

Aesthetic Expression of Cepetan as a Reflection of Cultural Values

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Abstract—The Karanggayam community, in Kebumen, have significance event for life of the Karanggayam community, when at the first day of Sura, the people of Karanggayam always celebrate the month of Sura by performing Cepetan art that has already existed since 1940s. This paper is an author's view about Cepetan art events by applying aesthetic theory. Based on the results of the data analysis, it was obtained, the aesthetics of the Cepetan performance is as a spiritual symbol of the Karanggayam community as an expression of gratitude to Almighty god for the blessings and grace that has been given. This expression of gratitude and Cepetan art are as an intermediary that is carried out every month of Sura.

Keywords—*aesthetic, expression, cultural, values*

I. INTRODUCTION

Cultural expression is not only found in the palace or palace but also in every region in the context of popular cultural tradition. This can be found in art forms such as Cepetan art. Culture is the result of human creativity. Culture in the past (which may currently still be used) is a testament to the creativity of the community in utilizing its environmental resources in order to meet the needs of their lives. Even though culture is still used, it provides an opportunity to change itself by creating or giving new relevant values in the face of problems that are constantly changing [1].

Culture is a unity which is integral to creativity / thought, feeling / emotional, and intention / to act, as well as the results of actions in the form of work in order to improve the level of human life in socializing in the community. Culture cannot be separated from society. According to Koentjoroningrat the manifestation of culture includes three substances, namely: (a) the form of culture as a form of ideas, notion, values, norms, regulations, etc.; (b) the form of culture as a form of activity and action pattern from humans in society; and (c) the form of culture in the form of objects produced by humans [2].

Looking at humans as an element in culture, or cultural subsystems, it can clearly be seen in its function in human life. Art exists, develops, and is standardized in / and through the social traditions of a society. As with other cultural elements, art serves to sustain and maintain social collectivity. Art is the property of the community, although in reality which are supporters of the arts are the individuals of the community concerned [3].

The diversity of Indonesian society is reflected in various artistic expressions. In other words, each Indonesian community group supports and develops its distinctive arts. The art that is supported becomes a model of knowledge possessed and that is operationally used selectively to meet its aesthetic needs [3].

In Sunarto [4] it is stated that art and aesthetics are like pieces of currency, art is an extrinsic element which is used as a material object and aesthetics is an intrinsic value as a formal study. They give the price of creation and at the same time the value of a work. If "art" (work) is able to represent ideas and beauty, then aesthetics as "values" provide the power in the form of spirit so that the artwork can inspire the imagination of those who enjoy it.

Kebumen is one of the districts in the Central Java Province. The southern part of Kebumen Regency is lowland and coastal area bordering the south coast or the Indian Ocean, while in the north it is in the form of mountains and hills. Kebumen is the basis of a Muslim community with a majority of the population embracing Islam. One of the arts in Kebumen is Cepetan art.

In the context of the community expressions of the art of fringing in addition to being an integrative need, it is also used as an intermediary for the spiritual needs of the community. Art is used in milujengi ceremonies which are routinely carried out every year in the month of Sura. According to Dwiyanto [5], the milujengi ceremony is the main ceremony or the most important element for all rites and ceremonies in the religious system of Javanese in general and kejawen in particular. The milujengi ceremony can also

Be referred to as salvation, which is a charity ceremony and a joint prayer that aims to ask for safety and tranquility for the family who organizes. Cepetan art as a salvation ceremony is also at the same time a means of entertainment for celebration events, especially in Karanggayam and in Kebumen in general.

The form of Cepetan art is a form of dance that uses mask property as a spiritual art in which contained religious values. This can be seen from the rituals of making Cepetan mask and trance. In Cepetan art, there are religious values that can be used as a learning process in society. This art can create a harmonious relationship between humans and god and a harmonious relationship between human beings [6].

From the background above, the writer is interested in studying about Cepetan art which is an art in the area where the author lives, namely Kebumen, it is unique because it

does not exist in other regions. Second, the researcher wanted to know more about Cepetan art and the values contained in Cepetan art.

II. METHODOLOGY

This study used an interdisciplinary approach not only the concepts and theories that characterize the forms used but it could take other relevant forms of phenomena in the arts. The study used a qualitative approach because this research objective is in accordance with the conditions in the field. Researchers must go directly to the field to obtain information by observation, interview, and documentation research methods.

III. RESULT AND DISCUSSION

A. Tracing the Word of Hurry

Cepetan art comes from Javanese, the basic word is Cepet. Cepet is the name of one type of spirit. Cepetan is a form of mask dance that describes the struggle between humans, animals, and demons in Karanggayam. Cepetan Art is a folk art whose similar performance form Ebleg's art (Kuda Lumping) because in the last part there is a trance scene, the difference is Cepetan art wearing a mask, while Ebleg art uses a lumping horse.

B. Form of Cepetan performance

Sumandiyo Hadi stated that a dance performance contained dance elements, namely: (1) motion; (2) makeup and clothing; (3) properties; (4) setting of performance; (5) dance music [7].

1. Motion

As for the variety of motion in the *Cepetan* arts are as follows: Variety of motion *lumaksono*. This motion range of *lumaksono* is used when dancers enter the venue and dancers who enter at the beginning, namely all male dancers and female farmers, monkey and animal figures, and blind figures.

Variety of tripe-motion in this variety of tripe movements is danced by male and female peasant figures. The male peasant figure who performs the tripe while the female peasant figure assists the work of the male farmers by removing wood and others that have been cleaned by the male farmers.

Variety of *gagahan* motions on the basis of the range of the *gagahan* movements carried by forest dwellers in the form of animals' forest such as *buta-but*a dancers, *liman* and *lutung*.

Variety motion of *muryani* fashion Variety motion in the motion of *muryani* costume is danced by blind people. In this variety, there is *atrap kuluk* motion, *atrap sumping*, *atrap sampur*, *atrap slepe*, *ulap-ulap*, *atrap* shoulder, *miwir kumis*, embroidery *asta*, and *wolak-walik asta*.

Variety of *sulasih* motion (offerings) the range of *sulasih* motion or installing these offerings is done by the handler, namely Mr. Sandiharjo the offerings are brought by male farmers and dancers such as animal dancers, blind dancers, male farmers, and female farmers. Interestingly by making a circle around the offerings that have been installed.

Variety of movement movements in the range of movement battle is danced by the male farmers against

forest dwellers such as animals' forest and spirits in the forest.

Variety of motion in the *ndemem* section in the range of motion the top part is the friendship section after the battle of all dancers experiences the experience. The dancers who are entered by the senses are positioned below the awareness of the dancer itself. Dancers who are entered by *indang* eat offerings that have been provided such as young coconut, bitter black coffee, flowers, fruit and many others [6].

2. Makeup and Clothing

Makeup and clothing in dance cannot be separated, meaning that if you are going to perform a dance, the dancer uses makeup and uses costumes according to the dance theme. Similar to Cepetan art, as an art that can provide a message to the audience, Cepetan art dancers use clothing that suits each character.

Cepetan Art does not use makeup because all the dancers use masks from the beginning of the show till the end. The mask is released only in the trance section. Clothing that is used in accordance with the role of the dancer, meaning that if the dancer acts as blind then the clothes used are blind clothes. Blind clothing has no special characteristics, every Cepetan art group has its own creativity, which is the characteristic of the mask. Dancers who act as human (female), the clothing used is a model of clothes such as human clothing in general, long-sleeved and middle-breasted clothes and subordinates use long skirts, equipped with *sampur* / shawls for dancing. Human dancer's clothing (male) uses *sorjan* and three-quarter shorts with *jarik* shaped *supit urang* and *sampur*. Dancers who act like animals, for example, *kethek*, wear black clothes, both tops, and subordinates, equipped with tails.

3. Property

Property is not only as a complement in a dance, with the property, the meaning/message that is intended to be conveyed to the audience will be easily read and the audience can interpret according to their imagination. The properties used in the Cepetan art are *kudhi* and masks of *buto*, human, and animal characters. The characters in the Cepetan art are: (1) Male human masks, (2) male masks, (3) *Buto*, (4) Monkeys, (5) Animals.

4. Setting of Performance

In a dance performance requires a place that supports the performance. The venue is adapted to the needs and can be prepared in such a way as according to the theme or program. Cepetan art is an art whose performance in the form of dance. The Cepetan art performance was shown in an open yard because Cepetan art is a folk art so it blends in with the audience, there is no distance between dancers and viewers.

5. Dance Music

Music in dance is not only as accompaniment, but it also cannot be separated [8]. The type of music used by *Cepetan* art is a set of *gamelan*. The accompaniment uses the *slendro* barrel. The *gending* used at the time of the performance was ongoing, including: (1) in the opening section, recited the *Purwaka* text, which contained a brief history of the *Cepetan* art, (2) the section of *babad gending* used was *Gending Puspowarno*, (3) the section of *Jejermeng* uses

gending Malang Doi, used when the release of animal figures to disrupt land clearing carried out by the community, *Gending Gudril* at the time of blindness and gathering with animals, *gending Ricik-ricik Banyumasan* during *jogedan*, *Sulasih* song at the time of the offering and *gending* scenes of *Banyumasan* and *Sampak, Aries*, (4) in the *kiprah gending* part used is *Gending Gangsaran, Sampak* and *Eling-eling Banyumasan*, (5) at the end of the section which is playing with using *Eling-eling Banyumasan* as well as previous repertoires played by *pengrawit* when the dancer experiences trance. *Gending Eling-eling Banyumas* is a *gending* that is played at the beginning and end of the performance [6].

C. Fast-paced art aesthetics

Beauty manifests in human social action, in a consistent good deed. For Cicero, beauty is embedded in everyday life, reflected in the actions of both humans and the universe. A similar opinion was expressed by Strabo, a Stoik geographer: "we cannot be a good poet without first being a good person" [9].

Because beauty is everywhere and can be recognized by everyone, Cicero then postulates the existence of a kind of "sense of beauty" in humans. This kind of senses have been born; the senses are not the result of education. Beauty can be accessed by humans because humans themselves have a structure of recognition that is congruent with that beauty [9].

Art for the community is not just a reality of beauty, not just aesthetic issues, but especially a matter of the path of harmony with the cosmos. Aesthetic experience is at the same time a religious experience. The artistic target is to achieve this religious experience. Aesthetic experience is an ecstasy with the cosmos. Self-fusion in art is melting away in mystical experience [6].

In folk art, especially Cepetan art, the value of spontaneity, the value of honesty, innocence value, and the value of simplicity are upheld. Individuality is avoided because this art is a folk art that needs a lot of help from others [5]. seeing Cepetan art is folk art, so it takes a lot of people to work together to prepare equipment, for example, lifting the gamelan and arranging, looking for performance equipment such as *sajen* and so on, installing *tarub* if needed, and so on.

D. The values contained in the Cepetan art

According to Purwadarminto 1976 [6] "value" is defined as price, content, quality or quality. To have value, something must have important, quality, or useful qualities in human life. In this fast art there are several values that can be explained as follows:

1. Religious Value

According to Koentjaraningrat [10], religion is all religious systems that are officially recognized by the Indonesian state. Each religion is a system consisting of 4 components, namely: (1) Religious emotions that cause humans to be religious; (2) A belief system that contains all the beliefs and images of humans about the attributes of God, about the form of supernatural nature, and all the values, norms and teachings of the religion concerned; (3) System of rituals and ceremonies which are human endeavors to seek relationships with God, gods, or supernatural beings who inhabit the supernatural realm; and

(4) Ummah or social unity that adheres to a belief system about the nature of God, a form of supernatural nature, values, norms, and religious teachings. Then the person who performs the system of rites and ceremonies which is a human endeavor to seek relationships with God, Gods, or supernatural beings who inhabit the supernatural realm [6].

According to Koentjaraningrat, the Javanese religious life was influenced by several elements, both from indigenous Javanese culture, Hindu and Islamic influences. Javanese have a special religious system since prehistoric times. At that time the ancestors considered all things around him to be animate, 12 all who move were considered alive and had supernatural powers / spirits of good and bad character [6].

Religious values focus human relations on communicating with God. Human culture has given birth to a system of religious beliefs and beliefs that are so many. It is part of cultural heritage or customs because it is a hereditary heritage of ancestors and predecessors. In the pre-independence era, where most of the community's population was still in a state of backwardness, it was still in limited education, the limitations of religious teachings, so that everything around them was always considered sacred and haunted. Wood and boulders all of which seem strange are always feared and even considered something worthy of being sacred, given offerings and even worshiped [6].

According to their belief, so that the inhabitants of stone and wood do not interfere with human life, and can live side by side, then on certain days a *selamatan* event is held, with offerings, and burning incense to deliver prayers to obtain safety, prosperity, health, and protection from God Almighty. This can be seen in the example that is still seen in the present, such as the salvation of the child in the womb until delivery, the salvation of the dead from three days to a thousand days [6].

These customs began to show a change due to the entry of Islam in the land of Java, which was brought by the *ulamas* or the saints. Little by little, it was changed by reading the prayers, and understanding of the religion of Islam so that the residents could gradually leave their habits so that various forms of entertainment appeared. Until now, the traditions that have been passed down through generations are still inherent in the community even though they have undergone many changes. Ways of charity, salvation, and forms of entertainment related to customs, cultural heritage of the people his ancestors from offerings to ways to dress up to his dance movements have undergone many changes seen in the current Cepetan art [6].

At present, various works of art have been born that not only have a high aesthetic value but also have high religious symbols. The results of thoughts or ancestral ideas that have taken root in some parts of society so that from time to time experience changes in accordance with the times. Therefore, various preservation of values, art, and other resources both in the form of ideas, values, and artefactuals are very important in their conservation efforts. The term religion in the Cepetan art in the past when the time of its creation is very visible in the religious values contained in the Cepetan art, here shows the existence of a relationship between humans and supernatural power, life outside of humans and can be called related to supernatural nature [6].

2. Social Value

Social value is the value held by the community, about what is considered good and what is considered bad. Woods argued that social value is a general guideline that has lasted a long time and directed behavior and satisfaction in everyday life [11].

The social value found in the Cepetan art is the same as in the value of everyday life, that is, the community members work together to provide a place to work together to prepare the equipment needed for the Cepetan art. Communities interact with each other both as players, spectators and traders. The existence of *Cepetan* performance can function as a friendship relationship, meaning that each individual can make an agreement to watch together, and individuals who accidentally make an agreement can accidentally meet.

3. Cultural value

Cultural values are values that are agreed upon and embedded in a society, the scope of the organization, the community environment, which is rooted in a habit. Trust, symbols, with certain characteristics that can be distinguished from one another as a reference for behavior and responses to what is happening or is happening [11].

Fast Art became an art that was favored by the people of Karanggayam, the birth of the new *Cepetan* art groups became an interesting phenomenon. This means that aside from being a (side) livelihood, the community can maintain the survival of *Cepetan* art.

IV. CONCLUSION

Based on the results of the discussion, the conclusions of this paper can be made as follows: Cepetan art aesthetics as a routine performance every month Sura as a religious value and also become entertainment in a celebration has other aesthetic values such as social and cultural values.

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