

Jaran Kepang Tradition in Bandar Klippa Village: Antropolinguistic Study

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Abstract

This study examines performance, indexicality and participants in TJK. This study uses a qualitative descriptive approach. The theory used to analyze this study is the Duranti concept. The data in this study were obtained from observations, interviews and documentation from the time the TJK took place until it was finished. Data collection uses documentation techniques, namely the retrieval of data obtained through direct recording which includes three basic dimensions, namely space, actors and activities. Two additional dimensions are objects and feelings. The data analysis in this study uses the Miles & Huberman interactive analysis model. The results showed that the performance in the TJK was divided into: 1) before the TJK performance, 2) during the TJK, and 3) after the TJK took place.

Keywords

Anthropolinguistics;
performance; indexicality;
participants



I. Introduction

Culture is the result of human creativity, initiative, and taste. Every culture in the world has a main content which includes seven elements, namely, language, knowledge systems, social organization, living equipment systems and technology, livelihood systems, religious systems, and arts (Koentjaraningrat, 2000: 165). Each ethnic group has a different culture, which proves that the civilization of a nation has the knowledge, basics of thought and the history of their respective civilizations. Likewise with the Javanese. The Javanese have knowledge that forms the basis of thought and distinctive cultural history, where in their epistemology and culture symbols or symbols are used as a means to convey messages and advice to their people (Herusatoto, 2008: 1).

According to Geertz (1960: 20-30) said that the Javanese people have believed in animism and dynamism for generations, so that they always protect and respect the universe and its contents. Belief in God Almighty in Javanese tradition is manifested based on something real which is then realized in the way of life and positive rules in the life of the Javanese people, so that their lives are always good and also responsible.

Javanese society has several traditions that are carried out at certain times, one of which is suroan. Suroan is an annual tradition that is held once a year in the month of Muharram in the Islamic calendar. Usually in this month, most Javanese people do the slametan as a form of gratitude and as a form of gratitude to God Almighty for what has been given in their lives. The Javanese people who live around Bandar Klippa Village perform suroan by holding the jaran braid tradition which was later shortened to TJK. There are several things that are done during suroan, including taking a flower bath which aims to cleanse the body and also the heart to avoid bad things.

TJK is one of the richness of Javanese cultural heritage that is interesting because of its performance during the show, therefore this research is feasible as an effort to increase the nation's cultural inventory that provides information about one of the cultural ranks of the archipelago which is rich in traditions and arts. This research on TJK can contribute to the analysis of culture by using anthropolinguistic studies that define language as a source of culture and speaking as a cultural practice.

Through the performance concept proposed by Duranti, procedural knowledge will also be obtained from the observation process regarding the meaning and value of how a culture is conveyed. TJK which includes text, participants, supporting materials, and others contained in it as well as the delivery process are components in the performance that must be taken into account because they are an integral part. Culture as well as speech culture owned by a community group is the result of cognitive, can be studied because it contains values and also includes local knowledge (indigenous knowledge).

The background for choosing the title "Jaran Kepang Tradition in Bandar Klippa Village: Anthropology Anthropology as an object of study, is because the younger generation as the successor of TJK is slowly decreasing. In this study, researchers focused on knowing how the performance, analysis of text, context and context as well as cultural values as local wisdom in TJK. From an anthropolinguistic point of view, all varieties of language describe the people's mindset and speech, including the ways in which their culture is involved (Sibarani, 2014).

II. Review of Literature

This study uses an anthropolinguistic study based on the concept of Duranti (1997) with the scope of performance, indexicality, and participation. Anthropological studies like this not only explain the process of using language linguistically, but also reveal the cultural values of oral traditions and local wisdom contained in them anthropologically (Sibarani, 2015).

III. Research Method

This study uses an anthropolinguistic approach in assessing TJK in the community in Bandar Klippa village and its surroundings by using the methods contained in qualitative research which requires data collection techniques using observation methods, and in-depth and open-ended interviews. ended interviews).

The type of data used in this study consisted of primary data and secondary data. Primary data sources were obtained from direct recordings in the field before the performance, when the TJK performance lasted until the end, field notes sourced from key informants who were interviewed directly, namely the handler and results from observations. The first key informants were Mr. Sunardi, who served as the head of the studio as well as the handler and Mr. Simin, who was in charge of the dance coach.

Secondary data is taken from the results of winterviews with informants, written sources such as articles and scientific works, and references from other media collected from various sources. To complete this research data, data in the form of audio or audio-visual recordings are also needed directly or indirectly.

The method of data collection according to Usman (2009: 69) is done by live documentation, namely the retrieval of data obtained through direct recording which includes three basic dimensions, namely space, actors and activities. Two additional

dimensions are objects and feelings. The collection techniques used in this study were: 1) the researcher recorded every TJK activity, starting from the preparation during the performance until the end, 2) observation, 3) interviews, and 4) documentation.

The data of this study were obtained from the results of observations, interviews and documentation. From the data that has been obtained by researchers using data analysis techniques by Miles and Huberman (2014). According to Miles and Huberman, activities in qualitative data analysis are carried out interactively and continuously until they are completed. The qualitative data analysis process consists of three stages, namely: 1) Data Condensation; 2) Data Display (Data Display); 3) Withdrawal of Conclusions/Verification (Conclusion and Verification).

IV. Result and Discussion

4.1 Performance in the Jaran Kepang Tradition in Bandar Klippa Village

The performance at TJK involved all members of the Ronggo Jati studio as (performers), including the handler, gambuh (also known as medicine man), all dancers, assistants who were directly involved as well as all musical instrument players.

There are several activities carried out in this tradition. All members belonging to the studio as well as the surrounding community usually participate and play an active role in it. Work together and work hand in hand to get the job done.

Performance in TJK is divided into 3, namely: 1) Before TJK takes place, 2) During TJK, and 3) After TJK takes place.

a. Before TJK Takes place

Before the TJK took place, there were several jobs that were carried out jointly by everyone involved in these activities as follows:

1) Cooking together

Before TJK was held, all members of the studio and the surrounding community did the *rewang* tradition. *Rewang* comes from the Javanese language which means doing a job together. The food that is made as the main dish is a traditional dish, namely *nasi urap* which is complemented by fried chicken, boiled egg, fried tempeh and tofu, salted fish and also crackers.



2) Eating together

After the cooking activity is complete, then proceed with eating together. The cooked food is arranged in the middle position starting from rice, side dishes, vegetables and cakes. After the food has been arranged and presented neatly, then everyone in the house sits together in a circle and enjoys the food that has been served.

3) Prepare the necessary tools and materials

The equipment and materials to be used in TJK include the following:

- a. Horse made of woven bamboo
- b. Whip
- c. Barongan Mask and Ganongan Mask
- d. Incense
- e. Charcoal (fire coals)
- f. Flowers (flowers)
- g. Perfume
- h. Young coconut
- i. Plantain
- j. *Flower Flower*
- k. Red-white porridge

4) Preparing Musical Instruments

The musical instruments used include saron, demung, gongs, drums, kenong and bonang. Other supporting tools such as microphones and loudspeakers are also prepared.

5) Preparing Ambengan (rice ambeng)

Nasi ambeng consists of white rice, urap (keluban; stewed vegetables mixed with grated coconut that has been given a spicy seasoning), boiled egg, fried chicken, tofu and tempeh, salted fish, and also comes with crackers.

6) Preparing Offerings

the actualization of the thoughts, desires and feelings of the perpetrator to get closer to God. The function of offerings in TJK is as an element of summoning spirits that will reside in players so that they can cause trance (ndadi) and also function as offerings to danyang present.

7) Dancers Preparation

Before TJK takes place, the dancers must get ready to beautify their appearance. The male dancer wears a black suit and wears a vest. While the female dancers wear a white top and black trousers. All dancers wear headbands and also use a long cloth (jarit) tied around the waist along with a colorful shawl.

b. When TJK Takes place

1) *among-among*

among-among comes from the word 'pamomong' which means guard; protector; caregiver of the soul, is a form of prayer for people who are still alive. The form of prayer here is visualized through food dishes. Among-among or sometimes also called slametan is a tradition of eating together by a group with the aim of hoping for safety, welfare and also as a form of gratitude to Allah SWT. Activities carried out during among-among are as follows:

- a. Drinking Young Coconut Water
- b. Eat Nasi Ambeng (ambengan)
- c. Washing the Body ('bathing the body')

2) Dance in TJK




The dance that is performed is named the soldier training dance and is accompanied by music which is entitled sopo sweet. The dance used does not have a special meaning, it's just that this dance was created using rhythmic and aesthetic elements. Before starting all musical instruments and other supporting properties that will be used first sprinkled with perfume.




c. After TJK takes place




After the TJK was completed, everyone involved in it worked together and helped to pack things and also clean up the places used.

4.2 Indexicality in the Jaran Kepang Tradition in Bandar Klippa Village

Table 1. Indexicality of Tools/Materials Used in TJK

| No. | Tools/Materials Used | Picture | Function |
|-----|----------------------|--|---|
| 1. | Burning Frankincense |  | The smoke from burning frankincense serves as an intermediary for prayers to Allah SWT, asking permission from ancestral spirits, and also as fragrances. |
| 2. | Flower |  | |
| 3. | Lime |  | Fragrance |

| | | | |
|----|-----------------------|--|----------------------------------|
| 4. | Charcoal (fire coals) |  | The medium used to burn incense. |
| 5. | Horse |  | A tool used as a vehicle in war. |
| 6. | Whip |  | Weapon. |
| 7. | Bamboo Blade | | Weapon (sword replacement). |

| | | | |
|-----|---------------|--|------------------------|
| 8. | Mermaid Oil |  | Fragrance ingredients. |
| 9. | Plantain |  | <i>offerings.</i> |
| 10. | Young coconut |  | <i>offerings.</i> |








| | | | |
|-----|---|--|---|
| 11. | rice |  | |
| 12. | <p>Flowers(water that has been mixed with various kinds of flowers and also sliced kaffir lime)</p> |  | <p>Water is used as a 'cleanse' body and heart.</p> |
| 13. | <p>Red and white porridge</p> |  | <p><i>offerings</i></p> |

Table 2. Indexicality of Musical Instruments Used in TJK

| No. | Picture | |
|-----|--|---|
| 1. |  | |
| | Indexicality | Information |
| | Saron | One of the gamelan instruments that belongs to the balungan family. Made of bronze and how to play it is to be hit with a hammer made of wood. |
| 2. |  | |
| | Indexicality | Information |
| | demung | Gamelan instrument that has the lowest octave tone in the balungan family that is beaten with a hammer, which is larger and heavier than the body of the saron. |
| 3. | Picture | |

| | | |
|----|---|---|
| |  | |
| | Indexicality | Information |
| | Gong | Percussion instrument that is round and made of bronze. |
| 4. | Picture | |
| |  | |
| | Indexicality | Information |
| | drum | The instrument in the gamelan which functions to regulate the rhythm, is played by beating it directly by hand without any tools. The basic material for making drums is wood or copper, which ends are covered by cowhide. In addition, the drum serves as a marker for motion transfer. |
| 5. | Picture | |



Indexicality

Kenong

Information

One of the musical instruments that compose gamelan which serves as a determinant of gatra boundaries and reinforces rhythm. When beaten with a wooden bat that has been wrapped in a cloth in the ears of the Javanese, the sound of ning-nong is caught, so it is called kenong. This musical instrument is a chord filler or harmony arranged on a pangkon in the form of hard wood covered with rope so that when struck it does not sway to the side, but can sway up and down.

6.

Picture



Indexicality

Bonang

Information

One of the instruments of the gamelan that has a role as an opening gendhing and regulating the flow of the song.

4.3 Participants in the Jaran Kepang Tradition in Bandar Klippa Village

Participants included in the TJK which was held in Bandar Klippa Village, Kec. Percut Sei Tuan on August 22, 2021 are all members of the Ronggo Jati studio which includes handlers, gambuh, dancers, assistants, musical instrument players and everyone who participates during the performance. The invited guests, the local community who participated in helping from the preparation stage to completion, as well as the audience who participated during the TJK took place.

V. Conclusion

Based on the results of the discussion above, it can be concluded that the performance in TJK is divided into three, namely 1) Before TJK takes place: cooking together, eating together, preparing the necessary tools and materials, preparing musical instruments, preparing ambengan (nasi ambeng), preparing offerings and preparation of the dancers. 2) During TJK: among-among which consists of drinking young coconut water, eating nasi ambeng (ambengan), and washing the body ('bathing the body'). The dance that is displayed is called the soldier training dance and is accompanied by music entitled sopo sweet. 3). After TJK took place. The indexicality found in the TJK were tools and materials such as incense, flowers, horses, whips, perfumed oil, and nasi ambeng. Participants include handlers, gambuh, dancers, companions, musical instrument players and everyone who participates during the performance. The invited guests, the local community who participated in helping from the preparation stage to completion, as well as the audience who participated during the TJK took place.

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