

## The Phenomenon of Trance in The Tradition of Kuda Lumping Arts in Jorong Wonorejo, Nagari Lubuk Gadang Selatan, South Solok Regency, West Sumatra Province

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### ABSTRACT

This study discusses the "Trance Phenomenon in the Kuda Lumping Art Tradition in Jorong Wonorejo, Nagari Lubuk Gadang Selatan, Solok Selatan Regency, West Sumatra Province". The purpose of this study is to describe the procession and factors causing Kuda Lumping players to experience trance in Jorong Wonorejo. This study uses the phenomenological theory by Edmund Husserl, in this study supported by qualitative methods in order to describe the data from the field. The data collection techniques are field observation, interviews (in-depth interviews), and documentation. Data analysis techniques used in this study include data collection, data reduction, data presentation, and drawing conclusions. The results of the study showed that researchers found several processes in the Kuda Lumping tradition including, the preparation stage, the implementation stage, the event begins, and the last is the healing process, then there are several supporting tools such as, Gendang, Saron, Demung, Saron attacker, Bonang, Bonang Sukses, Kenong, Gong, Mask, Barongan, and the last is Pecut and Kuda-kuan. There are several factors that influence the trance phenomenon in the Kuda Lumping tradition. The first factor is the factor of experiencing, the second is the spiritual factor, the third is the song and music factor. There are other interesting things in the form of the transition of endang which was originally fierce to endang with a funny character. This tradition has its own uniqueness, especially the trance phenomenon, which makes the Wonorejo community interested in witnessing this tradition.

**Keywords:** *Trance, Kuda Lumping, Phenomenom*

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### INTRODUCTION

South Solok is one of the regencies located in the south bordering Jambi Province which was inaugurated as South Solok Regency in 2004 together with Dhamasraya Regency. South Solok has 7 sub-districts and 39 nagari, one of which is South Lubuk Gadang Nagari, which is specifically Jorong Wonorejo. Jorong Wonorejo has a variety of cultural arts and traditions that are still being developed and cultivated to this day. One of the traditions developed by the Wonorejo community is kuda lumping.

Wonorejo is one of the jorong located in South Solok Regency, West Sumatra Province which is surrounded by tea plantations, which results in many transmigrants from Java working on the plantations. The Wonorejo community, in addition to working in the tea plantation sector, also plays an active role in maintaining their arts and culture so that they are not lost. The Wonorejo community still maintains good relations and maintains the culture of their ancestors, by maintaining friendly relations between fellow kuda lumping players and the community, and routine weekly practice for traditional kuda lumping players can maintain kinship and family ties to achieve togetherness between communities.

The Wonorejo community still maintains the culture of their ancestors, by still holding events related to culture and carrying out traditional ceremonies and traditions that are still maintained and held by the Jorong Wonorejo community. The Wonorejo area is one of the areas that has many arts, customs, cultures, traditions, languages and historical relics of its ancestors, one of the traditions that has been developed is the kuda lumping tradition.

The tradition of kuda lumping is one form of ancient ritual that is still maintained until now. In this kuda lumping ritual, there are mystical things beyond one's reason, in the kuda lumping event using dance media and accompanied by typical Javanese music. The tradition of kuda lumping is usually displayed at weddings or blackout events, and entertainment events for Eid al-Fitr. Here it can be seen, kuda lumping is one of the unique attractions awaited by the audience, because of the trance phenomenon that is very entertaining for the community with attractions beyond our reason (Setianingsih, 2005:18).

This Kuda Lumping has an important history for the Javanese people, and also has mystical things that are beyond reason. The Kuda Lumping tradition in Wonorejo is quite developed and there are still many people who like it and watch it when it is performed as entertainment only. This Kuda Lumping tradition has a characteristic about the trance phenomenon that is iconic in the Kuda Lumping tradition.

The trance phenomenon is a form of trance that is beyond the reason of a person who is possessed by the spirit of an ancestor who was once called endang, endang is another name for a spirit that is already attached and in harmony with someone, then this endang can be called at any time and whenever someone wants to be possessed, it can happen with the offerings that have been determined. We as an Indonesian nation must preserve the culture inherited from our ancestors by displaying and showing that culture.

## **METHOD**

Research in the trance phenomenon in the kuda lumping tradition is by conducting qualitative research, qualitative research is research that produces analysis procedures that do not use statistical analysis procedures or other quantification methods. Qualitative research is based on the ceremony of building their views which are studied in detail, formed with words, holistic and complex images. Qualitative research uses qualitative methods, namely observation, interviews, or document review. The data

collected are in the form of words and pictures. Qualitative research is more towards the preparation of substantive theories derived from data (Maleong, 2011:6).

In qualitative research there are several techniques for collecting data. The data collection techniques used in research on the trance phenomenon in the kuda lumping tradition are:

1. Field Observation

Observations are obtained from activities, behaviors, actions of people in this way allowing researchers to study everything in depth and detail. The aim is to obtain detailed information about the research (Sugiyono, 2017: 203). Before this research was conducted, researchers conducted field observations related to trance phenomenon in the kuda lumping tradition by the Jorong Wonorejo community.

2. Interview

Interviews are researchers meeting with informants who exchange ideas or exchange information about what is being studied and chat with each other to explore or discuss what is being studied. When both are familiar or can discuss what they want to study, they may later get information about the object being studied. This interview can be conducted with informants who are directly involved in the trance phenomenon in the kuda lumping tradition in the Jorong Wonorejo community. As this interview needs to obtain valid informants by researchers interviewing, handlers in the kuda lumping tradition, kuda lumping tradition players, and the local community. Researchers must be able to socialize or mingle with the community so that the data sought is valid (Sugiyono, 2018: 476).

3. Documentation

Documentation is a record of an event that has passed. Documentation in a study is a real evidence in the research process carried out. Documentation used in research on the trance phenomenon in the kuda lumping tradition in the community in Jorong Wonorejo, Nagari Lubuk Gadang Selatan, Solok Selatan Regency. The method of taking documentation from a study functions to strengthen the information that has been provided by the informant. The existence of documentation, photos, videos, and sound recordings in order to obtain information that remains targeted or valid (Sugiyono, 2008: 240).

In addition, in qualitative research using several data analysis techniques including data reduction, data presentation, and drawing conclusions. Research using qualitative methods, encourages the author to be able to dig up in-depth information related to the trance phenomenon in the kuda lumping tradition in Jorong Wonorejo, Nagari Lubuk Gadang Selatan, Solok Selatan Regency, West Sumatra Province.

## FINDING AND DISCUSSION

### A. Procession of the Kuda Lumping Tradition in Jorong Wonorejo

A procession is a series of activities as part of a ritual or tradition. Procession comes from the English word "procession" which means a row, line, procession and procession. The definition of a procession according to the Big Indonesian Dictionary, procession means a solemn procession (procession) in a church ceremony (eg marriage). From the definition above, we can conclude that a procession is a series of processes that are planned and arranged to accompany a ceremony or other community activities (Nugroho, 2020: 20).

#### 1. Preparation Stage

Based on the results of field research on the implementation of the kuda lumping tradition in the Wonorejo community, several stages of preparation were found that must be prepared before carrying out the kuda lumping tradition procession. This preparation stage prepares what needs to be prepared to be able to carry out the kuda lumping tradition event. The next stage is the stage of preparing attributes, as the kuda lumping tradition must be prepared because attributes can be a characteristic of the tradition itself which becomes the view of the community when wearing unique and varied clothes. After preparing the attributes, the players then use the attributes that have been prepared such as changing costumes.

The players change costumes in the house provided by the community, which usually uses clothes, accessories, powder, necklaces, bracelets, and others. After changing costumes, the drummers and handlers prepare the tools used for the traditional kuda lumping event such as a hobby horse made of woven bamboo, drums, saron, demong (large saron), bonang, bonang penyerang, kenong, gong, mask, barongan and finally the whip and hobby horse. As explained above, the tools used in the kuda lumping tradition must be present when the procession takes place, in order to achieve harmony in the series of processions from beginning to end. The following equipment is used in the stages of the kuda lumping procession as follows:

##### a) Drums

Drums are one of the instruments that have a great influence on traditional kuda lumping music, because when the player is experiencing...*trance* The player goes straight to the drum instrument, which causes increased spiritual activity in the person who is in trance. Drums can also be used to replace endang, and cure trance in traditional kuda lumping players.

##### b) Saron

*Saronis* a traditional musical instrument that is still used today, a saron musical instrument originating from the Java region, which is used in the traditional kuda lumping event. This saron musical instrument has a rectangular

shape, and the top uses a special brass iron. This saron musical instrument is usually hit using a special tool in the form of a hammer covered with cloth. This saron itself has a high octave and has a medium blade size.

c) Demung

*Demungis* a traditional musical instrument that is usually used in certain events. Demung itself is almost similar to saron but has a different octave of sound, but the difference is that demung has a low octave and demung has the smallest size compared to saron and saron penyerang.

d) Successor Saron

*Saron successoris* a traditional kuda lumping musical instrument that has the highest octave of sound compared to saron and demung. Saron penyerang has the smallest metal bar size among other kuda lumping musical instruments. Saron penyerang is still used in traditional kuda lumping events until now.

e) Bonang

*Bonangis* a musical instrument that is played by hitting it using a special tool such as a beater designed using wood. Bonang is larger in size compared to bonang penyerang, and also has a medium to high octave musical key unit.

f) Successor Bonang

*Bonang successoris* one of the musical instruments originating from Java. This musical instrument has a high sound from the bonang. Bonang penyerang has a smaller size than the bonang.

g) The trumpet

*The peacockis* a traditional musical instrument that is still popular today which is used in the traditional kuda lumping event, this kenong can still be said to be a family of gongs. However, there are fundamental differences between the two, first, the gong is larger than the kenong, in terms of tempo, the gong has a louder sound than the kenong.

h) Gong

Gong is a musical instrument that is widely used by regions in Indonesia, one of which is Java. This gong is not only known in Indonesia but also in Southeast Asia and East Asia.

i) Mask

Masks are tools (properties) in the kuda lumping tradition, which are used by the players in this tradition. These masks symbolize the local arts of the Wonorejo community and show the essence of their ancestors from ancient times to the present.

j) Barongan

*The Barongis* a tool (property) used by horse dance players who have experienced trance, because this barongan is quite heavy if used by players who

have not experienced trance. And also this barongan has the meaning of a big lion in the tradition of horse dance, as this barongan is shaped like an animal related to endang.

#### k) Whips and Horses

*Whip* and kuda- kudaan is a tool (property) used in the traditional kuda lumping event, the whip and kuda- kudaan are related to each other. The whip and kuda- kudaan are used by kuda lumping players to dance and call spirits invited by the shaman.

## 2. Implementation Stage

Implementation comes from the word *laksana* which means to run or carry out an activity. Implementation is an action or implementation of a plan that has been prepared carefully and in detail, implementation is usually carried out after the planning is ready (Insani, 2022: 13). The implementation stage has several stages and details of the events carried out when the kuda lumping tradition is carried out, namely:

#### a. Welcoming remarks

This welcoming speech is done by the village chief or elders in Jorong Wonorejo and also the village apparatus such as Jorong Wonorejo. This welcoming speech is done because it is to ask for the blessing of Allah SWT who has given His grace and gifts so that the people of Nagari Lubuk Gadang Selatan can attend the kuda lumping tradition event, especially to the people of Jorong Wonorejo.

#### b. Event Starts

The event begins with the opening stage of the traditional kuda lumping event where the musical instrument players and dancers prepare to carry out the traditional kuda lumping event, then the shaman performs a ritual to summon the spirits of the ancestors using a whip and burning incense. After the shaman finishes reciting the mantra and inviting the spirits of the ancestors, the event is then carried out.

There are several stages in the trance phenomenon in the kuda lumping tradition that make people witness the trance phenomenon in this tradition. These stages are a series that must be done when the kuda lumping tradition takes place, including the following:

#### 1. Playing karawitan musical instruments

Karawitan is one of the musical instruments from Java that has been developed until now, it can be seen that the karawitan musical instrument in the kuda lumping tradition is very important in the procession of the kuda lumping tradition, because it is a characteristic to invite people to come to attend this event. Karawitan music accompanies the procession in the kuda lumping tradition. More than that, it is a sign that the kuda lumping tradition will begin soon. Karawitan music in the kuda lumping tradition has a soft sound and is loud enough to be heard

by the audience, after playing the karawitan musical instrument, the event continues with dancing by women and men.

## 2. Dancing Men and Women

Women's dance as a welcoming dance for female members is one of the typical dances in the kuda lumping tradition where women dance to welcome the audience who have come to the kuda lumping tradition event. These women wear traditional kuda lumping clothes which are equipped with predetermined attributes such as traditional kuda lumping clothes, bracelets, necklaces and others. These female dancers are crowned only to welcome the guests who attend and the women who dance cannot be drunk or possessed because the dancers only dance not to get drunk on kuda lumping, after the women's dance is continued with the men's dance.

Male dancers are one of the dancers after the female, this male dancer is the same as welcoming the audience who are present, and also this male dancer can immediately get drunk on the horse dance because he has an endang, therefore even though it is for entertainment he can also immediately get drunk even though it is not yet the time to get drunk on the horse dance.

## 3. Dancing the Janturan

Janturan dancing is a stage where it has entered the mystical as the male dancers dance using horses made of woven bamboo decorated with typical Javanese properties. The male dancers spin and ride the horses and carry whips to summon the spirits of the ancestors and are assisted by the shaman and are also provided with sufficient offerings, namely young coconuts, papaya leaves, eggs, roses, and incense. After that, the music played by the kuda lumping crew is accelerated so that the spirits of the ancestors enter the body of a kuda lumping player and also after that many begin to be possessed by endang, there the shaman helps to overcome a possessed dancer by following the wishes of endang.

The trance phenomenon in the kuda lumping tradition in Jorong Wonorejo, usually the handler calls the endang to attend the kuda lumping tradition event, which is divided into several types, namely:

### a) lion

*lionis* one type of endang that has a fierce character that is usually entered at the beginning of a trance. This singo barong behaves like an angry lion and asks for something like rose flowers and mermaid oil to drink. The kuda lumping player who is possessed by this endang will play the barongan instrument to perform the attraction. The player who is in a trance has a stiff whole body, which can only be handled by the handler. The handler tells the endang singo barong not to cause trouble and not to disturb the audience present.

### b) Pork belly

*Endangpigs* are included in the wild endang resembling pigs. This pig endang usually when it has entered the body of a kuda lumping player, will behave like a pig

in general, where the kuda lumping player who has been possessed by this pig endang will ask for water to be made like a puddle and bathed. This type of Endang usually eats itchy taro and asks for cassava and papaya leaves.

c) Monkey King

*Endang*Monkey is one of the endang that often comes to the traditional horse dance event in Jorong Wonorejo, which usually has a unique voice that is similar to a monkey. This endang when entering the body of the horse dance player will behave funny which makes the audience laugh and entertained. This monkey endang is usually easy to guess, by the way when the horse dance player experiences a trance will ask for bananas and young coconuts.

d) Endang Buto Cakil

*The giant devilis* a giant endang with sharp fangs, usually this endang has a scary authority. This Endang Buto Cakil dances aggressively and fiercely, when the shaman handles this endang using a whip, sometimes the whip used can break.

e) Endang cakilan

*Endang*Cakilan is one of the endang that usually often comes during the traditional kuda lumping event in Jorong Wonorejo. This cakilan endang when he has entered the kuda lumping player, his authority is calmer than other endang. This endang usually makes jokes and will dance very flexibly and beautifully.

### 3. Entertainment Events

Entertainment events are events that have entered the entertainment phase, someone who was possessed earlier exchanged endang through the shaman by exchanging his endang can be funny or entertain the audience with his unique style, the endang that usually entertains the audience in the traditional kuda lumping event is the monkey endang. The monkey endang behaves funny by opening coconuts using his teeth, walking carrying bananas to be shared by children, and also entertaining the audience to laugh.



**Figure 4.15** One of the entertainment photos and the funny performance of the traditional horse dance (Documentation, Wahyu Pratama, April 27, 2024)

#### 4. Healing Process

The healing process is a process where the traditional kuda lumping event will end, because of the time. The healing process also involves the handler and the musical instrument player, because the handler and the musical instrument player are the most important people in the running of the traditional kuda lumping event. This healing process is usually done when it is almost Maghrib around 6 pm and will be continued again at night after the Isha prayer. The benchmark in this kuda lumping tradition is after prayer or before prayer for healing players who are drunk on kuda lumping.



**Figure 4.16** When the traditional horse dance performers will be cured by the shaman (Documentation, Wahyu Pratama, April 28, 2024)

## **B. Factors Causing Kuda Lumping Performers to Experience Trance**

Kuda lumping is related to supernatural things that make kuda lumping players experience trance. There are several factors that influence the trance phenomenon in kuda lumping players. The factors that cause kuda lumping players to experience trance have an influence on being able to experience trance in the kuda lumping tradition.

Edmund Husserl who emphasized his analysis on phenomena along with their nature and values. In this procession, values and nature were found in the procession and reflection on values so that factors causing trance were found in traditional kuda lumping players, which were based on the experience of these traditional players, and the empirical experience of researchers in the field.

In this case, (Maramis, in Zikri's thesis 2022: 44). divides the state of a person experiencing trance into two types. They are: (1) Humans feel that there is another power within them that accompanies and controls them. There are two powers that act independently and the person alternates between one and the other. His consciousness does not decrease. This feeling lasts forever. In this case, we see the beginning of a split personality, a typical symptom of schizophrenia. (2) The person has identified himself with another person, animal, or object. Therefore, there are no more than two powers within him at the same time (as in the first case), but a complete metamorphosis occurs. The possessed person becomes another person, animal, or object and acts like that person, animal, or object. Then there is complete or partial memory loss.

There are several factors that influence someone to go into trance, namely; (1) the experience factor, (2) the spiritual factor, (3) the song factor as follows:

### **1. Appreciation Factor**

The factor of experiencing is one of the factors that causes trance in the kuda lumping tradition, experiencing also feels with the heart. Kuda lumping players must have high concentration in order to achieve the trance phenomenon. Players who will experience trance must intend to be able to reach the climax, by experiencing and feeling in their hearts. Players who are carried away by the atmosphere and their minds are empty, will be carried away by the atmosphere as if they were sleeping, and that's where the endang begins to enter the kuda lumping player, then the kuda lumping player will experience trance.

### **2. Spiritual factors**

The spiritual factor is a community belief in supernatural things. The Wonorejo community still believes in ancestral spirits in the form of animals, such as endang babi, singa barong and others. These ancestral spirits are called endang. This endang is usually placed in a person's body which is called a kurungan. Kurungan is a human body that functions as a medium for ancestral spirits when performing the kuda lumping tradition. Furthermore, when the kuda lumping event is held, there are rituals that are held such as calling the ancestral

spirits which are carried out by the shaman. When calling the ancestral spirits, there are things that are needed such as offerings. These offerings themselves are a mandatory ritual in the kuda lumping tradition.

Based on an interview with Mr. Eko (62 years old), he said that offerings in the kuda lumping are very necessary because we call the spirits of deceased ancestors. Offerings are a belief of the community that offerings can help the smooth running of the event, a sign of respect and a form of gratitude to the spirits of the ancestors who have come to entertain the community in the traditional art of kuda lumping.

Offerings are a traditional cultural heritage that is usually done for ancestral spirits, which are believed to bring good luck and ward off bad luck. Offerings have a very sacred value in the eyes of people who still believe in them, the purpose of this offering is to seek blessings. This offering is usually given in a place that is considered sacred and has high magical value. This offering has been done for a long time, it can be said that it comes from ancestral spirits who believe in mystical thoughts (Humaeni, 2021: 1-2).



**Figure 4.17** Offerings at the traditional horse dance event  
(Documentation: Wahyu Pratama, April 28, 2024)

### **3. Song and Music Factors**

Songs and music in the kuda lumping tradition greatly influence the trance phenomenon. The songs performed are usually Javanese songs such as gethuk asaleo soko telo, lingsir wengi, dawet ayu banjar negara, turi-turi putih, pamit mulih, and others. One of the lyrics is as follows, gethok asaleo teko telo, mata ngantok iku tandane opo (gethok comes from cassava, what is the sign of sleepy eyes). Each of these songs has a different appeal. The meaning of different appeals is usually used depending on the situation in the kuda lumping tradition event. This is closely related to the accompanying music for the song, where the music in the song functions as a reinforcement of the characteristics of the kuda lumping song, which is reinforced by music with Javanese rhythms. Kuda lumping songs are usually sung by a woman aged 50 and over who is usually called a sinden. Sinden functions in kuda lumping as a musical accompaniment. Music

and songs are very influential in the kuda tradition because the two go hand in hand.



**Figure 4.18** Sinden is singing a song horse dance tradition  
(Documentation: Wahyu Pratama, April 28, 2024)

## CONCLUSION

The tradition of kuda lumping is a local culture in Jorong Wonorejo that still survives today, and there is a procession in this tradition that is a belief of the community, such as the preparation stage, implementation, entertainment events, and the healing process. The tradition of kuda lumping has received appreciation from various groups of Wonorejo society.

There are several factors that cause the trance phenomenon. These factors strengthen the tradition of kuda lumping until now, including the factors of experiencing, spiritual, songs and music. First, experiencing is one of the factors that makes kuda lumping players increasingly immersed in a trance state. The trance state is when experiencing their role as players. Players need full concentration to be able to do a trance in the kuda lumping tradition. Second, spiritual is something related to religion and is always associated with invisible things and has spiritual and physical impacts. This makes kuda lumping players surrender their bodies which are related to the spirits of their ancestors. Third, the songs and music in kuda lumping sung by the sinden as an accompaniment and create a more desirable atmosphere in the process of reaching the climax of the trance phenomenon.

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