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The Mystical Value Of A Jaran Kepang Turonggo Seto Cepit Performance In Pagergunung Village Temanggung Regency

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Abstract: Jaran Kepang dance is a traditional populist dance that emerged and developed among the community, especially in Temanggung Regency. The performance contains a mystical value in the elements of the performance. The purpose of this study is to know the mystical value of the Jaran Kepang dance performance in the Jaran Kepang Turonggo Seto Cepit Pagergunung group, Bulu District, Temanggung Regency. This study used a qualitative research method with the phenomenological and Emic-Ethic approaches. The research data collection techniques used observation, interviews, and documentation. The results of the study show that the Jaran Kepang Turonggo Seto Cepit Pagergunung Dance contains mystical values in the ritual, trance, offerings, and handler. In addition, the mystical elements of the performance include the movement of dancers who are possessed and the dance accompaniment in the form of gamelan when the dance performance is carried out with the provision of offerings. The properties of Jaran Kepang dancers are a dummy horse, whip, *gendewa*, makeup, costumes, and staging area. The conclusion shows that the mystical value in the Jaran Kepang Turonggo Seto Cepit Pagergunung Dance performance occurs through a worship ritual performed by the handler to a spirit who has supernatural powers that are present when the show is performed. The supernatural spirit enters the body of the players, the objects that became a means of support, and the audience around the staging area. The presence of the spirit is something that is expected so it is presented using offerings as a means of respect and communication. Therefore, the mystique in the performance of *jaranan* appears the value of belief and magic.

Keywords: mystical value, performance, jaran kepeng

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INTRODUCTION

Jaran Kepang dance is a populist traditional dance that appears, grows, and develops in the community, especially in Temanggung Regency. The name *jaran kepang* itself comes from the word *jaran* which means horse-shaped animal used as a footbridge and *kepang* means bamboo woven. *Jaran kepang* means a horse as a medium for dancing which is made of bamboo woven and shaped like a horse.

Jaran Kepang art that grows in the community is not far from mystical beliefs. The mystique can be interpreted as a belief that lives outside the human logical mind. The mystique in the Jaran Kepang performance can be proven by the existence of supernatural rituals carried out by providing offerings as offerings to previous ancestors so that they can participate during the presentation. Therefore, they are given smoothness when the performance is carried out.

The area of Pagergunung Village is located in Bulu District, Temanggung Regency, which is located in a highland area at the foot of Mount Sumbing. Cepit Hamlet, Pagergunung Village, has an art group, namely Jaran Kepang Turonggo Seto Cepit Pagergunung (TSCP) which was established in 1989, and at that time the youth of Cepit Hamlet intends to gather, unite, and reconcile its citizens by forming the Jaran Kepang community. The purpose of the Jaran Kepang community is to unite society.

One of the uniqueness of Jaran Kepang Turonggo Seto Cepit Pagergunung is the mystical value contained in the performance. The mystical value can be seen in the ritual before performing until the performance starts which is marked by the community members visiting the Ki Ageng Makukuhan shrine or the village community calls it *punden*. Then, some offerings are prepared both before the performance starts and when the performance takes place. In addition, it is marked by a trance procession of the dancers during the performance.

The form of the Jaran Kepang Turonggo Seto Cepit Pagergunung performance has a mystical value contained in the performance, namely the value of belief in God and the value of belief in the spirits of the ancestors when performing rituals. Then, there is a magical value that cannot be grasped by the human mind. The purpose of this study is to describe and know the mystical values of the Jaran Kepang Turonggo Seto Cepit Pagergunung Performance Form in Temanggung Regency.

The similar research is a research conducted by Sakanti & Lestari, 2019 a dance journal entitled "*Nilai Mistis pada Bentuk Pertunjukan Kuda Lumping Satrio Wibowo*". It discusses the mystical value and form of the Kuda Lumping performance of Satrio Wibowo in Sanggrahan Village, Temanggung Regency. The difference with this research is in the object and location of the research. The similarity in this study is that they both discuss mystical values.

The theoretical concept used to know the mystical value of this Jaran Kepang performance is using the theory from Indriyanto, (2020, p. 175) which explains that mystique is related to extraordinary powers beyond ordinary humans called mystical magic. Therefore, the mystique is abstract. it is related to belief and associated with magical powers. Magical power itself is a supernatural power beyond the normal limit of human beings in general so this power is used as a reference as something that is believed to protect humans.

METHOD

The research method used in this study is the qualitative method. The qualitative method is new because of its recent popularity, called the post-positivistic method because it is based on post-positivism. This method is also called the artistic method because the research process is

more artistic. In addition, it is an interpretation because the research data refers to the interpretation of the data found in the field (Sugiyono, 2016, p13). The approaches used by the researchers are the phenomenological and emic-ethic approaches. This approach serves to find out phenomenal problems, understand, and collect data.

The research location is at Sumbing Indah Street, No. 01, Cepit Pagergunung Hamlet, Bulu District, Temanggung Regency. The researchers conducted interviews with several sources. The primary resource person is Mr. Totok Purwanto as a dance and music producer and the secondary resource person is Mr. Ampon as a music producer. The data collection techniques were carried out using observation, interview, and documentation techniques. The observation technique used by the researchers to collect data is passive participation observation namely the researchers came and observed people who were doing activities but do not actively participate in the activity. Meanwhile, the tools used to help collect data are notebooks, phones, and cameras to record sound and take pictures.

The interview was conducted with the primary source using mobile phones as a tool to record the dialogue between the researchers and the intended sources directly. The questions were asked to get information about the history, the mystical value of the performance, and the form of the performance. Interview with a secondary resource named Ampong to obtain complete data regarding the musical accompaniment of the Jaran Kepang Dance and the mystical values contained in it.

The data validity technique was carried out using triangulation, namely source triangulation, technical triangulation, and time triangulation (Sugiyono, 2016, p 10). Triangulation is done by obtaining data from different sources but still using the same technique. Technical triangulation relates to interviews with different techniques but through the same source. Time triangulation also affects the credibility of the data. Testing the credibility of the data obtained is done by checking through interviews, observation, or other techniques at different times or situations.

The data analysis technique in this study used an Adshead theory in Murgiyanto, (2002, p. 10). At this stage, the researchers in the aspect of form began to describe the form seen visually. The researchers described the form of the Jaran Kepang performance by looking at the elements, namely motions, supporting elements of makeup, costumes, properties, accompaniment, and staging places. The described elements are the dancer's movement of the visual aspect that is the form of the Jaran Kepang Dance. The researchers also described the auditive elements explaining the contents of Jaran Kepang. Then, the researchers interpreted the relationship between the performance components in the mystical value of the Jaran Kepang Turonggo Seto Cepit Pagergunung performances including the mystical elements describing the mystical values, magic values, and belief values in the form of performances.

RESULTS AND DISCUSSION

The Background of the Jaran Kepang Turonggo Seto Cepit Pagergunung Performance Group

Jaran Kepang Turonggo Seto Cepit Pagergunung was established in 1989 when the youth of Cepit Hamlet intended to gather, unite, and reconcile their residents by forming Jaran Kepang community. The purpose of the Jaran Kepang community is to unite society. Jaran Kepang at the beginning of its establishment, the entire dance performance was very simple. The dancers

used *iket*, black pants, *jarik*, and *stagen*. The accompaniment of music in dance is still the same. As time goes by, Jaran Kepang is developed so that new creations and variations appear.

This form of Jaran Kepang performance in the past has been combined with one of the masks from Bali called Leak. This combination of using Balinese masks contains mystical elements and it can be proven by the attraction of trance beyond normal human limits. This combination lasted one year but it received a warning from the Department of Culture of Temanggung so that Jaran Kepang can be preserved properly without losing its original identity. The Jaran Kepang performance during the Sukarman period tried to be creative by collaborating with the accompaniment of Jaipong instruments from West Java. This is due to the inspiration from a video that he has seen on one of his social media. The video is in the form of a combination of Javanese Gamelan using additional *kendang Jaipong* to make the performance more alive. Unfortunately, the collaboration using the accompaniment of *kendang Jaipong* did not last long so a new idea emerged, namely collaborating the Jaran Kepang Dance with the Gambyong Dance. This collaboration cannot be separated from the leader's reason that the Gambyong Dance is a dance of Central Javanese identity. The concept of a show made like this makes the community experience a significant level of boredom even though in its journey it has once been fruitful by presenting this performance at the Panen Raya Tembakau event at the end of Sukarman's leadership.

Botok Harsono is a person who became the new leader to replace the Sukarman era. During Botok's leadership, the concept of performances was arranged both in terms of the dance works, the sequences of performance, and the musical accompaniment. This cultivation aims to further highlight Jaran Kepang as the identity of Temanggung Regency. In addition, it presents the origin story of Cepit Hamlet by bringing up several characters such as Dewi Songgolangit or called Nimas ayu, Wirayudha the leader of a cavalry, and Singo Barong, the character of Temanggungan. The concept of this performance survived until Botok died. He was replaced by Suparlan. This show is presented with 14 cavalry dancers danced by men, 2 Barongan dancers, 1 Wirayudha character, and 1 Nimas Ayu character. Finally, the Jaran Kepang performance was loved by many people even to the point of forming TSCP fans both from within and outside the Temanggung area until now.

One of the uniqueness of Jaran Kepang Turonggo Seto Cepit Pagergunung is the mystical value contained in the performance. The mystical value can be proven in ritual activities one day before the performance, the giving of offerings at several points where a few hours before the performance is held until the show starts, and the presence of trance in dancers, musicians, and audiences around the staging area.

The Form of the Jaran Kepang Turonggo Seto Cepit Pagergunung Performance

The form of the arrangement of elements or aspects (materials/raw materials and other supporting aspects) creates a form. Our parts of bodies are structures consisting of the head, body, arms, hands, fingers, toes, and others that can produce a beautiful and interesting movement form if it is arranged, assembled, integrated into a unified arrangement of movements, and following the supporting elements of dance performances (Jazuli, 2021). The presence of forms in dance performances will be seen in the design of motion and patterns of continuity that take place in space and time. However, the dance that can be performed or watched needs to be supported by complementary elements of appearance or presentation that are following its aims and objectives.

Performance Patterns

A performance pattern taken from (Wikipedia, nd) is a form or model that has regularity both in concept and work. The elements of pattern formation are arranged repeatedly in certain rules so that their continuation can be estimated.

The Jaran Kepang Turonggo Seto Cepit Pagergunung performance is divided into three parts, namely the beginning, the core, and the end. The trance phenomenon is not related to the performance pattern because the trance is based on the level of awareness of all elements related to the Jaran Kepang Turonggo Seto Cepit Pagergunung performance. Therefore, the trance can occur in any part, such as at the beginning, the core, or the end.

Performance Elements

According to (Sumaryono, 2006, p. 32), the form of nonverbal components in a performance is a form that can be visually captured by the human senses, a form of artistic values that has the potential to provide aesthetic satisfaction for the listener. The elements of a performance are small parts arranging the form of the performance where if the elements are not combined, they can't stand alone. The elements of the Jaran Kepang Turonggo Seto performance consist of motions, accompaniment, makeup, customs, properties, and staging areas.

Motion

According to Jazuli (2021, p. 16), motion consists of elements of performance, namely energy that involves space and time. It means that the symptom that causes motion is energy. Moving means requires space and takes time when the moving process takes place. Therefore, motion is a symbol of life in living things. Motion is divided into several types, namely pure motion and meaningful motion.

The Jaran Kepang performance uses a variety of folk movements, a combination of Surakarta and Yogyakarta styles. The movements variety of Wirayudha character and soldier are *sirik*, *congklang*, *jaran variation*, *lumaksono*, *jaran variation*, *ayun jaran*, *drap*, *rampak-rampak*, *gebesan*, *drap*, *worship*, *drap*, *kiprah*, *war*, *congklang*, and pose. The movements variety of the Nimas Ayu character are *srising*, *ulap-ulap*, and variations in the woman movements of the war. The movements variety of Singo Barong is walking, playing Singo Barong, and war.

Dance Music

According to Jazuli (2021, p. 22), music and dance are inseparable pairs. Both come from the same source, namely the impulse or rhythmic instinct. The arranger of the Jaran Kepang Turonggo Seto Cepit Pagergunung accompaniment are Ampong and Totok Purwanto. The performance of Jaran Kepang Turonggo Seto Cepit Pagergunung Dance uses Javanese gamelan accompaniment with slendro and pelog barrels. The instruments used are: bonang barung, demung, saron, kendang, angklung, kenong, bendhe, snare drum, cymbal, bedug, kempul, and gong. The music or accompaniment used is Javanese gending which includes *garap klenangan*, *lancaran*, *sampak*, *bande temangunan*, *gangsaran*.

Makeup and Costumes

According to Nurdin, (2019, p. 44) makeup in general is an action to beautify the face and body of every human being, especially women. In contrast to performing arts, makeup is needed to define or describe the characters in their performances on stage. Costumes are clothes and equipment used by a dancer on stage according to their needs, also added by using accessories to produce decorative effects and aesthetic impressions on dancers (Nurdin, 2019, p. 46).

The makeup of horse commander named Wirayuda and his soldier named Wirapati use makeup *gagah thelengan* which is characterized by wearing a fake mustache. The makeup of Nimas Ayu character is beautiful corrective makeup. Meanwhile, Singo Barong dancers are without makeup because they are wearing *singo* masks.

Wirayuda and Wirapati soldier costumes are black wigs, blonde wigs, *badhong*, velvet pants, *rapek*, *tanganan*, *banggel*, *sumping*, and *jamang*. The costumes of Nimas Ayu are *kebaya*, *jarik*, *rapek*, kace necklace, bun, head accessories, and bracelets. The costumes of Singo Barong are white hairy pants and *singo* masks.

Property

Property is a tool that is used (moved) when dancing. Property can be a separate tool or part of the costume (Sumaryono, 2006, p. 104). The property used by Jaran Kepang is *jaran* which is made of woven bamboo. Nimas Ayu character uses *gandewa* made of wood. Meanwhile, the whip used by Wirayuda is made of woven rattan to fight Singo Barong.

Stage

Every performance must have a place or a stage for the performance. A stage is a place that is used to present performances. The existence of a staging area is very important because, without a performance venue, dancers cannot dance, which means that a performance cannot be held (Istiqomah & Lanjari, 2017).

The staging area of the Jaran Kepang Turonggo Seto Cepit Pagergunung performance is square. The edge of each side of the stage is the boundary between the dancer and the audience using bamboo which is aligned to the shape of the stage. It aims that the audience can see from the front, right side, and left side. The musician's place is behind the dancers and it is on a higher level than the dancer's stage. The purpose of raising the level of the musician's place is so that musicians can freely accompany the movements of the dancers without any obstruction of view that is closed by the audience.

The Mystical Value of the Jaran Kepang Turonggo Seto Cepit Pagergunung Performance

Mystique is irrational knowledge, namely knowledge (teachings of beliefs) about God that is obtained through meditation practice or spiritual practice. Mystique or mysticism is an understanding that gives teachings that are all mystical (for example, the teachings in the form of secrets or the teachings are completely secret, hidden, dark, or shrouded in darkness) so that they are only known or understood by certain people.

The Jaran Kepang Turonggo Seto Cepit Pagergunung performance or TSCP contains mystical values in it. The mystical value can be proven in ritual activities by TSCP members one day before the performance led by a handler. The handler here is also in charge of preparing offerings just before the performance is held. The next mystical thing is that there are offerings at the stage which are placed in the stage area to offer to the ancestral spirits around the performance venue. The last mystical phenomenon is the trance of the dancers, musicians, and audience who are around the performance venue.

Mystique in Ritual

According to Susane Longer, quoted by Mariasusai Dhavamony, ritual is an expression that is more logical than psychological. Ritual shows the arrangement of objectified symbols, behavior, and personal forms of worshipers and it follows each. Ritual is something related to

spiritual beliefs with a specific purpose. The ritual in the Jaran Kepang Turonggo Seto Cepit Pagergunung performance is held a day before the performance starts. The ritual location is located in a sacred place called *punden* or the shrine of Ki Ageng Makukuhan which is located in Cepit Pagergunung Hamlet. This ritual is led by a handler named Parsidi. The series of rituals are praying together and asking permission from the ancestral spirits of the shrine who will be brought to the performance location. The place for the shrine ritual is served in the form of offerings.



Figure 1. Shrine and Rituals

(Documentation, Cindy Dwi K 2021)

Mystical Elements of the Jaran Kepang Turonggo Seto Cepit Pagergunung Performance

The mystical elements of the performance are as follows:

Mystique In Motion

The mystique in motion is when the dancer goes into a trance. A mystical motion is an abstract motion in the form of subconscious attractions. Mystical phenomena in motion are experienced not only by dancers but also musicians and the audience around the venue. The possessed people move unconsciously or they are completely controlled by the possessing spirit. Their characters will also adjust to the character of the spirit that possessed them. For example, when a dancer is possessed by a lion's invisible spirit, the dancer will move according to the lion's behavior.

Mystique In Property

Mystique in the properties of *jaran* can be proven at the time of ritual activities. The property is taken to a shrine or *punden* from Cepit Hamlet and it is consciously filled with spirits from the shrine. The function of the contents of the spirit in the property is to strengthen the character of the dancer and add an aura of valor.

Mystique in the Stage

Mystique in the staging area is evidenced by the placing of offerings in every corner of the stage. The placement of these offerings serves to protect all members involved from the disturbance of evil spirits around the staging area. The handler will pray to fortify the staging area before the event starts.

Mystique in Offerings

The offerings are still made and cultured in Javanese society, especially those that are still based on tradition but according to modern society, they think that the offerings are occult, mystical, and irrational. Offerings can be seen as a form of Javanese religious culture.

The offerings in the Jaran Kepang Turonggo Seto Cepit Pagergunung Temanggung performance as a means of communication to spirits. The function of offerings in the Jaran Kepang Turonggo Seto performance is to symbolize a means of spiritual negotiation so as not to interfere with the performance. Then, the offerings also aim to invite spirits intentionally with a specific purpose.

The Jaran Kepang Turonggo Seto Cepit Pagergunung performance in the offerings burns incense that can release smoke. Smoke from burning incense is believed to be a medium of communication between humans and spirits.



Figure 2. Offerings and attractions of trance
(Documentation, Cindy 2021)

Mystique In the Handler

The handlers are the leaders who are chosen because they have expertise in leading the group, summoning, and releasing *indang*, and are good at dividing and organizing tasks in Jaran Kepang performances. *Indang* is a spirit that enters the body of a dancer who is in a trance. The metaphysical creatures in the performance are controlled by the handler (Wijayanti, 2007, p. 13).

The handler of Jaran Kepang Turonggo Seto Cepit Pagergunung performance was entrusted to one of the elders in Cepit Hamlet named Parsidi. He is in charge of handling several things related to the mystique, including as a ritual leader in *punden*, and a provider of offerings both in ritual places and staging places. In addition, the handler's job is to handle members when they are possessed.

Mystical Value

Mystical value is a belief that lives in the collective mind of society. The collective mind will be eternal even though the society has changed generations (unless that society disappears). This belief has coexisted with the birth of Javanese society, passed down from generation to generation until now. A show cannot be separated from offerings that are believed to honor the ancestral spirits who are present at the show (Sakanthi & Lestari, 2019, p.9).

The mystical value of the Jaran Kepang Turonggo Seto Cepit Pagergunung performance includes the entire procession of the performance both before the performance and after the performance. The first mystical value is when the ritual is carried out. The second mystical value is after the ritual is carried out, before the performance begins, and the performance is carried out.

Belief Value

The mystical world is still quite viscous in some people in our homeland. The value of belief in rulers who can bring good luck and get rid of harm – besides Allah SWT. It still roots in

them. To launch the wheel of life, celebration, or concern, they turn on the rituals of sacrificial offerings and offerings (Hambali, 2011, p. 11).

The value of mystical beliefs in the Jaran Kepang Turonggo Seto Cepit PAGERGUNUNG Temanggung performance is before a ritual performance is held at the shrine of Ki Ageng Makukuhan, led by a handler who recites a mantra and prays to God so that the show runs smoothly. In addition, the rituals are equipped with offerings. The next belief is that there are spirits that enter a show through the mystical elements of the show such as in the motion of a trance, *jaran* property, gamelan, staging places, and dance music accompaniment. The value of belief in God Almighty and the value of belief in the existence of ancestral spirits are considered elders who help every performance take place.

CONCLUSION

Jaran Kepang Turonggo Seto Cepit PAGERGUNUNG is a traditional populist dance form in Cepit Hamlet, PAGERGUNUNG Village, Bulu District, Temanggung Regency. The uniqueness of Jaran Kepang lies in the performance and the mystical value contained in it. The performance form of Jaran Kepang Turonggo Seto Cepit PAGERGUNUNG Dance is divided into three parts, namely the beginning, the core, and the end. These parts adopt the sequence of the traditional dance, namely *maju beksan*, *beksan*, and *mundur beksan*.

The mystical value in the performance of Jaran Kepang Turonggo Seto Cepit PAGERGUNUNG Dance occurs through the worship ritual conducted by the handler to the spirits that have supernatural powers present when the performance is carried out. The supernatural spirits enter the body of the players, the objects that become a means of support, and the audience around the venue. The presence of the spirit is something that is expected so it is presented using offerings as a means of respect and communication. Therefore, the mystique of the *jaranan* performance appears the value of belief and magic.

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