ac.id>

Publication_Harmonia Journal

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31 Desember 2023 pukul 06.46

Kepada: Agus Cahyono <aguscahyono@mail.unnes.ac.id>

Dear authors,

We are pleased to inform you that your article has been published in the December 2023 edition.

Below is the link to the article :

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We hope you can check it, if there are minor revisions we will provide 3 days to convey this to us. The form of the author's correction is attached.

Thank you and best regards.

S.Suharto

Editor-in-Chief

Website: <http://journal.unnes.ac.id/nju/index.php/harmonia>

Email : harmonia@mail.unnes.ac.id
jurnal.harmonia@gmail.com

BUKTI KORESPONDENSI
ARTIKEL JURNAL INTERNASIONAL BEREPUTASI

Judul Artikel : The Song of Macapat Semarang: The Acculturation of Javanese and Islamic Culture

Jurnal : Harmonia: Journal of Arts Research and Education 20 (1) (2020)

DOI: <https://doi.org/10.15294/harmonia.v20i1.25050>

Penulis : Agus Cahyono
Widodo Widodo
Muhammad Jazuli
Onang Murtiyoso

No	Perihal	Tanggal
1.	Bukti Konfirmasi Submit dan Artikel yang Disubmit	21 Juni 2020
2.	Bukti Konfirmasi Revisi, Bukti Balasan Konfirmasi Revisi, dan Artikel Hasil Review	23 Juni 2020
3.	Bukti Summary OJS artikel published online	11 Agustus 2020

**1. Bukti Konfirmasi Submit dan artikel yang
disubmit
(21 Juni 2020)**



Agus Cahyono <aguscahyono@mail.unnes.ac.id>

[Harmonia] Submission Acknowledgement

Dr. S. Suharto, M.Hum <journal@mail.unnes.ac.id>
Kepada: "Dr. Agus Cahyono" <aguscahyono@mail.unnes.ac.id>

21 Juni 2020 pukul 20.09

Dr. Agus Cahyono:

Thank you for submitting the manuscript, "PENGARUH LAGU AZAN TERHADAP KOMPOSISI LAGU MACAPAT SEMARANGAN" to Harmonia: Journal of Arts Research and Education. With the online journal management system that we are using, you will be able to track its progress through the editorial process by logging in to the journal web site:

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If you have any questions, please contact me. Thank you for considering this journal as a venue for your work.

Dr. S. Suharto, M.Hum
Harmonia: Journal of Arts Research and Education

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KOMPOSISI LAGU MACAPAT SEMARANGAN

Agus Cahyono, Widodo Widodo, Muhamad Jazuli, Onang Murtiyoso

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Abstrak

Macapat Semarangan memiliki keunikan garap lagu sebagai wujud akulturasi budaya Islam dan Jawa. Permasalahan penelitian yaitu bagaimana garap komposisi lagu macapat Semarangan yang mendapat pengaruh dari komposisi lagu azan? Tujuannya yakni membahas komposisi lagu macapat Semarangan dan unsur-unsur lagu azan yang mempengaruhinya. Penelitian menggunakan metode kualitatif dengan pisau bedah konsep garap dalam karawitan Jawa dan akulturasi budaya. Lokasi penelitian di Semarang dengan objek kajian komposisi lagu macapat Semarangan. Data dikumpulkan melalui wawancara, observasi, dan studi dokumen. Validitasnya diperiksa melalui teknik triangulasi dan analisisnya dilakukan melalui tahap identifikasi, klasifikasi, komparasi, interpretasi, reduksi, verifikasi, dan pembuatan kesimpulan. Hasilnya menunjukkan bahwa bagian-bagian tertentu pada lagu macapat Semarangan terutama pada menjelang titik-titik seleh memiliki alur lagu panjang berbelit hingga menyentuh nada-nada tinggi merupakan wujud adaptasi dari bagian-bagian tertentu pada komposisi lagu azan dan tilawatil Qur'an. Adaptasi tersebut terkait dengan adanya kemiripan sifat lagu dan cara penyajian. Komposisi lagu azan, tilawatil Qur'an dan macapat Semarangan bersifat ritmik tidak terikat oleh ketukan, penyajiannya dilakukan secara vokal oleh seorang vokalis, ketinggian alur lagu dan kecepatan pembawaannya disesuaikan dengan kemampuan suara setiap vokalis. Semakin tinggi kemampuan suara penyajinya maka alunan suara yang ditimbulkan semakin indah dan menarik.

Kata Kunci: lagu, azan, macapat, gending, Semarangan

PENDAHULUAN

Macapat merupakan karya sastra Jawa klasik terikat oleh kaidah *guru lagu*, *guru wilangan*, dan *guru gatra* yang pembacaannya dibawakan oleh vokalis dengan lagu vokal tertentu (Saputra, 2001: 22). Semarang berasal dari kata Semarang, nama daerah di pesisir utara pulau Jawa bagian tengah. Akhiran-an pada kata tersebut bermakna posesif, memiliki sesuatu yang khas dan unik yaitu karya seni macapat. Kekhasannya menyangkut gaya atau *céngkok* lagu. Macapat gaya Semarang juga disebut macapat *céngkok* atau *gagrag* atau *cakrik* Semarangan (Supanggih, 2002:137). Macapat Semarangan merupakan salah jenis seni resitasi yang tumbuh dan berkembang di Semarang. Sistem pewarisan macapat Semarangan menggunakan tradisi lisan (Puguh, 2017: 50).

Macapat Semarangan klasik memiliki empat metrum, yakni: *Dhandanggula*, *Sinom*, *Pangkur*, dan *Asmaradana*. Lagu *Dhandanggula* dan *Sinom* Semarangan dibuat dalam laras *sléndro pathêt sanga* atau *manyura miring*, sedangkan *Pangkur* dan *Asmaradana* dibuat dalam laras *pélog pathêt nem* yang diwarnai oleh nada-nada pada *pélog pathêt lima* dan *pathêt barang*. Makna kata *miring* dalam laras *sléndro pathêt sanga* atau *manyura* tersebut berbeda dengan pemahaman para pelaku karawitan Jawa pada umumnya sebagai nada-nada pada laras *sléndro* yang dinaikkan atau diturunkan setengah bilah. Pada macapat Semarangan istilah *miring* menunjuk pada nada-nada pentatonik berakar pada musik Barat yang kental dengan nuansa musik Cina. Oleh karena itu masyarakat setempat sering menyebutnya sebagai laras *sléndro*-diatonik. Penotasian komposisi lagu yang menggunakan laras *miring* lebih mudah dilakukan dengan menggunakan sistem notasi angka (solmisasi) diatonik daripada sistem notasi kepatihan. *Pathêt* sebagai konsep yang membahas tentang atmosfer rasa seleh dalam susunan nada-nada gamelan Jawa, pada lagu-lagu macapat *Semarang* kurang berlaku (Hastanto, 2009: 28). Walaupun suara nada-nada pada alur lagu tertentu dalam macapat Semarangan sering terdengar *sasap* atau *blero*, berada di luar batas frekuensi nada pada laras *sléndro* dan *pélog*, namun para pelaku karawitan Jawa yang sensitif terhadap *laras* tidak merasa terganggu.

Menurut kaidah estetik konvensional tentang pembawaan teks macapat gaya Surakarta sebagai *waosan* yaitu *lagu winengku sastra* (lagu terbingkai sastra), pemberian alur lagu panjang berbelit pada suku kata teks tembang macapat tidak dibenarkan (Waluyo, 1999). Kaidah estetik tersebut kiranya tidak berlaku pada macapat Semarangan. Pada suku kata-suku kata tertentu teks macapat Semarangan terutama yang posisinya berada pada menjelang titik-titik seleh, sering dilagukan dengan menggunakan banyak nada. Bila *wiled* atau ornamentasi musical tersebut disederhanakan, maka karakter komposisinya hilang. Para vokalis dalam berbagai pertunjukan seni tetap membawakannya dengan *wiled* panjang hingga menyentuh nada-nada tinggi. Ketika macapat Semarangan dibawakan, para apresiator sering terbawa dengan menghela nafas panjang mendengar alur lagu yang demikian.

Sebagian lagu pada metrum macapat Semarangan digunakan sebagai dasar dalam pembuatan gending-gending Semarangan. Komposisi gending-gending Jawa yang dibuat atas dasar lagu-lagu tembang tersebut disebut sebagai Gending Sekar (Darsono, 1995). Garap vokal berlaras *sléndro*-diatonik yang dipadukan dengan permainan instrumental gamelan Jawa berlaras *sléndro* pada gending-gending

sekar Semarangan terdengar unik. Bagian-bagian alur lagu vokal yang memiliki wiled panjang mendayudayu menyerupai lagu azan atau tilawatil qur'an dengan campuran tangga nada slendro, pelog, diatonik, bahkan juga nuansa musik Cina semakin memperkuat keunikannya. Sementara garap instrumental pada gending-gending Semarangan merupakan bentuk adaptasi atau percampuran dari banyak gaya karawitan daerah, seperti karawitan gaya Surakarta, Yogyakarta, Banyumas, dan Sunda.

Keunikan garap komposisi lagu pada gending-gending Semarangan di atas menggugah rasa penasaran penulis untuk mencermatinya melalui penelitian. Agar lebih fokus, pembahasan pada artikel ini dikhususkan pada komposisi lagu macapat Semarangan yang diduga kuat mendapat pengaruh dari alur lagu azan sebagai bahan pembuatan gending-gending Semarangan. Permasalahan penelitiannya, yaitu: (1) Bagaimana garap komposisi lagu macapat Semarangan sebagai dasar dalam pembuatan gending-gending Semarangan? dan (2) Bagaimana pengaruh lagu azan terhadap garap komposisi lagu macapat Semarangan? Tujuan pembahasannya yaitu menemukan dan menjelaskan ciri khas garap komposisi lagu macapat Semarangan, *Dhandanggula Sl. Sanga Miring, Sinom Sl. Sanga Miring, Pangkur Pl. Nem, dan Asmaradana Pl. Nem.*

METODE PENELITIAN

Penelitian menggunakan metode kualitatif dengan pisau analisis konsep garap dalam karawitan Jawa dan akulturasi budaya. Tugas garap adalah menjalin semua elemen musikal komposisi karawitan secara kreatif dan sistematis membentuk satu kesatuan suara musikal berkualitas sesuai karakter dan fungsi pertunjukannya. Supanggah (2009: 3-4) mengatakan, bahwa konsep garap dalam karawitan Jawa memiliki enam unsur, yaitu: (1) materi garap, berupa gending dan *balungan* gending; (2) penggarap, yakni: para *pengrawit, wiraswara, dan waranggana*; (3) sarana ungkap garap, berupa perangkat gamelan; (4) perabot atau piranti garap, yaitu vokabuler teknik, *céngkok, wiled, irama dan laya, laras, pathêt, dinamika, dan semua unsur musikal gending*; (5) penentu garap, yakni: otoritas orang atau lembaga serta fungsi layanan seni dan sosial karawitan; dan (6) pertimbangan garap, berupa keadaan situasional yang terjadi dalam pertunjukan. Tindakan kreatif pada masing-masing unsur musikal karawitan tersebut berkontribusi terhadap terwujudnya kualitas sajian komposisi karawitan.

Hidayatullah (2005: 36-37) mencatat lima masalah terkait dengan akulturasi budaya, yaitu: (1) metode untuk mengobservasi, mencatat, dan melukiskan proses terjadinya percampuran budaya; (2) unsur-unsur budaya pendatang yang diterima dan ditolak oleh kebudayaan lokal; (3) unsur-unsur budaya lokal yang mudah dan sukar diubah atau diganti oleh unsur kebudayaan asing; (4) individu-individu dalam masyarakat yang cepat dan lambat dalam menerima unsur-unsur kebudayaan asing; dan (5) ketegangan atau krisis yang timbul dari proses akulturasi.

Penelitian dilakukan di Semarang dengan objek kajian garap komposisi lagu macapat Semarangan. Data dikumpulkan melalui teknik wawancara, observasi, dan studi dokumen. Wawancara dilakukan kepada narasumber para seniman dan seniwati karawitan Jawa ahli garap lagu macapat Semarangan.

Observasi dilakukan pada berbagai pertunjukan seni tradisi Jawa yang di dalamnya terdapat lagu macapat Semarang sebagai materi sajian. Studi dokumen berupa apresiasi suara komposisi lagu macapat Semarang pada media rekam audio dan audiovisual seperti: rekaman audio gending-gending Jawa karya Ki Narto Sabdo dan pertunjukan karawitan langsung oleh kelompok karawitan Sekar Dhomas Semarang. Data lagu azan digali melalui apresiasi suara komposisinya yang banyak berkumandang di tempat-tempat ibadah umat muslim pada menjelang waktu sholat di Semarang maupun di media-media televisi lokal dan nasional.

Validitas data diperiksa melalui teknik triangulasi pada sumber, metode, dan teori untuk memastikan validitasnya. Data komposisi lagu-lagu di atas dinotasikan menurut kaidah estetika yang berlaku untuk diidentifikasi dan diklasifikasi persamaan dan perbedaannya. Kemiripan garap lagu pada bagian-bagian lagu azan dan lagu macapat Semarang menunjukkan adanya adaptasi unsur-unsur kebudayaan. Proses akulturasinya pada lagu macapat Semarang dianalisis melalui tahap reduksi, identifikasi, klasifikasi, komparasi, verifikasi, interpretasi, dan pembuatan kesimpulan.

HASIL DAN PEMBAHASAN

Lagu Azan

Azan merupakan sebuah zikir dengan teks tertentu diajarkan pertama oleh Rasulullah saw kepada para sahabatnya sebagai pemberi-tahuan akan didirikannya sholat fardhu. Pengumandagannya disebut oleh sebagian ahli sebagai sunnah kifayah namun sebagian ahli lainnya mengatakan fardhu kifayah yang wajib dilakukan walaupun setidaknya oleh satu orang. Pada awalnya lafaz-lafaz azan didengungkan dengan lagu sederhana namun seiring perjalanan waktu berkembang luas menjadi komposisi nada beragam yang berbeda-beda di seluruh penjuru dunia mengikuti budaya yang berlaku di suatu daerah. Hal ini menegaskan bahwa pelafazan dan pelaguan azan memiliki standar dan spesifikasi tertentu sesuai kesepakatan masyarakat Islam di suatu daerah (Kasyaf, 2017: 178).

Azan dikumandangkan secara vokal dengan alur lagu tertentu oleh seorang muazzin pada menjelang waktu sholat untuk mengingatkan kepada umat Islam bahwa waktu sholat telah tiba dan/atau untuk mengundang mereka melakukan sholat berjamaah di tempat-tempat ibadah tertentu. Kerana fungsinya demikian maka komposisi suaranya diatur sedemikian rupa sehingga terdengar lantang dan indah. Agar suara azan dapat terdengar seluas-luasnya, dewasa ini azan di tempat-tempat tertentu di Nusantara bahkan disalurkan melalui media penguat suara. Berkait dengan hal ini, Kasyaf (2017: 178) kembali menyatakan bahwa terdapat nilai sunah bagi muazzin, yaitu: (1) bersuara lantang agar gema suara azan menjangkau banyak orang; (2) bersuara indah agar suara azan memikat banyak orang; dan (3) bersifat adil agar pelafalan kalimat-kalimat azan terhindar dari kekeliruan.

Di Semarang komposisi suara lagu azan juga beragam. Pada umumnya lagu azan dibawakan dalam alur tertentu dengan tangga nada diatonik. Berikut ini adalah contoh notasi garis besar komposisi

lagu azan yang paling sering terdengar secara langsung maupun melalui media pengeras suara di tempat-tempat peribadatan muslim maupun di media masa elektronik di Semarang dan sekitarnya.

Notasi Komposisi Lagu Azan¹

t 1 1 1 1 1 1 z3x2xc3 4 5 5
A - llah hu - ak - bar ' A - llah hu - ak - bar

1 5 4 4 3 2 z1x.x3x2x3x.x4x5c4 3 5 5
A - llah hu - ak - bar A - llah hu - ak - bar

t 1 1 1 1 1 1 1 z3x2c3 4 5
As - ha - du a - la' Il - la - ha I - la - llah

t 1 1 1 1 u u y z3x2c2 z2x2c1 z1x.xuxyxux1x.x2x4x3x2c1
As - ha - du a - la Il - la - ha I - la - llah

t 1 1 1 1 1 1 1 1 z3x2c3 4 z4x.xc5
As - ha - du an - na Mu - ham - mad - dar ro - sul A - llah

t 1 1 1 1 u u y y y z3x c2 z2x xc1 z1x.x2x4x3x2x1x.xuxyxux1x.x2c1
As - ha - du an - na Mu - ham - mad - dar ro - sul A - llah

t 1 1 3 4 5 t 1 1 1 2 z3x.x4x3x2x3x.x4x3x2x3x4x5x4x3x2x4x3x2x1x2x4x3x2x1x.xuxyxuxc1
Ha - ya a - la sho - la' Ha - ya a - la sho - la

t 1 1 3 4 5 t 1 1 1 2 z3x.x4x3x2x3x.x4x3x2x3x4x5x4x3x2x4x3x2x1x2x4x3x2x1x.xuxyxuxc1
Ha - ya a - la fa - la' Ha - ya a - la fa - la

t 1 1 1 1 1 z3x2x3x.x4x5c4 4 5 5
A - llah hu - ak - bar A - llah hu - ak - bar

1 u u y z3x c2 2 z1x.xuxyxux1x.x2x4x3x2c1 _
La I - la - ha - i Al - lah

Bila dicermati, notasi lagu azan di atas menunjukkan bahwa bagian-bagian dari alur lagunya banyak memiliki kesamaan atau alur lagu yang sama disajikan secara berulang. Di samping itu beberapa suku kata tertentu terutama pada menjelang jeda, dilagukan dengan melibatkan banyak nada sehingga sajiannya berkesan mendayu-dayu. Komposisi lagunya bersifat ritmik tidak terikat oleh ketukan. Oleh karena itu seorang muazzin dapat membawakannya secara leluasa tanpa terikat oleh ketukan (beat). Ketinggian nada-nada dan kecepatan pembawaannya disesuaikan dengan kemampuan suara para pembawanya.

Lagu Macapat Semarangan

Di lapangan dijumpai empat metrum lagu macapat Semarangan klasik, yaitu *Dhandanggula Sl. Sanga* atau *Manyura Miring, Sinom Sl. Sanga* atau *Manyura Miring, Pangkur Pl. Nem*, dan *Asmaradana Pl. Nem*. Kedua komposisi lagu macapat yang disebut pertama menggunakan nada-nada pentatonik berakar pada musik Barat yang kental dengan nuansa musik Cina. Oleh karena itu masyarakat setempat sering menyebut tangga nada tersebut sebagai laras *sléndro-diatonik*. Dua komposisi lagu macapat berikutnya menggunakan nada-nada laras *pélog* dengan komposisi nada-nada tertentu yang rasa musikalnya cenderung *berpathêt nem*. Di bawah ini ditulis garis besar lagu komposisinya dalam bentuk notasi. Lagu

¹ Notasi lagu azan dibuat dalam sistem notasi angka diatonik

macapat pertama dan kedua ditulis dengan menggunakan notasi angka diatonik, sedangkan macapat ketiga dan keempat menggunakan notasi kepatihan.

1. Notasi Lagu Macapat *Dhandhanggula Semarang Laras Slendro-Diatonik*

$\underline{3} \ 5 \ 3 \quad 5' \ 3 \ 5 \quad 3 \quad 5 \quad z5x \ c6 \ z4x.x3x4x.xx3xc2$
Ka - dya dhan-dhang a - tur i - ra ma - nis

$1 \ 2 \ 2 \quad 2' \ 2 \ u \quad 2 \quad z4x \ c3 \ 2 \ 3$
Ki Pa - ngu - lu a - tur - nya mang-ka - na

$1 \ y \ 1 \quad t' \quad y \quad z1x \ cu \ 1 \quad zxx2x.x5x6x4x.x3x4x3c2$
Pu - ku - lun ta - dhah du - ka - né

$z3xx \ c5 \ 5 \ 5 \quad 4 \ xxz3x.xxx2xx3cx1 \ 2 \quad z4x.xx3xxx2xxx3c5$
A - jrih a - mba ka lang - kung

$3 \ 2 \ 1 \ xxxzyxxx.xuxxxxx1x2xxx.xuxxyxcxt' \ t \ t \ zex \ ct \ t \ zyx \ xct$
Mring Dhi - pa - ti kang la - gya sa - kit

$3 \ 6 \quad 5 \ 3 \ 2 \ 1 \ zyx.xux1x2cu$
Nul - ya ri - sang Pa - ndhi - ta

$t \ e \ t \ t \ zxxxexxxtcxxy \ zrxxx.xexrxcxxxw$
Gya be - dhug ti - na - buh

$X \ t \ y \ y \quad y \quad zyx \ ct \ e \ t \quad y$
Gu - mu - ruh swa - rèng ka - pyar - sa

$t \ r \quad e \quad w' \quad w \ w \quad w \ w \ w \ e \ t \quad y$
Wong sa - pra - ja ma - mya ta - ken kang ka - pyar - si

$w \ e \ t \ r \quad zxexwxqxwcu' \ z1x.x7x1c@ \ z7x6x!x7x.x6x7x6c5 \ _$
Prap - ta ing nda - lem pu - ra

2. Notasi Lagu Macapat *Sinom Semarang Laras Slendro-Diatonik*

$\underline{3} \ 5 \quad 3 \ 5' \ 3 \ 5 \ z5x \ c6 \ z4x.x3x4x.xx3xc2$
Wus-nya Jeng Tja - kra - na - ga - ra

$2 \ z3x \ xc4 \ 2 \ 3' \ 1 \ zuxyx.x1xyct \ t \ zx1x.xux1c2$
Ra - dèn Su-bya - na kang ka - ri

$5 \ 3 \ z5x \ c6 \ 5 \ 3 \quad 1' \ xzyxux1xc2 \ zxux.yyxux.xycxt$
Se - ma - rang a - gan - ti ru - pa

$2 \ z3x \ c4 \ 2 \ 3' \ t \ t \ ztxxxex.txcy \ xzrxex.xrxecxw$
Ga - wé te - ta - ta - nan nè - ki

$zex \ ct \ t \quad t \ e \ ztx \ cy \ y \ y$
Mang - ka pa-ngem-bat na - gri

$t \ t \ t \ t \quad r \ zex \ cw \ e \ t$
Wa - li ku - tha kang si - ne - but

$1 \ 2 \ 2 \ 2 \ z4x \ c3 \ 2 \ 3$
Pun-jer ing pa - ngu - wa - sa

$t \ t \quad t \ t \ e \ t \quad ztx \ cy \ xzrxex.xrxexcw$
Wo - lung mang - sa Bang - sa Lan - di

$w \ r \ t \ y' \ t \ t \ t \ t \ r \ zexwxecq' \ z1x.xux1c2 \ zxux.yyxuxyct \ _$
Ban-jur gan-ti Shi-tjo ing ja - man - é Je - pang

3. Notasi Lagu Macapat *Pangkur Semarang Pl. Nem.*

$\underline{3} \ 5 \ 5 \ 5 \ 3 \ 3 \ z3x \ c2 \ z4x \ c3$
Ming-kar ming-kur ing u - ka - ra

$3 \ 2 \ 3 \ z2x \ c1 \ 6 \ 5 \ 4 \ 2 \ 4 \ z4x \ c5 \ z3x.x2x4x5x6x3x.x2x3x2c1$

A - ka - ra - na ka - re - nan mar - di si - wi

§ § § % ! § z\$xc# z\$%x.x^x\$%x#x.x@x\$%x^x#x.x@x#x@x!x.x!x\$%x!x6x5x6x4c5
Si - na - wung res - mi - ning ki - dung

1 3 4 4 4 z4xc3 z4xc5
Si - nu - ba si - nu - kar - ta

3 2 3 z2xc1 6 6 5 4 2 4 z4xc5 z3x.x2x4x5x6x3x.x2x3x2c1
Mrih kre - tar - ta pa - kar - ti - ne ngel - mu lu - hung

1 4 3 1 y ztx cy r t
Kang tu - mrap neng ta - nah Ja - wa

1 4 4 4 4 z4xc3 4 z5x.x6x4x5x3x.x2x4x5x6x3x.x2x3x.x2c1
A - ga - ma a - gem - ing A - ji

3. Notasi Lagu Macapat Asmaradana Semarangan Pl. Nem.

_ ! ! ! ! ! zxc@x!c@ # #
A - ja tu - ru so - ré ka - ki

zxc@x!x@x#x5x.x6x5c3 3 3 3 3 3 z1x.x2c3
A - na Dé - wa ngang - lang ja - gad

3 z2x.x1c2 3 1 y 1 2 z4x5x6x3x.x2x4x5x6x3x2xx.x3x2xc1
Nyang - king bo - kor ken - ca - na - né

6 z!x#x@xc! 6 z5xc4 4 4 z6x5c3 z2xc1
I - si - né do - nga te - tu - lak

1 1 1 1 1 2 z4x5x6x3x.x2x4x5x6x3x.x2x3x.x2c1
San - dhang ka - la - wan pa - ngan

z3xc5 5 5 5 6 z!xc@ z5xc7 z6x4x.x5x4c3
Ya i - ku ba - gé - yan i - pun

3 2 3 1 y 1 2 z4x5x6x3x.x2x4x5x6x3x.x2x3x.x2xc1 _
Wong me - lèk sa - bar na - ri - ma

Lagu Macapat Semarangan sebagai Wujud Akulturasi Budaya

Linton (1984: 258) menyebutkan bahwa akulturasi diawali oleh pertemuan dua unsur atau lebih budaya yang berbeda. Unsur-unsur kebudayaan tersebut saling memengaruhi, memberi, menerima, dan mengintegrasikan sehingga terbentuk kebudayaan baru. Seleksi dan adaptasi unsur-unsur kebudayaan kemudian terjadi dalam proses pergumulan budaya tersebut. Unsur kebudayaan yang cocok diterima, demikian pula sebaliknya. Fase awal akulturasi budaya adalah asimilasi, perubahan kebudayaan menyangkut satu aspek. Difusi menunjukkan persebaran unsur-unsur budaya dari suatu tempat ke tempat lain atau suatu kelompok ke kelompok lain yang membuka peluang terjadinya pertemuan antar kebudayaan. Difusi merangkum tiga macam proses pembentukan kebudayaan, yaitu: penghidangan unsur-unsur budaya asing; penerimaan unsur-unsur budaya itu; dan integrasi unsur-unsur budaya.

Berdasarkan pencermatan pada komposisi lagu azan dan macapat Semarangan berikut cara pembawaannya, keduanya banyak memiliki kesamaan. Komposisi Azan dan macapat sama-sama memiliki unsur utama sastra atau syair dan lagu. Teks azan berbahasa zikir baku yang diambil dari alqur'an dengan inti makna pujian kepada Allah dan rosulnya (Khasaf, 2017: 177). Komposisi lagunya bersifat ritmik tanpa

terikat oleh ketukan. Penyajiannya dibawakan oleh vokalis tunggal dengan fungsi seperti telah disebut di atas. Untuk menjangkau ketinggian serta panjang-pendeknya nada pada alur lagunya, seorang muazzin dapat mengukur kemampuan suaranya sendiri.

Teks macapat Semarangan memiliki ketentuan baku menyangkut *guru gatra*, kaidah mengenai jumlah baris dalam setiap bait; *guru lagu*, kaidah tentang huruf vokal terakhir pada setiap baris; dan *guru wilangan*, kaidah mengenai jumlah suku kata pada setiap baris. Komposisinya dalam fungsi sebagai waosan juga bersifat ritmik tanpa terikat oleh ketukan. Penyajiannya dibawakan secara vokal oleh seorang vokalis. Ia dapat mengukur sendiri ambitus suaranya agar dapat menjangkau ketinggian dan panjang-pendeknya nada pada alur lagu komposisi macapat Semarangan.

Persyaratan seorang muazin secara tersirat juga berlaku bagi penyaji macapat. Persyaratan tersebut dalam *waosan macapat* dituangkan dalam konvensi *lagu winengku sastra* (lagu dibingkai sastra). Kaidah tersebut dirinci oleh sebagian ahli untuk mengatur pembawaannya agar pesan yang terdapat di dalam teks macapat dapat terekspresi secara jelas. Beberapa aturan konvensional tersebut yaitu: pelaguan setiap *suku kata* tidak lebih dari tiga nada; jeda pada bagian-bagian lagu tidak memutus kata; tempo pembacaannya seperti orang membaca prosa dengan dinamika yang teratur; dan sambungan kata tertentu dengan kata lainnya luluh. Bila jeda bagian lagu dilakukan, maka ketentuan konvensionalnya yaitu: (1) jeda untuk larik enam suku kata dilakukan setelah dua suku kata pertama; (2) jeda untuk larik tujuh suku kata, dilakukan setelah tiga suku kata pertama; (3) jeda untuk larik delapan suku kata, dilakukan setelah empat suku kata pertama; (4) jeda untuk larik sembilan suku kata, dilakukan setelah empat suku kata pertama; (5) jeda untuk larik sepuluh suku kata, dilakukan setelah empat suku kata pertama; (6) jeda untuk larik sebelas suku kata, dilakukan setelah empat suku kata pertama; (7) jeda untuk larik duabelas suku kata, dilakukan setelah empat suku kata pertama (Darsono. 1995). Contoh penerapan aturan konvensional tersebut seperti berikut.

Cakepan Macapat Mijil

*Dedalane' guna lawan sekti,
Kudu' andhap asor,
Wani ngalah' luhur wekasane,
Tumungkula' yen dipun dukani,
Bapang' den simpangi,
Ana' catur mungkur.*

Tanda baca koma pada bagian-bagian teks macapat *Mijil* di atas menunjukkan pemberian jeda pada bagian-bagian lagu bila diperlukan. Pada kasus-kasus teks macapat lainnya jeda bagian-bagian lagu berbeda-beda menyesuaikan susunan kata dan maknanya. Namun aturan pelaguan waosan tembang macapat di atas kurang diikuti dalam pembawaan tembang macapat Semarangan. Dalam hal ini pembawaan macapat Semarangan lebih menekankan pada aspek lagu walaupun pengucapan aspek sastra tidak dikesampingkan. Kaidah estetik yang digunakan bukan lagu winengku sastra melainkan sastra winengku lagu (sastra dibingkai lagu).

Walaupun memiliki banyak kesamaan, namun pembawaan lagu azan dan macapat juga mempunyai sedikit perbedaan. Azan pada umumnya dibawakan oleh kaum pria, sedangkan macapat dapat dibawakan oleh kaum pria maupun wanita. Banyaknya kesamaan pada karakter komposisi dan cara pembawaan pada kedua jenis komposisi lagu tersebut membuka peluang terjadinya saling pinjam dan integrasi unsur-unsur kebudayaan. Bagian-bagian tertentu pada lagu macapat Semarang yang komposisinya melibatkan banyak nada pada suku kata-suku kata tertentu terutama pada menjelang titik-titik seleh menunjukkan adanya adaptasi garap unsur-unsur lagu azan juga tilawatil qur'an. Hal ini tidak lazim ditemukan pada pembawaan macapat pada umumnya dalam fungsi sebagai waosan. Pengaruh lagu azan dan tilawatil qur'an juga tampak pada penggunaan tangga nada pentatonik yang berakar pada tangga nada musik Barat yang kental dengan nuansa musik Cina pada komposisi lagu macapat *Dhandhanggula* dan *Sinom Semarangan*.

Proses akulturasi budaya pada lagu macapat Semarang tidak terlepas dari adanya kontak antar budaya yaitu budaya lokal Jawa, Cina, Arab, dan Eropa. Kota Semarang sejak abad ke-8 telah menjadi pelabuhan penting di pantai utara Pulau Jawa yaitu pelabuhan Pragota atau Bergota yang menjadi tujuan kedatangan dan tempat persinggahan kapal-kapal asing. Sejak tahun 1435, Laksamana Cheng Ho, pimpinan tentara kerajaan Tiongkok pada jaman Dinasti Ming beserta pasukannya telah mendarat di pelabuhan tersebut. Ia dan pasukannya yang beragama Islam membuat Semarang menjadi pusat penyebaran agama Islam terpenting di Pulau Jawa (Budiman, 1978: 21). Kehadiran mereka kemudian memicu berdirinya Kerajaan Islam pertama di Jawa, Demak Pada akhir abad ke-15, Sultan Demak menugaskan kepada Sunan Pandanaran I untuk mengelola daerah Pragota. Tugas utamanya ialah menyebarkan agama Islam kepada masyarakat sekitarnya yang dimulai dari perbukitan Pragota tersebut. Sejak kedatangannya, daerah tersebut kemudian berkembang semakin subur dan maju. Bagi penyebaran agama Islam di Semarang (Hidayatullah, 2005: 45).

Perjalanan sejarah penting Kota Semarang lainnya terjadi pada tanggal 15 Januari 1678. Pada saat itu Sultan Amangkurat II sebagai pemegang otoritas Kasultanan Mataram di Kartasura, menggadaikan wilayah tersebut kepada VOC sebagai bagian dari kompensasi pembayaran hutang dan pajak pelabuhan yang tidak terbayarkan sampai lunas. Tahun 1705, Sunan Pakubuwono I kembali menyerahkan Semarang kepada VOC sebagai bagian dari perjanjian yang telah membantunya merebut kembali keraton Kartasura. Sejak saat itu Semarang resmi menjadi wilayah kekuasaan VOC yang diperintah oleh Belanda. Pada tahun 1906 dengan Stadblat Nomor 120 tahun 1906, Pemerintah Belanda merubah sistem pengelolaannya menjadi kota *Gemeente* yang dikepalai oleh *Burge-meester* atau Wali kota. Kepala pemerintahannya dipegang oleh orang-orang Belanda secara bergantian hingga berakhir pada masa pendudukan Jepang tahun 1942.

Ilustrasi singkat di atas menunjukkan bahwa budaya Cina, Islam dan Eropa telah menjadi bagian penting dalam kehidupan masyarakat Semarang sejak beberapa abad yang lalu. Azan merupakan bagian penting dari proses penyebaran Islam. Komposisi lagunya tentu sering dikumandangkan pada proses

penyebaran Islam tersebut. Karena sering terdengar maka masyarakat lokal di Semarang yang telah memiliki tradisi membawakan karya sastra berlagu berbentuk macapat kemudian mengadaptasi unsur-unsur garap lagu azan juga tilawatil qur'an. Hingga dewasa ini kota Semarang masih menjadi tempat hunian masyarakat multi etnik, yaitu Islam Arab, Tionghwa, dan Jawa. Mereka bergumul dalam kehidupan keseharian dengan mengekspresikan kebudayaannya masing-masing. Badan Pusat Statistik Kota Semarang tahun 2016, mencatat bahwa mayoritas penduduk kota Semarang menganut agama Islam. Jumlah etnik Islam-Arab di tempat itu menempati urutan ketiga setelah Jawa dan Tionghwa.

SIMPULAN

Macapat Semarangan mempunyai ciri khas garap lagu yang unik. Bagian-bagian alur lagunya menggunakan ornamentasi musikal panjang berbelit dengan ketinggian nada bervariasi hingga menyentuh nada-nada tinggi. Hal ini merupakan wujud dari hasil adaptasi dari garap pada bagian-bagian lagu azan dan tilawatil ur'an. Proses adaptasi unsur-unsur budaya Islam tersebut telah terjadi sejak pertengahan abad ke-15. Dalam proses pergumulan kebudayaan antar berbagai etnik, Islam, Tionghwa, dan Eropa akhirnya terjadi integrasi unsur-unsur budaya asing dalam lagu macapat Semarangan. Pengadaptasian unsur-unsur budaya tersebut juga menyangkut tangga nada. Bila lagu azan menggunakan tangga nada diatonik maka sebagian lagu macapat Semarangan juga menggunakan tangga nada yang sama namun bersiklus lima nada yang kental dengan nuansa tangga nada musik Cina. Integrasi berbagai unsur garap lagu azan, tangga nada musik Cina, dan Eropa tersebut kemudian membentuk kebudayaan baru yaitu macapat Semarangan.

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Catatan:

1. (Saputra, 2001: 22).
2. (Supanggah, 2002:137).
3. (Puguh, 2017: 50).
4. (Hastanto, 2009: 28).
5. (Waluyo, 1999).
6. (Darsono,1995).
7. Supanggah (2009: 3-4)
8. Hidayatullah (2005: 36-37)
9. (Kasyaf, 2017: 178).
10. Linton (1984: 258)

**2. Bukti Konfirmasi Revisi, Bukti Balasan
Konfirmasi Revisi, dan Artikel Hasil Review
(23 Juni 2020)**



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Hasil Koreksi


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PENGARUH LAGU AZAN TERHADAP KOMPOSISI LAGU MACAPAT SEMARANGAN

Agus Cahyono
Widodo
Muhammad Jazuli
Onang Murtiyoso

Abstrak

Macapat Semarangan memiliki keunikan garap lagu sebagai wujud akulturasi budaya Islam dan Jawa. Permasalahan penelitian yaitu bagaimana garap komposisi lagu macapat Semarangan yang mendapat pengaruh dari komposisi lagu azan? Tujuannya yakni membahas komposisi lagu macapat Semarangan dan unsur-unsur lagu azan yang mempengaruhinya. Penelitian menggunakan metode kualitatif dengan pisau bedah konsep garap dalam karawitan Jawa dan akulturasi budaya. Lokasi penelitian di Semarang dengan objek kajian komposisi lagu macapat Semarangan. Data dikumpulkan melalui wawancara, observasi, dan studi dokumen. Validitasnya diperiksa melalui teknik triangulasi dan analisisnya dilakukan melalui tahap identifikasi, klasifikasi, komparasi, interpretasi, reduksi, verifikasi, dan pembuatan kesimpulan. Hasilnya menunjukkan bahwa bagian-bagian tertentu pada lagu macapat Semarangan terutama pada menjelang titik-titik seleh memiliki yang dibuat dalam alur lagu panjang berbelit hingga menyentuh nada-nada tinggi merupakan wujud adaptasi dari bagian-bagian tertentu pada komposisi lagu azan dan tilawatil Qur'an. Adaptasi tersebut terkait dengan adanya kemiripan sifat lagu dan cara penyajian. Komposisi lagu azan, tilawatil Qur'an dan macapat Semarangan bersifat ritmik tidak terikat oleh ketukan, penyajiannya dilakukan secara vokal oleh seorang vokalis, ketinggian alur lagu dan kecepatan pembawaannya disesuaikan dengan kemampuan suara setiap vokalis. Semakin tinggi kemampuan suara penyajinya maka alunan suara yang ditimbulkan semakin indah dan menarik. Kata Kunci: lagu, azan, macapat, gending, Semarangan.

PENDAHULUAN

Macapat merupakan karya sastra Jawa klasik terikat oleh kaidah *guru lagu*, *guru wilangan*, dan *guru gatra* yang pembacaannya dibawakan oleh vokalis dengan lagu vokal tertentu (Saputra, 2001: 22). Semarangan berasal dari kata Semarang, nama daerah di pesisir utara pulau Jawa bagian tengah. Akhiran-an pada kata tersebut bermakna posesif, memiliki sesuatu yang khas dan unik yaitu karya seni macapat. Kekhasannya menyangkut gaya atau *céngkok* lagu. Macapat gaya Semarang juga disebut macapat *céngkok* atau *gagrag* atau *cakrik* Semarangan (Supanggah, 2002:137).

Macapat Semarangan klasik memiliki empat metrum, yakni: *Dhandanggula*, *Sinom*, *Pangkur*, dan *Asmaradana*. Lagu *Dhandanggula* dan *Sinom* Semarangan dibuat dalam laras *sléndro pathêt sanga* atau *manyura miring*, sedangkan *Pangkur* dan *Asmaradana* dibuat dalam laras *pélog pathêt nem* yang diwarnai oleh nada-nada pada *pélog pathêt lima* dan *pathêt barang*. Makna kata *miring* dalam laras *sléndro pathêt sanga* atau *manyura* tersebut berbeda dengan pemahaman para pelaku karawitan Jawa pada umumnya sebagai nada-nada pada laras *sléndro* yang dinaikkan atau diturunkan setengah bilah. Pada macapat Semarangan istilah *miring* menunjuk pada nada-nada pentatonik berakar pada musik Barat yang kental dengan nuansa musik Cina. Oleh karena itu masyarakat setempat sering menyebutnya sebagai laras *sléndro*-diatonik. Penotasian komposisi lagu yang menggunakan laras miring lebih mudah dilakukan

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Lagu Macapat Semarangan: Akulturasi Budaya Islam dan Jawa

Commented [Ma2]: Lengkapi bagian artikel dan tata tulis sesuai panduan

Commented [Ma3]: Tujuan saja

Commented [Ma4]: Benahi struktur kalimatnya agar maksud dan tujuan kalimat bisa ditangkap dengan jelas (kalimat efektif)

Commented [Ma5]: Sebaiknya dijelaskan apa maksudnya

dengan menggunakan sistem notasi angka (solmisasi) diatonik daripada sistem notasi kepatihan. *Pathét* sebagai konsep yang membahas tentang atmosfer rasa seleh dalam susunan nada-nada gamelan Jawa, pada lagu-lagu macapat *Semarangan* kurang berlaku (Hastanto, 2009: 28). Walaupun suara nada-nada pada alur lagu tertentu dalam macapat Semarangan sering terdengar sasap atau blero, berada di luar batas frekuensi nada pada laras *sléndro* dan *pélog*, namun para pelaku karawitan Jawa yang sensitif terhadap laras tidak merasa terganggu.

Menurut kaidah estetik konvensional tentang pembawaan teks macapat gaya Surakarta sebagai *waosan* yaitu *lagu winengku sastra* (lagu terbingkai sastra), pemberian alur lagu panjang berbelit pada suku kata teks tembang macapat tidak dibenarkan (Waluyo, 1999). Kaidah estetik tersebut kiranya tidak berlaku pada macapat Semarangan. Pada suku kata-suku kata tertentu teks macapat Semarangan terutama yang posisinya berada pada menjelang titik-titik seleh, sering dilagukan dengan menggunakan banyak nada. Bila *wiled* atau ornamentasi musikal tersebut disederhanakan, maka karakter komposisinya hilang. Para vokalis dalam berbagai pertunjukan seni tetap membawakannya dengan *wiled* panjang hingga menyentuh nada-nada tinggi. Ketika macapat Semarangan dibawakan, para apresiator sering terbawa dengan menghela nafas panjang mendengar alur lagu yang demikian.

Sebagian lagu pada metrum macapat Semarangan digunakan sebagai dasar dalam pembuatan gending-gending Semarangan. Komposisi gending-gending Jawa yang dibuat atas dasar lagu-lagu tembang tersebut disebut sebagai Gending Sekar (Darsono, 1995). Garap vokal berlaras slendro-diatonik yang dipadukan dengan permainan instrumental gamelan Jawa berlaras slendro pada gending-gending sekar Semarangan terdengar unik. Bagian-bagian alur lagu vokal yang memiliki *wiled* panjang mendayu-dayu menyerupai lagu azan atau tilawatil qur'an dengan campuran tangga nada slendro, pelog, diatonik, bahkan juga nuansa musik Cina semakin memperkuat keunikannya. Sementara garap instrumental pada gending-gending Semarangan merupakan bentuk adaptasi atau percampuran dari banyak gaya karawitan daerah, seperti karawitan gaya Surakarta, Yogyakarta, Banyumas, dan Sunda.

Keunikan garap komposisi lagu pada gending-gending Semarangan di atas menggugah rasa penasaran penulis untuk mencermatinya melalui penelitian. Agar lebih fokus, pembahasan pada artikel ini dikhususkan pada komposisi lagu macapat Semarangan yang diduga kuat mendapat pengaruh dari alur lagu azan sebagai bahan pembuatan gending-gending Semarangan. Permasalahan penelitiannya, yaitu: (1) Bagaimana garap komposisi lagu macapat Semarangan sebagai dasar dalam pembuatan gending-gending Semarangan?; dan (2) Bagaimana pengaruh lagu azan terhadap garap komposisi lagu macapat Semarangan? Tujuan pembahasannya yaitu menemukan dan menjelaskan ciri khas garap komposisi lagu macapat Semarangan, *Dhandanggula Sl. Sanga Miring, Sinom Sl. Sanga Miring, Pangkur Pl. Nem, dan Asmaradana Pl. Nem.*

METODE PENELITIAN

Penelitian menggunakan metode kualitatif dengan pisau analisis konsep garap dalam karawitan Jawa dan akulturasi budaya. Tugas garap adalah menjalin semua elemen musikal komposisi karawitan secara kreatif dan sistematis membentuk satu kesatuan suara musikal berkualitas sesuai karakter dan fungsi

Commented [Ma6]: Setelah ini bisa ditambahkan hasil penelitian terdahulu terkait:

1. Akulturasi
2. Gending Semarangan
3. Azan
4. Macapat atau
5. Budaya Jawa
6. Budaya Islam

Commented [Ma7]: Cukup tujuannya saja

pertunjukannya. Supanggah (2009: 3-4) mengatakan, bahwa konsep garap dalam karawitan Jawa memiliki enam unsur, yaitu: (1) materi garap, berupa gending dan *balungan* gending; (2) penggarap, yakni: para *pengrawit*, *wiraswara*, dan *waranggana*; (3) sarana ungkap garap, berupa perangkat gamelan; (4) perabot atau piranti garap, yaitu vokabuler teknik, *céngkok*, *wiled*, *irama* dan *laya*, *laras*, *pathêt*, dinamika, dan semua unsur musikal gending; (5) penentu garap, yakni: otoritas orang atau lembaga serta fungsi layanan seni dan sosial karawitan; dan (6) pertimbangan garap, berupa keadaan situasional yang terjadi dalam pertunjukan. Tindakan kreatif pada masing-masing unsur musikal karawitan tersebut berkontribusi terhadap terwujudnya kualitas sajian komposisi karawitan.

Hidayatullah (2005: 36-37) mencatat lima masalah terkait dengan akulturasi budaya, yaitu: (1) metode untuk mengobservasi, mencatat, dan melukiskan proses terjadinya percampuran budaya; (2) unsur-unsur budaya pendatang yang diterima dan ditolak oleh kebudayaan lokal; (3) unsur-unsur budaya lokal yang mudah dan sukar diubah atau diganti oleh unsur kebudayaan asing; (4) individu-individu dalam masyarakat yang cepat dan lambat dalam menerima unsur-unsur kebudayaan asing; dan (5) ketegangan atau krisis yang timbul dari proses akulturasi.

Penelitian dilakukan di Semarang dengan objek kajian garap komposisi lagu macapat Semarang. Data dikumpulkan melalui teknik wawancara, observasi, dan studi dokumen. Wawancara dilakukan kepada narasumber para seniman dan seniwati karawitan Jawa ahli garap lagu macapat Semarang. Observasi dilakukan pada berbagai pertunjukan seni tradisi Jawa yang di dalamnya terdapat lagu macapat Semarang sebagai materi sajian. Studi dokumen berupa apresiasi suara komposisi lagu macapat Semarang pada media rekam audio dan audiovisual seperti: rekaman audio gending-gending Jawa karya Ki Narto Sabdo dan pertunjukan karawitan langsung oleh kelompok karawitan Sekar Dhomas Semarang. Data lagu azan digali melalui apresiasi suara komposisinya yang banyak berkumandang di tempat-tempat ibadah umat muslim pada menjelang waktu sholat di Semarang maupun di media-media televisi lokal dan nasional.

Validitas data diperiksa melalui teknik triangulasi pada sumber, metode, dan teori untuk memastikan validitasnya. Data komposisi lagu-lagu di atas dinotasikan menurut kaidah estetik yang berlaku untuk diidentifikasi dan diklasifikasi persamaan dan perbedaannya. Kemiripan garap lagu pada bagian-bagian lagu azan dan lagu macapat Semarang menunjukkan adanya adaptasi unsur-unsur kebudayaan. Proses akulturasinya pada lagu macapat Semarang dianalisis melalui tahap reduksi, identifikasi, klasifikasi, komparasi, interivikasi, interpretasi, dan pembuatan kesimpulan.

Commented [Ma8]: Bisa dimasukkan pada bagian pendahuluan sebagai bagian dari konseptualisasi atau teori

HASIL DAN PEMBAHASAN

A. Lagu Azan

Azan merupakan sebuah zikir dengan teks tertentu diajarkan pertama oleh Rasulullah saw kepada para sahabatnya sebagai pemberi-tahuan akan didirikannya shalat fardu. Pengumandangnya disebut oleh sebagian ahli sebagai sunnah kifayah namun sebagian ahli lainnya mengatakan fardu kifayah yang wajib dilakukan walaupun setidaknya oleh satu orang. Pada awalnya lafaz-lafaz azan didengungkan dengan lagu sederhana namun seiring perjalanan waktu berkembang luas menjadi komposisi nada beragam yang berbeda-beda di seluruh penjuru dunia mengikuti budaya yang berlaku di suatu daerah. Hal ini menegaskan bahwa pelafazan dan pelaguan azan memiliki standar dan spesifikasi tertentu sesuai kesepakatan masyarakat Islam di suatu daerah (Kasyaf, 2017: 178).

Azan dikumandangkan secara vokal dengan alur lagu tertentu oleh seorang muazzin pada menjelang waktu shalat untuk mengingatkan kepada umat Islam bahwa waktu shalat telah tiba dan/atau untuk mengundang mereka melakukan shalat berjamaah di tempat-tempat ibadah tertentu. Kerana fungsinya demikian maka komposisi suaranya diatur sedemikian rupa sehingga terdengar lantang dan indah. Agar suara azan dapat terdengar seluas-luasnya, dewasa ini azan di tempat-tempat tertentu di Nusantara bahkan disalurkan melalui media penguat suara. Berkait dengan hal ini, Kasyaf (2017: 178) kembali menyatakan bahwa terdapat nilai sunnah bagi muazzin, yaitu: (1) bersuara lantang agar gema suara azan menjangkau banyak orang; (2) bersuara indah agar suara azan memikat banyak orang; dan (3) bersifat adil agar pelafalan kalimat-kalimat azan terhindar dari kekeliruan.

Di Semarang komposisi suara lagu azan juga beragam. Pada umumnya lagu azan dibawakan dalam alur tertentu dengan tangga nada diatonik. Berikut ini adalah contoh notasi garis besar komposisi lagu azan yang paling sering terdengar secara langsung maupun melalui media penguat suara di tempat-tempat peribadatan muslim maupun di media masa elektronik di Semarang dan sekitarnya.

Notasi Komposisi Lagu Azan¹

\underline{t} 1 1 1 1 1 1 $\dot{z}3c$ 4 5 5
A - llah hu - ak - bar ' *A - llah hu - ak - bar*
 1 5 4 4 3 2 $z1x.3x2x3x.x4x5c4$ 3 5 5
A - llah hu - ak - bar *A - llah hu - ak - bar*
 \underline{t} 1 1 1 1 1 1 1 $z3x2c3$ 4 5
As - ha - du a - la' ll - la - ha l - la - llah
 \underline{t} 1 1 1 1 u u y $z3x2c2$ $z2$ x.xuxyxux1x.x2x4x3x2c1
As - ha - du a - la ll - la - ha l - la - llah
 \underline{t} 1 1 1 1 1 1 1 1 1 $z3x2c3$ 4 $z4x.xc5$
As - ha - du an - na Mu - ham - mad - dar ro - sul A - llah
 \underline{t} 1 1 1 1 u u y y y $z3x$ $c2$ $z2x$ $xc1$ $z1x.x2x4x3x2x1x.xuxyxux1x.x2c1$
As - ha - du an - na Mu - ham - mad - dar ro - sul A - llah
 \underline{t} 1 1 3 4 5 \underline{t} 1 1 1 2 $z3x.x4x3x2x3x.x4x3x2x3x4x5x4x3x2x4x3x2x1x2x4x3x2x1x.xuxyxuxc1$
Ha - ya a - la sho - la ' Ha - ya a - la sho - la
 \underline{t} 1 1 3 4 5 \underline{t} 1 1 1 2 $z3x.x4x3x2x3x.x4x3x2x3x4x5x4x3x2x4x3x2x1x2x4x3x2x1x.xuxyxuxc1$
Ha - ya a - la fa - la ' Ha - ya a - la fa - la
 \underline{t} 1 1 1 1 1 1 $\dot{z}2x3x.x4x5c4$ 4 5 5
A - llah hu - ak - bar *A - llah hu - ak - bar*
 1 u u y $z3x$ $c2$ 2 $z1x.xuxyxux1x.x2x4x3x2c1$ _
La l - la - ha - i Al - lah

Bila dicermati, notasi lagu azan di atas menunjukkan bahwa bagian-bagian dari alur lagunya banyak memiliki kesamaan atau alur lagu yang sama disajikan secara berulang. Di samping itu beberapa suku kata tertentu terutama pada menjelang jeda, dilagukan dengan melibatkan banyak nada sehingga sajiannya berkesan mendayu-dayu. Komposisi lagunya bersifat ritmik tidak terikat oleh ketukan. Oleh karena itu seorang muazzin dapat membawakannya secara leluasa tanpa terikat oleh ketukan (beat). Ketinggian nada-nada dan kecepatan pembawaannya disesuaikan dengan kemampuan suara para pembawanya.

¹ Notasi lagu azan dibuat dalam sistem notasi angka diatonik

Commented [Ma9]: Sitasi ikuti panduan (dengan APA)

B. Lagu Macapat Semarangan

Di lapangan dijumpai empat metrum lagu macapat Semarangan klasik, yaitu *Dhandanggula Sl. Sanga* atau *Manyura Miring, Sinom Sl. Sanga* atau *Manyura Miring, Pangkur Pl. Nem*, dan *Asmaradana Pl. Nem*. Kedua komposisi lagu macapat yang disebut pertama menggunakan nada-nada pentatonik berakar pada musik Barat yang kental dengan nuansa musik Cina. Oleh karena itu masyarakat setempat sering menyebut tangga nada tersebut sebagai laras *sléndro-diatonik*. Dua komposisi lagu macapat berikutnya menggunakan nada-nada laras *pélog* dengan komposisi nada-nada tertentu yang rasa musikalnya cenderung *berpathêt nem*. Di bawah ini ditulis garis besar lagu komposisinya dalam bentuk notasi. Lagu macapat pertama dan kedua ditulis dengan menggunakan notasi angka diatonik, sedangkan macapat ketiga dan keempat menggunakan notasi kepatihan.

1. Notasi Lagu Macapat *Dhandanggula Semarangan Laras Slendro-Diatonik*

3 5 3 5 ' 3 5 3 5 zix 6 z4x.x3x4x.uu2
 Ka - dya dhan-dhang a - tur i - ra ma - nis
 1 2 2 2 ' 2 u 2 z4x c3 2 3
 Ki Pa - ngu - lu a - tur - nya mang-ka - na
 1 y 1 t ' y z1x cu 1 zxx2x.x5x6x4x.x34i3c2
 Pu - ku - lun ta - dhah du - ka - né
 zix c5 5 5 4 xxz3x.uu2u3c1 2 z4x.3uu2u5cu5
 A - jrih a - mba ka lang - kung
 3 2 1 xxxzy.u.xuxxxxx1x2xxx.uuuu t ' t t zex ct t zyx t
 Mring Dhi - pa - ti kang la - gya sa - kit
 3 6 5 3 2 1 zyx.xux1x2cu
 Nul - ya ri -sang Pa - ndhi - ta
 t e t t r . xexxecuu
 Gya be - dhug ti - na - buh
 X t y y y zyx cte t y
 Gu - mu - ruh swa - rèng ka - pyar -sa
 t r e w ' w w w w w e t y
 Wong sa -pra - ja ma - mya ta - ken kang ka - pyar - si
 w e t r zexixqxwu ' z1x.x7x1:0 z7x6x7x.x6x7x6c5
 Prap - ta ing nda - lem pu - ra

2. Notasi Lagu Macapat Sinom Semarangan Laras Slendro-Diatonik

3 5 3 5 ' 3 5 z5x c6 z4x.x3x4x.xx3xc2
Wus-nya Jeng Tja - kra - na - ga - ra
 2 z3x x4 2 3 ' 1 uxy . x1xy: t t z1x . xux1c2
Ra - dèn Su-bya - na kang ka - ri
 5 3 z5x c6 5 3 1 ' xzyyx1xc2 u . xyxux . yjxxt
Se - ma - rang a - gan - ti ru - pa
 2 x c4 2 3 ' t t ztxxxex . xjcy xzrxex . wxecw
Ga - wé te - ta - ta - nan nè - ki
 zex ct t t e zix cy y y
Mang - ka pa-ngem - bat na - gri
 t t t t r zex w e t
Wa - li ku - tha kang si - ne - but
 1 2 2 2 z4x c3 2 3
Pun-jer ing pa - ngu - wa - sa
 t t t t e t zix y xzrxex . xrxewx
Wo - lung mang - sa Bang - sa Lan - di
 w r t y ' t t t t r zexwxecq ' z1x . ux1c2
 u . xyxxt
Ban-jur gan-ti Shi-tjo ing ja - man - é Je - pang

3. Notasi Lagu Macapat Pangkur Semarangan Pl. Nem.

3 5 5 5 3 3 z3x c2 z4x c3
Ming-kar ming-kur ing u - ka - ra
 3 2 3 z2x c1 6 5 4 2 4 z4x c5
 z3x . x2x5x6x3x2x
A - ka - ra - na ka - re - nan mar - di si - wi x2c1
 \$ \$ \$ % ! \$ zix c# zix% x . x* \$ % x# x . x@ \$ % x* x# x . x@#x@x . x! x\$ # x! x6x5x6x4c5
Si - na - wung res - mi - ning ki - dung
 1 3 4 4 4 z4x c3 z4x c5
Si - nu - ba si - nu - kar - ta
 3 2 3 z2x c1 6 6 5 4 2 4 z4x c5 x3x2c1
 z3x . x2x4x5x3
Mrih kre - tar - ta pa - kar - ti - ne ngel - mu lu - hung
 1 4 3 1 y zix cy r t
Kang tu - mrap neng ta - nah Ja - wa
 1 4 4 4 4 z4x xc3 4 z5x . x6x4x5x3x . x2x4x5x6x3x . x2x3x . x2c1

A - ga - ma a - gem - ing A - ji

3. Notasi Lagu Macapat Asmaradana Semarangan Pl. Nem.

! ! ! ! ! zx@x!c@##

A - ja tu - ru so - ré ka - ki

zx@x!x@x#x5x.x6x5c3 3 3 3 3 3 z1x.x2c3

A - na Dé - wa ngang - lang ja - gad

3 z2x.1c2 3 1 y 1 2 z4x5x6x3x.x2x4x5x6x3x2xx.x3x2xc1

Nyang - king bo - kor ken - ca - na - né

6 z!x#x@xc! 6 z5x 4 4 4 z6x5c3 z2x c1

I - si - né do - nga te - tu - lak

1 1 1 1 1 1 2 z4x5x6x3x.x2x4x5x6x3x.x2x3x.x2c1

San - dhang ka - la - wan pa - ngan

z3x c5 5 5 5 6 z!x c@ z5x c7 z6x4x.x5x4c3

Ya i - ku ba - gé - yan i - pun

3 2 3 1 y 1 2 z4x5x6x3x.x2x4x5x6x3x.x2x3x.x2xc1

Wong me - lèk sa - bar na - ri - ma

Commented [Ma10]: Jika informasi dari tiga lagu tersebut hampir sama, bisa diambilkan salah satu contoh saja, yang lainnya cukup dijelaskan agar jumlah halaman tidak melebihi ketentuan

C. Lagu Macapat Semarangan sebagai Wujud Akulturasi Budaya

Linton (1984: 258) menyebutkan bahwa akulturasi diawali oleh pertemuan dua unsur atau lebih budaya yang berbeda. Unsur-unsur kebudayaan tersebut saling memengaruhi, memberi, menerima, dan mengintegrasikan sehingga terbentuk kebudayaan baru. Seleksi dan adaptasi unsur-unsur kebudayaan kemudian terjadi dalam proses pergumulan budaya tersebut. Unsur kebudayaan yang cocok diterima, demikian pula sebaliknya. Fase awal akulturasi budaya adalah asimilasi, perubahan kebudayaan menyangkut satu aspek. Difusi menunjukkan persebaran unsur-unsur budaya dari suatu tempat ke tempat lain atau suatu kelompok ke kelompok lain yang membuka peluang terjadinya pertemuan antar kebudayaan. Difusi merangkum tiga macam proses pembentukan kebudayaan, yaitu: penghidangan unsur-unsur budaya asing; penerimaan unsur-unsur budaya itu; dan integrasi unsur-unsur budaya

Berdasarkan pencermatan pada komposisi lagu azan dan macapat Semarangan berikut cara pembawaannya, keduanya banyak memiliki kesamaan. Komposisi azan dan macapat sama-sama memiliki unsur utama sastra atau syair dan lagu. Teks azan berbahasa zikir baku yang diambil dari alqur'an dengan inti makna pujian kepada Allah dan rosulnya (Khasaf, 2017: 177). Komposisi lagunya bersifat ritmik tanpa terikat oleh ketukan. Penyajiannya dibawakan oleh vokalis tunggal dengan fungsi seperti telah disebut di atas. Untuk menjangkau ketinggian serta panjang-pendeknya nada pada alur lagunya, seorang muazzin dapat mengukur kemampuan suaranya sendiri.

Teks macapat Semarangan memiliki ketentuan baku menyangkut *guru gatra*, kaidah mengenai jumlah baris dalam setiap bait; *guru lagu*, kaidah tentang huruf vokal terakhir pada setiap baris; dan *guru wilangan*, kaidah mengenai jumlah suku kata pada setiap baris. Komposisinya dalam fungsi sebagai waosan juga bersifat ritmik tanpa terikat oleh ketukan. Penyajiannya dibawakan secara vokal oleh seorang vokalis. Ia dapat mengukur sendiri ambitus suaranya agar dapat menjangkau ketinggian dan panjang-pendeknya nada pada alur lagu komposisi macapat Semarangan.

Persyaratan seorang muazzin secara tersirat juga berlaku bagi penyaji macapat. Persyaratan tersebut dalam *waosan macapat* dituangkan dalam

konvensi *lagu winengku sastra* (lagu dibingkai sastra). Kaidah tersebut dirinci oleh sebagian ahli untuk mengatur pembawaannya agar pesan yang terdapat di dalam teks macapat dapat terekspresi secara jelas. Beberapa aturan konvensional tersebut yaitu: pelaguan setiap *suku kata* tidak lebih dari tiga nada; jeda pada bagian-bagian lagu tidak memutus kata; tempo pembacaannya seperti orang membaca prosa dengan dinamika yang teratur; dan sambungan kata tertentu dengan kata lainnya luluh. Bila jeda bagian lagu dilakukan, maka ketentuan konvensionalnya yaitu: (1) jeda untuk larik enam suku kata dilakukan setelah dua suku kata pertama; (2) jeda untuk larik tujuh suku kata, dilakukan setelah tiga suku kata pertama; (3) jeda untuk larik delapan suku kata, dilakukan setelah empat suku kata pertama; (4) jeda untuk larik sembilan suku kata, dilakukan setelah empat suku kata pertama; (5) jeda untuk larik sepuluh suku kata, dilakukan setelah empat suku kata pertama; (6) jeda untuk larik sebelas suku kata, dilakukan setelah empat suku kata pertama; (7) jeda untuk larik duabelas suku kata, dilakukan setelah empat suku kata pertama (Darsono. 1995). Contoh penerapan aturan konvensional tersebut seperti berikut.

Cakepan Macapat Mijil

*Dedalane' guna lawan sekti,
Kudu' andhapasor,
Wani ngalah' luhur wekasane,
Tumungkula' yen dipun dukani,
Bapang' den simpangi,
Ana' catur mungkur.*

Tanda baca koma pada bagian-bagian teks macapat *Mijil* di atas menunjukkan pemberian jeda pada bagian-bagian lagu bila diperlukan. Pada kasus-kasus teks macapat lainnya jeda bagian-bagian lagu berbeda-beda menyesuaikan susunan kata dan maknanya. Namun aturan pelaguan waosan tembang macapat di atas kurang diikuti dalam pembawaan tembang macapat Semarangan. Dalam hal ini pembawaan macapat Semarangan lebih menekankan pada aspek lagu walaupun pengucapan aspek sastra tidak dikesampingkan. Kaidah estetik yang digunakan bukan lagu winengku sastra melainkan sastra winengku lagu (sasyra dibingkai lagu).

Walaupun memiliki banyak kesamaan, namun pembawaan lagu azan dan macapat juga mempunyai sedikit perbedaan. Azan pada umumnya dbawakan oleh kaum pria, sedangkan macapat dapat dibawakan oleh kaum pria maupun wanita. Banyaknya kesamaan pada karakter komposisi dan cara pembawaan pada kedua jenis komposisi lagu tersebut membuka peluang terjadinya saling pinjam dan integrasi unsur-unsur kebudayaan. Bagian-bagian tertentu pada lagu macapat Semarangan yang komposisinya melibatkan banyak nada pada suku kata-suku kata tertentu terutama pada menjelang titik-titik *seleh* menunjukkan adanya adaptasi garap unsur-unsur lagu azan juga tilawatil qur'an. Hal ini tidak lazim ditemukan pada pembawaan macapat pada umumnya dalam fungsi sebagai waosan. Pengaruh lagu azan dan tilawatil qur'an juga tampak pada penggunaan tangga nada pentatonik yang berakar pada tangga nada musik Barat yang kental dengan nuansa musik Cina pada komposisi lagu macapat *Dhandhanggula* dan *Sinom Semarangan*.

Proses akulturasi budaya pada lagu macapat Semarangan tidak terlepas dari adanya kontak antar budaya yaitu budaya lokal Jawa, Cina, Arab, dan Eropa.

Kota Semarang sejak abad ke-8 telah menjadi pelabuhan penting di pantai utara Pulau Jawa yaitu pelabuhan Pragota atau Bergota yang menjadi tujuan kedatangan dan tempat persinggahan kapal-kapal asing. Sejak tahun 1435, Laksamana Cheng Ho, pimpinan tentara kerajaan Tiongkok pada jaman Dinasti Ming beserta pasukannya telah mendarat di pelabuhan tersebut. Ia dan pasukannya yang beragama Islam membuat Semarang menjadi pusat penyebaran agama Islam terpenting di Pulau Jawa (Budiman, 1978: 21). Kehadiran mereka kemudian memicu berdirinya Kerajaan Islam pertama di Jawa, Demak Pada akhir abad ke-15, Sultan Demak menugaskan kepada Sunan Pandanaran I untuk mengelola daerah Pragota. Tugas utamanya ialah menyebarkan agama Islam kepada masyarakat sekitarnya yang dimulai dari perbukitan Pragota tersebut. Sejak kedatangannya, daerah tersebut kemudian berkembang semakin subur dan maju. Bagi penyebaran agama Islam di Semarang (Hidayatullah, 2005: 45).

Perjalanan sejarah penting Kota Semarang lainnya terjadi pada tanggal 15 Januari 1678. Pada saat itu Sultan Amangkurat II sebagai pemegang otoritas Kasultanan Mataram di Kartasura, menggadaikan wilayah tersebut kepada VOC sebagai bagian dari kompensasi pembayaran hutang dan pajak pelabuhan yang tidak terbayarkan sampai lunas. Tahun 1705, Sunan Pakubuwono I kembali menyerahkan Semarang kepada VOC sebagai bagian dari perjanjian yang telah membantunya merebut kembali Keraton Kartasura. Sejak saat itu Semarang resmi menjadi wilayah kekuasaan VOC yang diperintah oleh Belanda. Pada tahun 1906 dengan Stadblat Nomor 120 tahun 1906, Pemerintah Belanda merubah sistem pengelolaannya menjadi kota *Gemeente* yang dikepalai oleh *Burge-meester* atau Wali kota. Kepala pemerintahannya dipegang oleh orang-orang Belanda secara bergantian hingga berakhir pada masa pendudukan Jepang tahun 1942.

Ilustrasi singkat di atas menunjukkan bahwa budaya Cina, Islam dan Eropa telah tlah menjadi bagian penting dalam kehidupan masyarakat Semarang sejak beberapa abad yang lalu. Azan merupakan bagian penting dari proses penyebaran Islam. Komposisi lagunya tentu sering dikumandangkan pada proses penyebaran Islam tersebut. Karena sering terdengar maka masyarakat lokal di Semarang yang telah memiliki tradisi membawakan karya sastra berlagu berbentuk macapat kemudian

mengadaptasi unsur-unsur garap lagu azan juga tilawatil qur'an. Hingga dewasa ini kota Semarang masih menjadi tempat hunian masyarakat multi etnik, yaitu Islam Arab, Tionghwa, dan Jawa. Mereka bergumul dalam kehidupan keseharian dengan mengekspresikan kebudayaannya masing-masing. Badan Pusat Statistik Kota Semarang tahun 2016, mencatat bahwa mayoritas penduduk kota Semarang menganut agama Islam. Jumlah etnik Islam-Arab di tempat itu menempati urutan ketiga setelah Jawa dan Tionghwa.

SIMPULAN

Macapat Semarangan mempunyai ciri khas garap lagu yang unik. Bagian-bagian alur lagunya menggunakan ornamentasi musikal panjang berbelit dengan ketinggian nada bervariasi hingga menyentuh nada-nada tinggi. Hal ini merupakan wujud dari hasil adaptasi dari garap pada bagian-bagian lagu azan dan tilawatil Qur'an. Proses adaptasi unsur-unsur budaya Islam tersebut telah terjadi sejak pertengahan abad ke-15. Dalam proses pergumulan kebudayaan antar berbagai etnik, Islam, Tionghwa, dan Eropa akhirnya terjadi integrasi unsur-unsur budaya asing dalam lagu macapat Semarangan. Pengadaptasian unsur-unsur budaya tersebut juga menyangkut tangga nada. Bila lagu azan menggunakan tangga nada diatonik maka sebagian lagu macapat Semarangan juga menggunakan tangga nada yang sama namun bersiklus lima nada yang kental dengan nuansa tangga nada musik Cina. Integrasi berbagai unsur garap lagu azan, tangga nada musik Cina, dan Eropa tersebut kemudian membentuk kebudayaan baru yaitu macapat Semarangan.

Commented [Ma11]: Antara abstrak dengan simpulan mestinya terjadi irisan yang merupakan bagian penting dari hasil dan pembahasan

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Commented [Ma12]: 1.Pastikan semua referensi terdapat pada bagian artikel
2.Belum mensitasi artikel pada Jurnal harmonia
3.Gunakan mendeley agar penulisan referensi akurat (model APA)

Widodo. 2006, *Nuansa Laras Diatonik dalam Macapat Semarangan*. Artikel Jurnal Harmonia, Jurnal Pengetahuan dan Pemikiran Seni Vol. VII No 1 Tahun 2006, Jurusan Sendratasik, FBS Unnes.

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Woodward, Mark R. 1999, *Islam Jawa*, LkiS, Yogyakarta.

**3. Bukti Summary OJS artikel published online
(21 Juni 2020)**

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#25050 Summary

SUMMARY REVIEW EDITING

Submission

Authors	Agus Cahyono, Widodo Widodo, Muhamad Jazuli, Onang Murtiyoso
Title	The Song of Macapat Semarangan: The Acculturation of Javanese and Islamic Culture
Original file	None
Supp. files	None
Submitter	Dr. Agus Cahyono
Date submitted	June 21, 2020 - 01:09 PM
Section	Articles
Editor	Totok Sumaryanto F.
Abstract Views	530

Bukti Publish

Status

Status	Published	Vol 20, No 1 (2020): June 2020
Initiated	2020-08-11	
Last modified	2020-08-11	

Submission Metadata

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Competing interests <small>CI POLICY</small>	—
Bio Statement	—

Title and Abstract

Title	The Song of Macapat Semarangan: The Acculturation of Javanese and Islamic Culture
Abstract	

The research objective is to explain the macapat Semarangan song which is the result of acculturation of Javanese and Islamic culture. The study used qualitative methods by uncovering the concept of processing of Javanese music and acculturation. Research location was in Semarang with the object of macapat Semarangan song study. Data was collected through interviews, observations, and study documents. The validity of the data was examined through triangulation techniques and the analysis is done through the stages of identification, classification, comparison, interpretation, reduction, verification, and making conclusions. The results showed that the macapat Semarangan song has unique characteristics of arrangement. The song's grooves use long and complicated musical ornamentations with varying pitch heights to reach high notes. This is a

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manifestation of the results of acculturation of Javanese and Islamic culture seen from arrangement on the parts of Adzan (call to prayer) and tilawatil Qur'ân. The process of acculturation of elements of Islamic culture also involves scales. Azan songs use diatonic scales, some macapat Semarang songs also use the same scales, but a cycle of five notes close to nuances of Chinese music scales. Various elements of arrangement on the Azan, Chinese and European musical scales then formed a new culture, macapat Semarang.

Indexing

Keywords Azan Song; Macapat; Semarang
Language ind

Supporting Agencies

Agencies —

OpenAIRE Specific Metadata

ProjectID —

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