

Factors Caused for The Existence of Bakuke Art in Non Java Communities

Hainun Annisa¹, Heri Sunaryanto², Heni Nopianti³

^{1,2,3} Universitas Bengkulu, Kota Bengkulu

heninopianti@unib.ac.id

ABSTRACT

Research aims to analyze the factors that cause the existence of BAKUKE (Barongan Kuda Kepang) Javanese art in the community that is not a traditional javanese territory. The approach used in research is qualitative descriptive with informant determination techniques that are done purposive sampling. The data collection techniques used are observation, in-depth interviews and Focus Group Discussion, and documentation. The data obtained is then reduced, sorted and recorded and verified to obtain the validity of the data in order to answer the research formulation. Research produces information that 'Candra Kirana' is the art of Barongan Kuda Kepang Jawa Tribe in Dusun Kebun Ubi can exist in areas that are not Java because (1) function factors, as a medium of entertainment in the eyes of the public; (2) Cultural inheritance value factors attached to the community of players who have Javanese blood; (3) Myth factors, in the form of treatment myths in people who experience supernatural diseases, awake from invisible creatures, prohibitions when watching shows using umbrellas, watching from the top of fences or trees, doing 'suits' and myths for cultural heirs such as if cultural heritage is not lived it will get a 'catastrophe'.

Keywords: *Existence, art, Barongan, Braid Horse*

ABSTRAK

Penelitian bertujuan menganalisis faktor penyebab eksisnya kesenian BAKUKE (Barongan Kuda Kepang) Suku Jawa di tengah masyarakat yang bukan merupakan wilayah adat Jawa. Pendekatan yang digunakan dalam penelitian adalah deskriptif kualitatif dengan teknik penentuan informan yang dilakukan secara purposive sampling. Teknik pengumpulan data yang digunakan yakni observasi, wawancara mendalam dan Focus Group Discussion, serta dokumentasi. Data yang diperoleh kemudian direduksi, dipilah dan dicatat serta diverifikasi untuk mendapatkan kesahihan data dalam rangka menjawab rumusan penelitian. Penelitian menghasilkan informasi bahwa 'Candra Kirana' merupakan kesenian Barongan Kuda Kepang Suku Jawa di Dusun Kebun Ubi dapat eksis di wilayah yang bukanlah Jawa karena (1) Faktor fungsi, sebagai media hiburan di mata masyarakat; (2) Faktor nilai pewarisan budaya yang dilekatkan pada komunitas pemain yang memiliki darah keturunan Jawa; (3) Faktor mitos, berupa mitos pengobatan pada masyarakat yang mengalami penyakit supranatural, terjaga dari makhluk tak kasat mata, larangan saat menonton pertunjukkan menggunakan payung, menonton dari atas pagar atau pohon, melakukan 'suit' dan mitos bagi pewaris budayanya seperti jika warisan budaya tidak dijalani maka akan mendapatkan 'malapetaka'.

Kata kunci: Eksistensi, kesenian, Barongan, Kuda Kepang



A. INTRODUCTION

Indonesia is the largest archipelagic country that has many different cultures and customs. According to Geerts (Poerwanto, 2005) culture in anthropology is a whole system of ideas, actions and human creations in the life of society that are made into human beings by learning. The result of human work in that culture is an art that is part or an element of culture.

According to Koenjaraningrat (in Siswantari, 2018), art is a creation of all human thoughts and behaviors that are functional, aesthetic and beautiful, so that they can be enjoyed with the five senses, namely sight, smell, taste, taste and hearing. Art provides guidelines for various behaviors related to beauty, which basically includes creative activities and appreciation activities (Desyandri, 2015). The arts of a culture will become performing arts so that what is meant by art is realized. In realizing an art, the art must be non-rigid, so that the art will continue to develop and exist (exist). According to Kayam, art that is not rigid, but flexible and develops so that its existence exists is called an existence (Zulfiana, 2014).

Currently the Indonesian people are starting to leave their culture and accept cultures that come in from outside. However, even though traditional culture is currently being abandoned in the modern era, in reality there is still a traditional culture that still exists and survives in the midst of globalization of modernization. The art of performing horse braids is one of them. Apart from Java, it turns out that the horse braid performing art is also spread in various regions, in Bengkulu for example. The performing arts of Kuda Kepang are found in several districts, namely in Seluma, North Bengkulu (BU), Rejang Lebong, and Kepahiang.

In Lebong Regency, there are arts that still exist and are arts originating from the land of Java. This traditional art that still exists is the art of Bakuke (Barongan Kuda Braid) which is located in Kebun Ubi Hamlet, North Lebong District, Lebong Regency. The uniqueness of Bakuke Art (Barongan Kuda Kepang) combines two types of Javanese art, namely Barongan art (Central Java) and Kuda Kepang art (East Java), so that this art looks to steal the attention and there are still many viewers.

The art of Barongan Kuda Kepang has existed in Kebun Ubi Hamlet since 1992, so now Bakuke is 28 years old. Members of the players in this art reach 40 people consisting of different tribes, namely the Javanese, Serawai, and Rejang tribes. A group of Javanese people who already existed in Lebong Regency. They also formed a group known as IKJ (Javanese Family



Association) this group which later developed the art of Horse Braids in the Sweet Potato Gardens of Lebong Regency.

At the beginning of the establishment of the art of Kuda Kepang in Lebong Regency, it was able to create interest for the people of Lebong. So that the players in the Barongan Kuda Kepang art are not only Javanese who are formed from the Javanese Family Association. But other residents also participated in playing the horse braid art. The community seems to accept the culture brought by the Javanese people. In one performance, the Barongan Kuda Kepang will spend the whole day starting from 08.00 WIB to 18.00 WIB in the afternoon.

The cost needed to invite the Barongan Kuda Kepang art show is also very cheap compared to a single organ, which is only Rp. 3,000,000,- the public can invite the Barongan Kuda Kepang art to attend and fill the event that will be held. But before the pandemic, the cost of renting the Barongan Kuda Kepang art was only Rp. 1.500.000,-.

Several studies on this Braid Horse Art have been done before. The research entitled "Sustainability and Change in the Art of the Braid Horse Performance in Sei Bamban, Serdang Bedagai, North Sumatra" (Dewi, 2016) shows that in Serdang Bedagai the Kuda Kepang performance has long lived and developed. The horse braid show has elements of music, dance, and trance. Until now, the horse braids are still supported by the local community. Horse braids are displayed at weddings, thanksgiving, circumcision, and big day celebrations. Dewi's research aims to examine the factors that cause sustainability and change. This study uses a qualitative method. Collecting data using snowball sampling technique by conducting observations, interviews, and documentation. The results of the field findings show that the sustainability of the braided horse can be maintained because it still receives support and guidance from the supporting community. The change that is happening is that interest in becoming a braid horse player is decreasing day by day. Also getting fewer players who want to be possessed. To maintain the survival of the braid horse to make it more attractive, the players added musical instruments, story plays, and songs.

Subsequent research on the Existence of Transmigrant Community Art in Pringsewu Regency, Lampung Case Study of Horse Braids Art Turonggo Mudo Putro Wijoyo (Primastri, 2017) tells that the art of horse braids is an art that exists among other arts in Pringsewu Regency. The art of horse braids in Pringsewu Regency was brought by the transmigrant community no longer as a ritual, but as a performing art as an aesthetic presentation. One form of the

banyumasan/ebeg braided horse art that exists in Pringsewu Regency is the Turonggo Mudo Putro Wijoyo braided horse art. The supporting factors for its existence are good organizational management, sequential and structured forms of presentation, the role of the government as well as by making several innovations in all aspects of supporting choreography which include movement, makeup and clothing, accompaniment and dancers, while maintaining the original form of integrity. or the grip is maintained so that it does not disappear and becomes a characteristic.

Research that examines the Form and Style of Barongan Blora Art (Muhammad Jazuli, Slamet MD, 2020) found that Barongan Art is a reflection of the artistic creativity and culture of Blora in Central Java that are populist and have terms of meaning, such as spontaneous, simple, familial, rude, challenging. , and brave because it's true. Populist nature makes the people of Blora have extraordinary power in living their lives. The lion mask in Barongan art is a symbol of strength and power. This symbol is a very important value to be used in supporting the character education of the nation's children. This study aims to examine the form and style of Barongan art (local wisdom) and the values contained in it so that it can be used for character education purposes. The urgency of this research is because some traditional cultural events in Blora require the involvement of Barongan arts in them, such as the earth alms tradition, the village clean tradition, and the lamporan tradition. The results of the study inform that the form of Barongan performances in Blora is divided into two, namely the form of procession and drama. Barongan's style of appearance is determined by the pattern of his work and unique range of motion.

Based on the data above, the researchers focused on conducting research in Kebun Ubi Hamlet, North Lebong District, Lebong Regency, Bengkulu Province with a focus on studying the existence of Bakuke performing arts (Barongan Kuda Kepang) and exploring why Bakuke art originating from the Javanese Tribe can exist in areas that are not Indigenous territory Java. Another advantage of this study is that Bakuke art is an art that combines the performing arts of barongan and horse braids which may not be found in other regions in Indonesia.

B. LITERATURE REVIEW

1. Definition of Existence

Hassan (2018: 33) interprets existence as a process of "being" which is not just a fact, but more than that. Existence must be lived with authenticity so that people do not appear with all of it.

Existence must be lived as ethical and religious as human thought which utilizes and transcends all objective knowledge. Existence is something that is individual so that it can be determined by each individual. According to Kierkegaard in Purnama (2010: 174), it is emphasized that the first thing that is important for the human condition is its condition or existence. He asserts that existence is not a static 'being', but a 'being' which 'becomes'. In the sense that there is a shift from 'possibility' to 'reality'. What was originally a possibility turns into reality.

Abidin Zaenal in Andriani (2013: 255) explains that existence is a dynamic process, a "becoming" or "being". This is in accordance with the origin of the word existence itself, namely *existere*, which means to get out of, "beyond" or "overcome". So, existence is not rigid and stopped, but flexible or supple and undergoes development or vice versa, depending on the ability to actualize its potentials. So, what is meant by existence in this research is a process of 'being' or 'being there' by not being rigid, but flexible following (experiencing) changes while still developing unique characteristics in the tradition that is carried out.

2. Definition and Function of Barongan

According to Jayendra (2019: 29), the word Barong comes from the word *bahrwang* which means bear. Bears are not found in Bali, but are animals that have supernatural powers and are considered as protectors. When viewed from the shape of the guise, Barong in Bali appears to be a blend of Hindu culture with a Buddhist pattern because this form of guise is also found in Buddhist countries such as China and Japan.

According to Khoiroh (2020: 58), barong art performances have a function as entertainment for the community, and entertainment for the members of the barong players themselves. In addition, barong also has other functions:

1. As entertainment for the community, this is because many people invite the barong to perform in celebratory events, such as circumcisions and weddings.
2. As an aesthetic presentation / spectacle, because the art of barong always creates new innovations so that this show can be more beautiful and interesting than previous performances because in terms of aesthetic presentation or spectacle is the main thing that must be considered so that people are more interested in inviting and watch barong art performances.
3. Serves as personal entertainment for barong art players, because members or players will feel happy and entertained when they are involved in playing their respective roles.



3. Definition of Kuda Kupang

Kuda Kepang is one of the performing arts consisting of several musicians, dancers, and a set of musical instruments. Kuda Lumping or Jaran Kepang is a folk art that is a ritual inherited from the past that can be seen from the characteristics as an ancient art, namely as a means of ritual ceremonies, simple movements are prioritized pounding feet, contain elements of magic, trance, and are spontaneous. Like folk art in general, Jaran Kepang's position in society has three functions, namely rituals, exhibitions or popular festivals, and spectacle or entertainment, namely mere inner satisfaction (Zulfiana, 2014: 8). Holt stated that Kuda Kepang is an art whose tradition lives on because the authenticity of the forms that are inherited and spread from the past to the present are maintained in their basic characteristics even though the content and function continue to change dynamically (Holt in Kiswanto, 2019: 2).

4. Theoretical Basis

The researcher chose the Action Theory proposed by Max Weber to explain the focus being studied. According to Weber in Ritzer (2013), the theory of action or social action is a theory of action that is real directed at other people, it can also be an inner action that may occur due to the positive influence of a particular situation, or is a repetitive action intentionally as a result of the influence of the situation. certain. Weber in Ritzer (2013) states that humans who only obey social structures will only forget the principles of human action. Every individual action and behavior in social relations with others must have its own meaning. Weber in Ritzer (2013) argues that humans are the products of individual actions. Individuals try to interpret the relationship of actions between individuals so as to produce a cause-and-effect process. Every individual who acts on another individual will get a reaction from that action. According to Weber in Ritzer (2013), studying the development of institutions must also look at human actions. Because human action is a major part of social life.

Furthermore, Weber in Ritzer (2013: 40) distinguishes into four types of action in action theory, namely, traditional action, affective action, instrumental rational action, and value-oriented action. From Weber's four social actions, the researcher focuses on the action theory of traditional social action which is a traditional action and also focuses on the instrumental action theory, which is in accordance with the research that the researcher is studying.



C. RESEARCH METHOD

The study used a qualitative descriptive approach with data collection techniques through observation, interviews with focus group discussions, and documentation. Research informants were determined by purposive sampling technique so that the informants in this study were the founders of Bakuke arts (LK), administrators, active members of Bakuke arts and the community. The people selected were immigrants from outside Java and the natives of Kebun Ubi Hamlet, Lebong Regency. The data obtained from the informants were then reduced, sorted and recorded and verified to obtain the validity of the data in order to answer the research formulation.



D. DISCUSSION

Bakuke art (Barongan Kuda Kepang) are two arts that are combined into one so that it becomes the art of barongan horse braid which is the art of the Javanese people who then exist in areas that are not Javanese customs. The art of Bakuke (Barongan Kuda Braid) 'Candra Kirana' in Kebun Ubi Hamlet is usually held in weddings and circumcisions.

Barongan Kuke (Kuda Braids) in Kebun Ubi Hamlet, North Lebong District, Lebong Regency, was brought by him who came from Solo, Klaten, Central Java. In the past he was the son of the owner of an art studio in Solo, from which there were arts in the form of Wayang Kulit, Ketoprak, Dances, Horse Braids and Barongan. As the son of the studio owner, LK is very good at playing various arts in his studio. He can master all arts and play well.

LK then went to Lebong Regency with his wife and resided in Kebun Ubi Hamlet. LK found a group of Javanese, until finally, to strengthen the friendship, LK began to invite Javanese people in Kebun Ubi Hamlet to form a bond called the Javanese Family Association (IKJ). Then he started to think about finding a job, and at that time LK intended to try to invite the Javanese people in Kebun Ubi Hamlet to form a Barongan Kuda Kepang art by utilizing the art knowledge he inherited from his parents.

In the past, when the art of Barongan Kuke (Kuda Braid) was first established, it was only in the form of Kuda Braid art, because for him the art of Kuda Braid was an art that was quite easy to play from the arts that he knew. In addition, the art of Kuda Kepang is a form of homesickness for the Javanese community. If the arts that are usually played in Java are also found in the residences of the new Javanese community, it is as if they are in their homes.

The horse braids in Kebun Ubi Hamlet, North Lebong District, Lebong Regency were successfully established in 1992 under the name 'Puja Kusuma' which means 'Son of Java Born in Sumatra'. However, a few years later the name 'Puja Kusuma' changed to 'Candra Kirana' due to a request from a spirit who liked the name of the shop where the Barongan Kuda Kepang tools were purchased. The shop is named 'Candra Kirana'. According to the founder of the Bakuke art, the hereditary spirit that he has likes the place to buy barongs and horse braids and their tools so that the spirit asks to change the name 'Puja Kusuma' to 'Candra Kirana'. There is no definite reason why the descendant spirit belonging to the Barongan Kuda Kepang art asked to change its name to 'Candra Kirana', only the spirit said that he liked the 'Candra Kirana' shop. Currently, the art name

of Barongan Kuda Kepang Dusun Kebun Ubi is 'Candra Kirana'.

Horse braid art in Kebun Ubi Hamlet began to often perform performances until finally many people invited Kuda Braid art if they were going to have a celebration and circumcision, many people invited Barongan Kuda Kepang art at the time of celebration because the people of Kebun Ubi Hamlet were often attacked by spirits sent at that time. Celebrations such as for example, because someone experiences a breakup and is left to marry, then the person sends evil spirits at the time of the celebration, with the Barongan Kuda Kepang art, it is believed to be able to ward off the sent spirits. Meanwhile, at the time of circumcision, the community invited the Barongan Kuda Kepang art to provide entertainment to the community so that the circumcision event did not end at the main event but continued with entertainment from the Barongan Kuda Kepang art show.

This Bakuke (barongan horse braid) art is supported by several supporting factors, namely:

1. Dancers

Dancers in the art of Bakuke (Barongan Kuda Kepang) in Kebun Ubi Hamlet usually consist of 4 or 2 female dancers at the beginning of the show. The number of dancers in the show can also change according to the agreement of the members of the Bakuke arts community. Meanwhile, the male dancers performed during the core show featuring the interance.

In performing the show, female and male dancers cannot be combined, because women are smooth dancers while men are gallant and rough dancers. So that when the female dancers have finished displaying their movements, then the male dancers play their role.

However, when the show is in its middle stage, female dancers can play with male players who play the role of pigs/boars, then Kuda Braids figures. In addition, in the performance, the dancers will carry out the first phase which can be seen from the form presented, namely how the form of the performance is displayed. The second phase can be seen in terms of its function where dancers provide entertainment in their performances. And the third phase in terms of meaning, namely the dancer's movement has implied meanings such as waving, putting hands on head, twisting and so on.

2. Bakuke Character

The figures in the Bakuke art (Barongan Kuda Braid) 'Candara Kirana' consist of:

- a. **The figure of Ratu Arimbi**, the spirit of a very beautiful queen who before had a beautiful face she was the embodiment of a giant. It is believed that because of her sincere, loyal, honest and



merciful love, she turned into a beautiful woman and married a king. The figure of Ratu Arimbi has a very powerful power. Queen Arimbi can transform into a giant or a very beautiful queen. When Queen Arimbi turned into a giant figure then Queen Arimbi had a very rude and powerful nature. Ratu Arimbi is very strong and doesn't want to lose because she feels she is the biggest with her giant form. During the performance, the bell located at the head of Barong Ratu Arimbi will make a very loud sound so that people who are far from the performance location can hear the sound of the bell. Even though if there is no performance, if the bell is shaken then the sound of the bell is not loud and like a bell in general

- b. **Barongan Tiga Bersaudara**, namely spirits who are said to be three siblings who later filled the Barongan belonging to 'Candra Kirana'. Spirit of 3 (three) brothers who do not want to be separated. According to the secretary of the Barongan Kuda Kepang art 'Candra Kirana', from time to time the Barongan Kuda Kepang art in Kebun Ubi Village brings 1 barong from Barongan 3 (three) brothers to the middle of the field to be played but the Barongan does not want to live and play, this is because only 1 Barongan was brought to the field. Until the end, the handler of Barongan Kuda Kepang tried to have a chat with the spirits in Barongan 3 (three) brothers and asked what happened and why Barongan didn't want to play when he was on the performance field, only then did the handler know that the spirit in barongan 3 (three) the brothers didn't want to be separated at the time of the show. If one Barongan is brought to play, the other two Barongans must also be brought to play.

Finally, the three Barongans were brought to the center of the field simultaneously and then the spirits in the three Barongan brothers wanted to perform. Until now, the three Barongan brothers are always taken everywhere if there will be a Barongan Kuda Braid show.

- c. **Barongan Sepasang Selamat**, is the oldest Barongan in the Barongan Kuda Braid art 'Candra Kirana'. Barongan 'Slamet' has been around since Barongan Kuda Kepang Dusun Kebun Ubi was founded in 1992. This pair of Barongan 'Slamet' is given the name 'Slamet' because the spirit in Barongan 'Slamet' is a spirit that is believed to provide safety for their children and grandchildren. Until now the name Barongan 'Slamet' remains Barongan 'Slamet'. This old Barongan 'Slamet' is a pair of Barongan in 'Candra Kirana', so the art group 'Candra Kirana' calls it a pair of Barongan 'Slamet'.

This Barongan pair of 'Slamets' are in a warehouse with their mouths tied. It is different from other Barongans, which are only hung on the outside terrace where the art tools of Barongan Kuda Kepang are located in Kebun Ubi Hamlet. This matter is also explained regarding the binding of the mouths of the two Barong 'Slamet', namely because this Barong Pair of 'Slamet' likes to make noise at night like the groaning sound of players who are confused/possessed by spirits during performances. The sound that is issued sounds like "Errrrghhhh" which disturbs the surrounding community, as well as ancient Javanese voices whose pronunciation is not very clear. Until finally, according to Barongan's agreement, this pair of 'Slamets' were placed in a warehouse with their mouths tied with small ropes. And it will only be untied when the show will be performed.

- d. **A Pair of Kuda Kepang**, which are two pairs of braided horses consisting of a male and a female, it is said that these two braided horses cannot be separated so that at the time of the show the two braids must be played simultaneously.

The spirit in this horse braid also sometimes likes to wake people up by making a sound like a horse. While the other Kuda Braids did not, therefore the members of the Kuda Kepang dared to bring the other Horse Braids to their homes while for this pair of Braided Horses it would only be placed in the warehouse where the Barongan Kuda Braided equipment 'Candra Kirana' was placed.

- e. **A Pair of Celeng or Pig**, a pair of lovers who also have a very kind heart, this pair of wild boars also often helps the people of Kebun Ubi Hamlet who are affected by supernatural diseases. The spirit in the boar/pig likes to help and treat people if there are people who are sick and don't get better. This boar/pig also often shows its greedy attitude when in the performance area. This boar/pig also likes to be wild like a wild boar/pig that is loose and in an open area.

But this Boar / Pig is a very kind spirit. In the past, there was a resident of Kebun Ubi hamlet who was affected by Pig / Boar convulsions and did not recover, various treatments had been carried out by the community affected by the Pig / Boar convulsion, until finally the community asked for help from the founder of Barongan Kuda Kepang in Kebun Ubi Hamlet to provide a solution or treatment. so that he could recover, and finally the founder of Barongan Kuda Kepang Dusun Kebun Ubi also summoned the spirit of the pair of wild boars/pigs to treat the people

affected by the pig/boar convulsions, until the community recovered from the pig/boar convulsions that he suffered so that it would not happen again. . Until finally the founder of the Barongan Kuda Kepang art 'Candra Kirana' decided to keep the spirit in the boar/pig until now.

f. Costumes & Whips

Costumes and whips are equipment needed in Bakuke performing arts. Costumes will usually be adjusted according to what Barongan will be used, while the whip is a property that helps players give cues (knocks) during performances.

g. Musical Instrument

- *Bakuke is also played with several musical instruments, including:*
- *Kendang, a drum is a musical instrument made of jackfruit wood. The drums will be played to fill the Barongan Kuda Kepang show 'Candra Kirana'. Kendang is also the main instrument in the music of the Barongan Kuda Kepang performance, because without the sound of drums, the sound of other music will feel less harmonious.*
- *Gong, a gong is a musical instrument that is beaten, made of iron with a pencu or it can be made of brass. Gong is a musical instrument that must be present in the Barongan Kuda Braid show 'Candra Kirana' in Kebun Ubi Hamlet. With the tool when struck, the gong will make a sound "Gong..Gong..Gong..Gerr.."*
- *Kenong, kenong is one of the musical instruments that accompanies the Barongan Kuda Braided art 'Candra Kirana' in Kebun Ubi Hamlet. Kenong is a musical instrument that is almost round in shape. In contrast to the gong musical instrument which is large but flat in shape. Kenong is played by being hit by a kenong bat. Kenong serves as music determining the boundaries of when the music should start, change, or stop.*
- *Speaker and sound system, the sound system is an additional musical accompaniment instrument in the Barongan Kuda Kepang art, 'Candra Kirana'. The existence of this additional musical instrument is so that the music sounds more interesting and there is a modern art collaboration so that it is not boring. For complete equipment in the Barongan Kuda Braid show 'Candra Kirana', the price is Rp. 35,000,000,-*

h. Offerings or *Sesaji*

- The offerings or *Sesaji* are a supporting factor for Bakuke art, where the offerings themselves are defined as a meal when conducting an event. The invited guests are served a meal, as well as the

spirit in Bakuke art, inviting Bakuke is the same as inviting the spirits of the ancestors so that food must also be given in the form of offerings. These offerings include:

- Serimbi oil, has the meaning of being a charmer and increasing charm so that the Barongan Kuda Kepang players will be interested in following the flow of the show, more excited and then enter the subconscious.
- Oil serimbi is the first ingredient or opening when the Barongan Kuda Kepang art performance will be played. When oil is spread on several offerings and players, then only the summoned spirits will arrive and begin to enter the players' bodies. Serimbi oil will also be sprinkled on the core Barong and Horse Braids that will be played by players.
- Frankincense, is defined as a liaison between man and his God. In the offerings in the art of Barongan Kuda Kepang, 'Candra Kirana' is one of the non-verbal activities carried out by the handler of Barongan Kuda Kepang.
- Frankincense is made from the sap of the dried frankincense tree. Then during the show the incense will be burned so that it emits smoke with a very pungent smell. This offering is a symbol of inviting ancestral spirits that will enter the Barongan Kuda Kepang players, one of which is incense.
- The Black Rooster, as a symbol of an intermediary vehicle facing God so that all prayers made are granted.
- In addition, the black chicken has a meaning as a sincere human sacrifice offered to God who has given salvation and protection to humans through guardian spirits.
- The black chicken in the Barongan Kuda Braided art 'Candra Kirana' will be prepared as many as 2 tails. One tail has been cooked using turmeric yellow spice and one tail is still alive. Cooked chicken will usually be given to the spirit if the spirit wants cooked chicken, but there are chickens that are still alive with fresh blood.
- The cooked chicken is tied with a rope which is then placed on a winnowing tray, with the reason that if the chicken is not tied, the spirits will fight over the chicken and eat it before the show starts. But if the chicken is tied up, then the spirit will not disturb the chicken while the main show begins.
- Market snacks, such as flowers and fruit. Diverse flowers mean human life which consists of father, mother, children and subsequent descendants. Diverse flowers also contain the hope to

always respect elders. While the fruit means a variety of problems that will be faced by humans during life.

- Usually in the Barongan Kuda Kepang show 'Candra Kirana' the flowers used are roses. While the fruits that are prepared are usually cucumbers, apples, oranges, salak, yam, even peanuts and other small fruits.
- Rice, contains the meaning of closeness, closeness in good brotherhood as the nature of rice which is sticky and difficult to separate each part. There is no difference in meaning between white rice and yellow rice, it's just that usually the spirit will choose an interesting rice whether it is white or bright with a yellow color.
- Eggs, have the meaning of hope in every layer. The white part of the egg is a symbol of the purity and sincerity of a person who is depicted by the white color. The yolk symbolizes intelligence, wisdom, authority and glory that should be embedded in the human soul. Furthermore, the outermost part or egg shell has the meaning of calm, patience and eternal life.
- The unification of all the elements of the layers that exist in this egg also has a meaning, namely the roundness of various traits that exist in humans and should continue to be round like an egg. The eggs used in offerings are usually free-range chicken eggs with white shells symbolizing purity.
- Nutmeg and Chili, as nutmeg has a symbol as soil fertility. While Chili as a symbol of fire which means that in humans there is a lust of anger that must be controlled.
- Brown sugar, contains the meaning of the sweetness of life, hope in living a happy life and must be realized in the right way.
- Betel, symbolizes perfection as every human being would want perfection in his life.
- Coffee, it is believed by the community that the coffee served in the Bakuke show is a dish for ancestral spirits who return to visit their living relatives.
- Coconut, which has a meaning as holy water that can purify the body and mind of an individual, which cannot be denied, must be polluted by various kinds of problems.

I. Additional Spirit offerings, usually these offerings are 'weird' offerings such as combs, hats, glass, powder and others that are impromptu which are requested by spirits whose arrival is not invited.

Through interviews and observations that researchers have done, the researchers then found three factors that caused the existence of Bakuke art (Barongan Kuda Kepang), namely:

1. Barongan Kuke Art Function (*Kuda Kepang*)

The art of the Javanese Horse Braid Barongan 'Candra Kirana' has come to exist in areas that are not Javanese, one of which is because the 'Candra Kirana' Horse Braided Barongan has a function both for the community of Kebun Ubi Hamlet and for the community of players. For the community around Kebun Ubi Hamlet, especially those who are not Javanese, Barongan Kuda Kepang 'Candra Kirana' serves as a medium of entertainment.

The art of Barongan Kuke (Kuda Braids) in the eyes of the public is a traditional art that has very diverse functions, including the art of Barongan Kuke (Kuda Braids) which is able to provide entertainment to the community, build a sense of pleasure and love for the community. As an art that has an entertainment function, it can be seen from the number of people who watch the Barongan Kuda Kepang art show when it is held.

Meanwhile, according to the community, the player Barongan Kuda Kepang 'Candra Kirana', apart from being an entertainment medium, also functions to open up job opportunities and become a forum for making achievements. The survival of the Barongan Kuda Kepang art 'Candra Kirana' in the community of players, both those of Javanese descent and the people of Serawai and Rejang in Kebun Ubi Hamlet, is because the Barongan Kuda Kepang art 'Candra Kirana' has a very good function, namely being a forum for making achievements.

The existence of the Barongan Kuda Kepang art 'Candra Kirana' makes people who previously did not have a job or even had a job but with little income for them, they are very grateful when they get additional income by becoming a member of the Barongan Kuda Kepang art 'Candra Kirana' which provides wages if there is an invitation. performances in events carried out by the people of Kebun Ubi Hamlet as well as invitations from outside of Kebun Ubi Hamlet.

2. The Value of Cultural Heritage in the Art of Barongan Kuke (*Kuda Kepang*)

Barongan Kuda Braid art 'Candra Kirana' has a value contained in it. This value is an ancestral heritage for those who have descendant blood (Javanese) which is a relic of the ancestors who have preceded them, the value of the ancestral cultural heritage is a form of identity for their existence that must be maintained and cared for as well as possible so as to make the art of Barongan Kuda

Kepang 'Candra Kirana'. ' exists in the community of Kebun Ubi Hamlet until now.

For those communities who have Javanese-born blood, the inheritance of these cultural values occurs through historical stories which are then passed down orally by word of mouth to the next generation, namely their children and grandchildren. This is also done so that his successors never leave a legacy that has existed and is maintained until now.

Then it is also through historical stories that then make the Javanese community always maintain their art, because through historical stories they believe, ancestral heritage is cultural inheritance that should not be abandoned if cultural heritage is abandoned or not implemented or even abolished then the Javanese people believe they will getting a catastrophe such as experiencing a life that is completely deprived in terms of economy, then in terms of health such as being frequently attacked by a disease that is difficult to cure even a supernatural disease that cannot be treated by medicine, and many others. In addition, the Javanese also believe that they will feel like they are getting help and protection for their descendants so that wherever they are they will feel calm and protected from things that can interfere with their safety.

Not only that, this cultural inheritance is something that will continue to happen because through this inheritance is a sign of the preservation and preservation of the spirits of the ancestors, as well as tangible evidence that these ancestral spirits exist and are invited through performing arts forms such as Barongan and Kuda Kepang. Barongan Kuda Kepang are two arts that are combined into a single artistic unit which later became the hallmark of the Javanese community in the Kebun Ubi Hamlet.

Then it is also through historical stories that then make the Javanese community always maintain their art, because through historical stories they believe, ancestral heritage is cultural inheritance that should not be abandoned if cultural heritage is abandoned or not implemented or even abolished then the Javanese people believe they will get a catastrophe such as experiencing a life that is completely deprived in terms of economy, then in terms of health such as frequent illnesses that are difficult to cure and even supernatural diseases that cannot be treated by medical, and many others.

In addition, the Javanese people also believe that they feel like they have received help and protection from their ancestors for their generations so that wherever they are they will feel calm

and protected from things that can interfere with their safety.

3. Myths in the Art of Barongan Kuke (*Kuda Kepang*)

The Barongan Kuda Kepang art 'Candra Kirana' also has several myths that are believed by the local community of Kebun Ubi Hamlet. Some of these myths include:

a) Healing Myths,

Such as supernatural treatment where the disease cannot be cured by medical. Some people often ask that they be cured of the disease they are experiencing that does not go away. People believe that they are truly healed from the spirit of Barongan Kuda Kepang which heals their illness.

Traditional society knows magic or mystical things that modern society does not know. Some people can feel the benefits behind the sophistication of modern technology that is starting to develop in terms of treatment, but it turns out that there are also some people whose disease cannot be cured with the help of medical personnel so that people are looking for other ways and ways to maintain their health. One of them is by returning to the use of traditional materials. The traditional materials turned out to be not only in the form of using materials such as spices, they could also use mystical things in them, namely by summoning or using spirits.

Barongan Kuda Kepang in treating, usually people will bring souvenirs such as coffee, sugar, or bread for the founder of the Sanggar 'Candra Kirana' who will treat him. Furthermore, the community first explains the pain or what he feels, after that Barongan will treat him.

Usually the founder starts by reciting a mantra as if he is talking to a spirit that will be summoned to treat the community. If the spirit has entered the player's body, then the spirit will act to treat the community, usually by approaching people who are sick but not touching the community.

Roh will then communicate with the founder of the Bakuke arts about what he needs to treat the community. For example asking what leaves or spices can then be eaten or smeared and so on to people who are sick. After that, then people who are sick will feel a change in their sick self, such as starting to reduce the pain they feel.

b) Myth is awake from invisible creatures,

A condition in which the people of Kebun Ubi Hamlet feel that they are protected from invisible creatures. The spirit in Bakuke art can dispel evil spirits sent by people who have evil intentions to the people of Kebun Ubi Hamlet, whether it's because of a personal grudge or jealousy so that people

choose to destroy and bring down other people or even humiliate the community in front of the crowd. That is why crimes such as sending spirits often occur at weddings and circumcisions in the village of Kebun Ubi.

Meanwhile, the Barongan Kuda Kepang art, 'Candra Kirana', is believed by the people of Kebun Ubi Hamlet to be able to stop the evil that will be committed by evil spirits with the presence of spirits in the Barongan Kuda Kepang art.

In addition, there are also myths about the prohibition of watching shows that people believe until now, such as the myth of prohibiting watching from a height (trees or fences). This is interpreted by the spirit in the player's body that when watching the performance the spirit is a 'King' and the spirit is the oldest because it has existed from ancient times, while the community (audience) is an ordinary society for the spirit so that when the public (audience) watching the show must be in a position lower than the king, and with the position of society high above a fence or tree has an immodest meaning in the eyes of the spirit. Ordinary people must be below the king's position, not higher than the king.

c) The myth of the prohibition against 'suit' during performances,

It is the same as the symbol that soldiers do when they come to invite war by marking the sound of a 'whistle'. So that when the spirit hears the community doing a 'suit' the spirit will immediately attack the community.

Then the myth of the prohibition of wearing an umbrella when watching a show, using an umbrella is the same as sheltering from the heat of the sun, if people take shelter from the heat of the sun while the spirit plays in the field in the heat then the spirit will feel unfair while in our lives we are taught to always be fair so that Also the spirit will be angry if people watch with umbrellas.

d) Myth in terms of cultural inheritance,

Barongan Kuda Kepang art 'Candra Kirana' is an art that invites the spirit. The spirits who are invited are usually also ancestors from the descendants of the family who founded it (the Javanese descendants in the Barongan Kuda Kepang art 'Candra Kirana'). This spirit cannot be easily abandoned, because by itself the spirit will move to look for the blood of its descendants.

The Javanese people who come from the Barongan Kuda Kepang art derivative 'Candra Kirana' believe that if there is a descendant of the handler who does not want to continue the art



inherited by his family, usually the spirit will be angry by making the offspring experience distress, pain in the form of supernatural which can be seen or not. from the physical but difficult to be cured by medical treatment, and so on. Then the descendant spirit usually knows the bodies of its heirs that are suitable and suitable to be inherited.

Usually the spirit will adjust to how the character of the spirit itself, if the spirit is an ancestor soft, smooth like a beautiful woman then the spirit will look for an heir who has a character that is almost like himself. Likewise, if the spirit is a valiant figure then the spirit will look for an heir who has a soul resembling it. That's why an art like this that uses the spirit is an art that can't be easily abandoned. If humans or their descendants try to leave the arts, it is the same as not appreciating the services of their ancestors. For those who understand spirits, spirits are their link to their different realms.

Based on the description above regarding the factors that cause the existence of the Barongan Kuda Kepang performance art 'Candra Kirana' in Kebun Ubi Hamlet, it can be seen that, Barongan Kuda Kepang is entertainment in the eyes of the public. This is in line with research findings (Primastri, 2017) that the braid horse is no longer a ritual, but a performing art as an aesthetic presentation. Then the Bakuke performing arts are also part of a tradition because the tradition itself according to Geertz in (Nukha, 2017): 46) is a way of life, beliefs, norms and values that are embraced, existing institutions and rules, as well as hereditary policies created in the community. the past and provide fragments of historical heritage that are seen as useful. Here the Barongan Kuda Kepang performance 'Candra Kirana' is a performance that is performed by providing entertainment to the community, when people are entertained by the Barongan Kuda Kepang performance 'Candra Kirana' then the community will feel the benefits of the Barongan Kuda Kepang 'Candra Kirana' as Geertz explained that tradition is seen as useful, so the Barongan Kuda Kepang 'Candra Kirana' as entertainment is a tradition.

Furthermore, Barongan Kuda Kepang 'Candra Kirana' as a cultural inheritance value is also a tradition. This is in accordance with the meaning of the tradition itself. Geertz in (Nukha, 2017): 46) has explained that tradition is a view of life, beliefs, norms and values that are adhered to, so Barongan Kuda Kepang Candra Kirana' as a cultural inheritance value is also a



tradition. When the Javanese people of Kebun Ubi Hamlet live their traditions in the form of cultural inheritance that they profess, the Javanese people of Kebun Ubi Hamlet have carried out the tradition as tradition is a belief that is lived by carrying out activities that have existed in the past, such as Barongan Kuda Kepang 'Candra Kirana' which had previously been lived by the ancestors of the Javanese people. So the art of Barongan Kuda Kepang 'Candra Kirana' as a cultural inheritance value is also a tradition.

Then Barongan Kuda Kepang 'Candra Kirana' as a myth is also included in the tradition, this is because myth according to Tihami (Humaeni, 2012): 159) is a story of a nation about gods in ancient times which contains deep meaning about the interpretation of the origin of the universe, human beings, and contains deep meanings that are expressed in a supernatural way. In the art of the horse braid barongan 'Candra Kirana', there are several myths in which these myths cannot be separated from supernatural things as the meaning of the myth itself. Meanwhile, Geertz in (Nukha, 2017): 46) explains that one of the traditions is a view of life, beliefs, norms and values adopted, existing institutions and rules, as well as hereditary policies that were created in the past and provide fragments of historical heritage. Here the myth that is often associated with the occult is a relic that has been passed down from generation to generation created in the past by ancestors or ancestors so that later myths also become historical fragments (historical stories) in people's lives today. So it can be concluded that the Barongan Kuda Kepang 'Candra Kirana' as a myth is a tradition.

E. CONCLUSION

The Art of Barongan Kuda Kepang 'Candra Kirana' in Kebun Ubi Hamlet is an art inherited from their ancestors who are descendants of the Javanese tribe that existed because it was brought by people who came from the Javanese tribe. This art exists and is able to survive in the community who are not Javanese because;

1. Barongan Kuda Kepang 'Candra Kirana' has an artistic function, where the function of this art is as a medium of entertainment for the audience (audience) and serves as an income source in the form of payment in performing performances for their cast members;
2. Having values in the art of Barongan Kuda Kepang such as the value of cultural inheritance in Javanese descendants;
3. There are myths about Bakuke, such as the myth of the treatment of supernatural diseases, then the myth of protecting society from invisible creatures, as well as the myth of prohibition when watching Barongan Kuda Kepang art from a height such as trees and fences, then prohibition of using umbrellas and prohibition of doing '*suit*'.

BIBLIOGRAPHY

- Andriani, Maritfa Nika. Ali, Mohammad Mukti. 2013. "Kajian Eksistensi Pasar Tradisional". *Jurnal Teknik Perencanaan Wilayah Dan Kota*. Vol. 02 No. 02 : 252-269.
<https://ejournal3.undip.ac.id/index.php/pwk/article/view/2351>
- Desyandri. (2015). Pendidikan Seni Musik Humanis (Suatu Tinjauan Konseptual). *Prosiding PGSD UNP*, 1–20. [http://repository.unp.ac.id/16838/1/Desyandri %282015%29 Pendidikan Seni Musik Humanis %28Prosiding PGSD UNP%29.pdf](http://repository.unp.ac.id/16838/1/Desyandri%202015%29%20Pendidikan%20Seni%20Musik%20Humanis%28Prosiding%20PGSD%20UNP%29.pdf)
- Dewi, H. (2016). Keberlanjutan Dan Perubahan Seni Pertunjukan Kuda Kepang Di Sei Bamban, Serdang Bedagai, Sumatera Utara. *Panggung*, 26 No.2(Keberlanjutan Dan Perubahan Seni Pertunjukan Kuda Kepang Di Sei Bamban, Serdang Bedagai, Sumatera Utara), 139–150.
<https://doi.org/10.26742/panggung.v26i2>
- Hassan, Fuad. 2018. Berkenalan Dengan Eksistensialisme. Jakarta : Dunia Pustaka Jaya.
- Humaeni, A. (2012). Makna Kultural Mitos dalam Budaya Masyarakat Banten. *Antropologi Indonesia*, 33 No.3, 159–179. <https://doi.org/10.7454/ai.v33i3.2461>
- Jayendra, Putu Sabda. 2019. Barong Brutuk Penjaga Jiwa Dari Tanah Bali Kuno. Bandung : Nilacakra.
- Khoiroh, Kholifatun. 2020. "Eksistensi Kesenian Barongan Kusumojoyo Desa Gebang Kecamatan Bonang Kabupaten Demak". *Jurnal Seni Tari*. Vol.9 No.1 : 54-62.
<https://journal.unnes.ac.id/sju/index.php/jst/article/view/36942>
- Kiswanto. 2019. "Transformasi Multipel Dalam Pengembangan Seni Kuda Kepang". *Jurnal Tari, Teater, dan Wayang* Vol. 2 No. 1 : 1-16.
<http://journal.isi.ac.id/index.php/DTR/article/view/3295>
- Muhammad Jazuli, Slamet MD, L. P. (2020). Bentuk dan Gaya Kesenian Barongan Blora. *Dewa Ruci*, 15 No.1(Bentuk dan Gaya Kesenian Barongan Blora), 12–19.
<https://doi.org/10.33153/dewaruci.v15i1.2892>
- Nukha, R. (2017). Reproduksi Budaya dalam Pentas Kesenian Tradisional di Balai Soedjatmoko. *Jurnal Analisa Sosiologi*, 6 No.1(Reproduksi Budaya dalam Pentas Kesenian Tradisional di Balai Soedjatmoko), 42–54. <https://doi.org/10.20961/jas.v6i1>
- Poerwanto, H. (2005). *Kebudayaan dan Lingkungan dalam Perspektif Antropologi* (1st ed.). Pustaka Pelajar.
https://perpustakaan.iahntp.ac.id/images/docs/Kebudayaan_dan_lingkungan_dalam_perspektif_antropologi.jpg.jpg
- Primastri, M. D. (2017). Eksistensi Kesenian Masyarakat Transmigran Di Kabupaten Pringsewu Lampung Studi Kasus Kesenian Kuda Kepang Turonggo Mudo Putro Wijoyo. *Joged*, 8 No.2(Eksistensi Kesenian Masyarakat Transmigran Di Kabupaten Pringsewu Lampung Studi Kasus Kesenian Kuda Kepang Turonggo Mudo Putro Wijoyo), 563–576.
<https://doi.org/10.24821/joged.v8i2.1889>
- Purnama. 2010. "Manusia Mencari Makna Dalam Pergulatan Dalam Eksistensialisme". *Jurnal Orientasi Baru*. Vol. 19 No. 02 : 171-184. <https://e-journal.usd.ac.id/index.php/job/article/view/1379>
- Ritzer, Goerge. 2013. *Sosiologi Ilmu Pengetahuan Berparadigma Ganda*. Jakarta : Raja Grafindo Persada.
- Siswantari, H. F. S. (2018). Rampak Kendang Patimuan Cilacap Sebagai Wujud Difusi Kesenian Jawa Barat. *Jurnal Kajian Seni*, 4 NO.2(Rampak Kendang Patimuan Cilacap Sebagai Wujud Difusi Kesenian Jawa Barat), 103–113. <https://doi.org/10.22146/jksks.46449>



Zulfiana, T. R. (2014). Eksistensi Kuda Lumping Di Daerah Alang Lawas Jorong Parak Lubang Kenagarian Tanjung Gadang Kecamatan Lareh Sago Holoban. *Jurnal Sendratasik, Jurnal Sen*(Eksistensi Kesenian Kuda Lumping Di Daerah Alang Lawas Jorong Parak Lubang Kenagarian Tanjung Gadang Kecamatan Lareh Sago Halban), 1–16.
<https://doi.org/10.24036/jsu.v3i1.4458>