

# Religious Value in Kuda Lumping Dance

Sri Susanti  
Graduate School  
Universitas Negeri Yogyakarta  
Yogyakarta, Indonesia  
srisusanti766@gmail.com

Miftahuddin  
Graduate School  
Universitas Negeri Yogyakarta  
Yogyakarta, Indonesia  
miftahuddin@uny.ac.id

Budi Wahyu Kurniawan  
Widya Wacana High School  
Magelang, Indonesia  
bwahyu838@gmail.com

**Abstract**—Kuda Lumping is one of the arts that is developing in the Temanggung Regency. Kuda lumpings are widely exhibited at entertainment events today. Even so, kuda lumpings are always associated with magical things that show the phenomenon of possession of the spirit of "possessed". This research was conducted to find out how the religious value in the art of kuda lumpings. The research method used is descriptive qualitative. The determination of respondents is done by using a purposive sampling technique because researchers determine respondents through certain considerations. Data collection was carried out using in-depth interview techniques to Mr. Mudiyono as the manager of Turonggo Seto Cepit Pagergunung (TSCP) and Mr. Wagito as TSCP alumni. The results showed that the religious value is still held in high regard by the TSCP especially before performing the Kuda Lumping dance. The "doa sarean" performed by TSCP before the Kuda Lumping performance is a form of religious value. This ritual is performed on a punden located not far from Cepit Hamlet, Pagergunung Village. This ritual then becomes mandatory for the TSCP because they believe that this ritual affects the comfort of the stage. This doa sarean then became a belief for the residents of Cepit Village, especially the kuda lumping dancers and TSCP. Doa sarean performed by TSCP before the performance are a form of a request for permission to the punden guards.

**Keywords:** *doa sarean, kuda lumping, religion*

## I. INTRODUCTION

### A. Type of Research

This research uses descriptive qualitative research. In this case, the researcher emphasizes notes with a description of the sentence in detail, in full, and in-depth so that it can describe the actual situation to support the presentation of data. This study aims to describe the data and analyze deeply about "how is the religious value in the art of kuda lumping dance?"

### B. Research Time and Place

This research was conducted in Cepit Hamlet, Pagergunung Village, Bulu District, Temanggung Regency, from May to October 2019. The existence of the TSCP dance community in Cepit Hamlet, Pagergunung Village as one of the Kuda Lumping dance communities which is quite well-known is the reason for the researchers choosing a place for the TSCP dance community. as a place of research. The religion that they still preserve is the main reason researchers chose this association of Kuda Lumping dance.

### C. Research Subjects

The study population was all parties incorporated in the TSCP dance community, Cepit Hamlet, Pagergunung Village, Bulu District, Temanggung Regency. The determination of respondents is done by using purposive sampling technique. Researchers determine respondents through certain considerations.

### D. Data, Instruments, and Data Collection Techniques

The instrument used in the study entitled what is the religious value in kuda lumping dance? In-depth interviews were conducted with Mr. Mudiyono as the TSCP board and Mr. Wagito as alumni from the TSCP dance community, Cepit Hamlet, Pagergunung Village, Bulu District, Temanggung Regency.

### E. Data Analysis Techniques

Data analysis was performed using the Miles and Huberman model through three stages, namely data reduction, data display, and conclusion drawing/verification.

## II. RESULTS

### A. History of Turonggo Seto Cepit Pagergunung (TSCP)

The kuda lumping art was originally developed in the Kyai Langgeng area, Magelang, under the name Turonggo Sewu which was founded in 1973. Turonggo Sewu was a form of union of the perpetrators of the kuda lumping art at that time. At first, this kuda lumping art was under the management of the district government. In Temanggung Regency, the art of kuda lumpings is moved by Mr. Risubagyo. At that time the "landang", doing joint exercises in Ngimbrang Village with trainers Mr. Suradi and Mr. Tono. The Turonggo Sewu Association then developed into small units. Increasing kuda lumping art lovers make the existence of Turonggo Sewu began to be replaced by these units. The last Turonggo Sewu Association is in Talun Hamlet, Pagersari Village.

Turonggo Seto Cepit Pagergunung or better known as TSCP is one of the units of Turonggo Sewu which is still developing today. In 1982, TSCP was led by Mr. Sudiarjo. In 1987, TSCP began to achieve achievements at the festival. After 11 years of leadership, Mr. Sudiarjo finally handed over the leadership of the TSCP to Mr. Waluyo in 1993. During the leadership of Mr. Waluyo, in 1998, the TSCP began to show changes. This change can be seen from the costumes worn by dancers who have shown a new

version. This year, the dancers are already wearing costumes called "Badong". In 1999, the TSCP leadership relay was handed over to Mr. Sukarman. His leadership did not last long, because of only one year after the TSCP under his leadership, then vacuum for three years from 2000 to 2003. This vacuum occurred because there were no figures who moved the TSCP. Only in 2004, at the initiative of Mr. Suradi, TSCP began to rise again. This year, TSCP has begun to display the movement with a new version. But this new version of the movement was increasingly visible in 2007. In 2013, TSCP was under the leadership of Mr. Bothok. Under his leadership in 2015, TSCP began to follow developments in the world of art that were seen in the movements, costumes, and gamelan used. At present, TSCP is one of the art groups that are very popular with kuda lumping lovers in the Temanggung Regency. In 2019, the TSCP is experiencing a leadership vacuum caused by the end of Mr. Bothok's leadership.

Figure 1: Old Version of Kuda Lumpung



Source: Mr. Mudiyono's Personal Document

Figure 2: New Version of Kuda Lumpung



Source: Mr. Mudiyono's Personal Document

### *B. Religious Values in Doa Sarean*

The Kuda Lumpung dance performed by TSCP is a dance that depicts the history of Cepit Hamlet, PAGERGUNUNG Village. The founding of Cepit Hamlet started when a Selo Barong tiger appeared there. This tiger can only be conquered by Wiroyudho who uses a whip from Kyai Ageng Makukuhan. The audience can learn about the history of Dusun Cepit through the synopsis delivered by the narrator when TSCP performed the kuda lumping dance.

TSCP performs special rituals that are performed every time they perform a kuda lumping dance. This ritual is called "doa sarean". Doa sarean are held in Punden, which is located not far from Cepit Village. Doa sarean is a ritual that must be done, because if it is not done, magical things will be felt by the dancers, for example when they appear there is rain followed by the wind and some dancers shiver like there are spirits that follow. When carrying out doa sarean it is necessary to prepare offerings that contain flowers and offer flowers. This ritual is led by Mr. Suyono as the caretaker of the punden. He is around 86 years old. Mr. Suyono is tasked with saying prayers, both prayers in Arabic such as tahlil, Yasin, as well as chair verses or prayers in Javanese. Intake of holy water around the punden is also done in this ritual. Holy water is then given to the dancers to drink. The purpose of drinking this water is so that the dancers are given safety. There is also a "kinang" given to Wiroyudho and Wiropati, with the belief that all dancers and TSCP will be united. Doa sarean are performed by the TSCP at a certain time. Doa sarean are usually done around 15:00 or the night after 19:00 before they appear. This doa sarean then became a belief for the residents of Cepit Village, especially the kuda lumping dancers and TSCP.

The doa sarean ritual is supported by the belief that the punden in Cepit Hamlet is guarded by Nyai Ranten Sari, Kyai Tumbung, and Kyai Tunggul Wulung. Doa sarean performed by TSCP before the performance are a form of a request for permission from the guardian of the punden. It was also said that this punden became sacred because Ki Ageng Makukuhan had stopped there. Residents' beliefs about the horses guarding Sumbing Mountain also support the existence of this doa sarean, seeing the location of Cepit Hamlet on the slopes of Mount Sumbing

### *C. Member Recruiting Processes and Musical Instruments Used by TSCP*

The recruitment process of TSCP members is done flexibly. Youth in Cepit Hamlet, PAGERGUNUNG Village, who want to join can immediately come to the TSCP secretariat or contact the TSCP management. There are no specific requirements that must be met by prospective TSCP members. It is important to note that every young person who is a member of the TSCP must be serious in participating in various activities scheduled by the TSCP, especially meetings and exercises. However, this recruitment technique has a negative impact, which allows members who are not serious in participating in meetings or exercises to be held. This will have an impact on the number of TSCP members in quantity. To anticipate the existence of TSCP members who are lazy, the core management holds a meeting and follows up on TSCP members who are not serious. However, TSCP membership is still not bound by any form of regulation. Only TSCP members who are not serious, cannot be part of a dancer who can perform a kuda lumping dance.

TSCP still maintains indigenous Javanese culture, especially those that flourished in Temanggung Regency. This can be seen in the addition of musical instruments used

to accompany the kuda lumping show. The instrument used to accompany the kuda lumping show initially only used gongs, kendhang, and bendhe [1]. TSCP at the stage also prioritized the use of traditional tools. TSCP only adds a single organ as a modern musical instrument combined with traditional musical instruments. The use of a single organ is intended to harmonize the notation of gending as a traditional musical instrument.

### III. DISCUSSION

In the Kuda Lumping, the dance performance is often associated with magical things such as possession of spirits. This later became part of the Kuda Lumping dance performance. However, this spirit possession event cannot be related to religious views. Trance is only part of the art of Kuda Lumping. Religion is the guidance of human life to go towards a better and right direction while art is human expertise to create things that are valuable and beautiful [10]. This research shows that the magical events that follow every performance of the Kuda Lumping dance have a connection with religion. The "doa sarean" performed by TSCP in punden which is located not far from Cepit Hamlet shows a belief in supernatural powers over humans. This ritual shows that there is still a belief in the spirit that inhabits the rock, in this case, is punden (animism).

The magical element that is believed by humans, is influenced by the existence of the mythic mind of humans. Mythical thought in the tradition is then symbolized by myth. The existence of myths gives rise to belief in supernatural things, which is characterized by the power that surrounds his life and can influence him. From this, various traditions emerge to honor the myths which later uphold and are believed to be a source of value. This has led to various kinds of cultural and religious traditions in the form of art and ritual [3]. Doa sarean ritual is a manifestation of the influence of the mythic human mind. The belief that the punden in Cepit Hamlet is guarded by Nyai Ranten Sari, Kyai Tumbung, and Kyai Tunggul Wulung, led to the doa sarean ritual performed by TSCP. Doa sarean performed before the performance are a form of permission for the punden guard. It was also said that this punden became sacred because Ki Ageng Makukuhan had stopped there. Residents' beliefs about the Sumbing Mountain guard horse also support this doa sarean.

The existence of the kuda lumping dance performance is believed to avoid the interference of spirits. Kuda lumping dance is a media that can connect the community with spirits or ancestral spirits [11]. Doa sarean performed by TSCP before the performance are believed to prevent dancers from being disturbed by spirits. Doa sarean is a ritual that must be done because if it is not done, magical things will be felt by the dancers. Even at the climax of Kuda Lumping art performances often occur in trance (possession of spirits). In this event, the dancer is possessed by a spirit, so that the dance moves experience extraordinary power until, in the end, the dancer is unconscious. The condition of dancers who are possessed by spirits will return to normal if they cast spells by the handler or traditional healer [1].

Totemism can be defined as the belief in the existence of a supernatural relationship between a group of people and someone and a group of animals or plants or material objects [9]. According to Kuswarsantyo [12], in his research said that Kuda Lumping is usually staged in villages as a means of presenting certain spirits such as ancestral spirits that have died and animal spirits such as monkeys, horses, or tigers which are then called totemism. The effort of Kuda Lumping dance to bring animal spirits such as horses, in Javanese tradition is intended to get assistance in the form of strength so that it can expel or liberate an area (village) from evil spirits that disturb the safety of the community members. This is supported by the explanation of a resident of Cepit Village who said that around Sumbing Mountain many horse spirits cannot be seen in plain view. So, the Kuda Lumping art is one form of harmonization of the lives of two worlds between the real world and the unseen world. Everyone who wants to see the horse spirit that is believed to be the guard of Mount Sumbing can meet Mr. Suyono as the caretaker.

### IV. CONCLUSION

Local culture is inseparable from the values that are believed by the community and packaged in a container of tradition. The traditions in the archipelago are inseparable from religious values. Kuda lumpings is an art that has religious value. In TSCP, the religious value in kuda lumping arts gives birth to the ritual of doa sarean. Doa sarean are performed at the punden, which is located not far from Cepit Village before the kuda lumping dance performance begins. The doa sarean ritual is supported by the belief that the punden in Cepit Hamlet is guarded by Nyai Ranten Sari, Kyai Tumbung, and Kyai Tunggul Wulung. Doa sarean performed by TSCP before the performance are a form of a request for permission to the punden guards. This ritual shows that there is still a belief in the spirit that inhabits the rock, in this case, is punden (animism).

### ACKNOWLEDGMENT

Thank you to TSCP, especially Mr. Mudiyo and Mr. Wagito who have agreed to be my resource persons. Thanks to my mother, Ibu Suratmi for facilitating me so that I can finish this article and publish it.

### REFERENCES

- [1] Sutiyono, "Mengenal dan Memahami Seni Tradisional Jathilan di Era Global," 2009. [Online]. Available: <https://docplayer.info/42629638-Mengenal-dan-memahami-seni-tradisional-jathilan-di-era-global.html>. [Accessed 21 Mei 2019].
- [2] A. W. Gunawan, *Pendidikan Karakter Berbasis kearifan Lokal di Sekolah: Konsep, Strategi, dan Implementasi*, Yogyakarta: Pustaka Pelajar, 2015.
- [3] D. Anggraeni, "Membangun Peradaban Bangsa Melalui Religiusitas Berbasis Budaya Lokal (Analisis Tradisi Palang Pintu Pada Budaya Betawi)," *Jurnal Studi Al-Qur'an*, vol. 15, pp. 95-116, 2019.
- [4] S. K. Haris Firmansyah, *Design Pembelajaran Sejarah Berbasis Karakter Building (Berdasarkan Kurikulum 2013)*, Yogyakarta: Ombak, 2017.

- [5] S. Susanti, "Manfaat Mata Pelajaran Ilmu Pengetahuan Sosial (IPS) Sejarah terhadap Pembentukan Moral Peserta Didik," *Cakrawala*, vol. 12, pp. 8-17, 2018.
- [6] H. S. K. Joni Y. Sasaki, "At the intersection of culture and religion: A cultural analysis of religion's implications for secondary control and social affiliation," *Journal of Personality and Social Psychology*, vol. 101, pp. 401-414, 2011.
- [7] Koenjaraningrat, *Pengantar Antropologi II (Cetakan ke Tiga)*, Jakarta: Rineka Cipta, 2005.
- [8] C. Brakel-Pepenhuyzen, *Seni Tari Jawa (Tradisi Surakarta dan Peristilahannya)*, Jakarta: ILDEP-RUL, 1991.
- [9] J. V. Baal, *Sejarah dan Pertumbuhan Teori Antropologi Budaya (Hingga Dekade 1970)*, Jakarta: Gramedia, 1987.
- [10] I. Y. Setyorini, "Kesenian Kuda Lumping ditinjau dari Perspektif Norma-norma Masyarakat," [Online]. Available: <http://jurnal-online.um.ac.id/data/artikel/artikel3E729291C48DF587768D2F44DD87AF69.pdf>. [Diakses 22 Maret 2019].
- [11] D. Heristina, "Perubahan Makna Pertunjukan Jaran Kepang pada Masyarakat Jawa di Kelurahan Tanjung Sari, Medan," *Historisme*, vol. 23, pp. 9-15, 2007.
- [12] Kuswarsantyo, "Seni Jaitan: Bentuk, Fungsi, dan Perkembangannya (1986-2013)," 2013. [Online]. Available: [staffnew.uny.ac.id](http://staffnew.uny.ac.id). [Diakses 21 Mei 2019].