

The Appreciation of Ngloho Santri Society Towards Kubrosiswo Bintang Mudo Art in Ngloho Pringsurat Temanggung

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People's appreciation of traditional art can be influenced by the views of the community. This study aims to examine the appreciation of Ngloho santri society towards Kubrosiswo Bintang Mudo Arts. This research uses qualitative method. The approach used is a contextual approach or how to understand a phenomenon by connecting it to other phenomena in a particular culture. In the context of this research, problem solving is placed within the socio-cultural context of Ngloho santri society. The appreciation of Ngloho santri society towards Kubrosiswo Bintang Mudo art splits into two, namely the young and the old group. Kubrosiswo Bintang Mudo since its inception in Ngloho Hamlet in 1989 was supported by a group of young people because of the desire to fulfill their aesthetic needs for a traditional art form that can represent their identity. This art for young people is understood as a symbol of trends, progress and modernity. The old group tends to keep a distance to this art. For them this art is considered jogedan art that is understood as the symbol of abangan art. In addition, the existence of pre-show and trance ritual sessions for the old group is considered to have come out of the Islamic faith.

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INTRODUCTION

The existence of Kubrosiswo Bintang Mudo art in Ngloho Hamlet, Pringsurat Sub-district, Temanggung Regency has been almost three decades since its establishment in 1989. Kubrosiswo Bintang Mudo art is one kind of traditional arts among tens of other types of traditional arts which also still survive to this day in the Pringsurat District. In the area that is often called santri there is an art that by its citizens is considered to be contradictory between Islamic and Javanese values.

Various literatures have tried to understand the phenomenon of kubrosiswo art, which most states that this art is characterized strongly by the characteristics of Islam, which is seen from the poems of songs that contain many messages of Islamic da'wah. These messages generally contain the moral appeal, the increase of devotion as well as faith in Allah (Pujiyati, 2012:114; Katrini, 2006:227; Katrini, 2012a:9; Putriaji, 2014:259). Nevertheless, according to the results of interviews that researchers have done, Kubrosiswo Bintang Mudo art that located in Ngloho actually also contain the contradictions of its values. In addition to the Islamic element, Ngloho's kubrosiswo comes in a form that basically contains a paradox, ie between the elements of Islam and Java, which the latter element is actually likely to "undermine" the Islamic belief (Dehabi Salam in interview). Of course, this becomes an interesting thing to be studied, because kubrosiswo art that considered to undermine Islamic beliefs can be present in the society that considered as santri.

In spite of that, Kubrosiswo Bintang Mudo in Ngloho can survive and institutionalized to be a part of Ngloho society since the first time of his arrival in 1989. This indicates that appreciation of Ngloho society to this art is actually quite large, because without the support of citizens, it is not possible an art can survive almost three decades. On the one hand, Kubrosiswo Bintang Mudo last long and supported by its citizens, but on the other hand this art is considered to have contradicting

values. Judging from the fact that so, it does not close the possibility of appreciation Ngloho society to this art is actually not uniform or there may be pros and cons. Therefore, based on the above description, then the question of this research is how the appreciation of Ngloho's santri society towards Kubrosiswo Bintang Mudo art that is in their hamlet?

METHODS

This research uses qualitative method because based on descriptive data. The approach used is contextual, that is how to understand a phenomenon by relating it to another phenomenon (Ahimsa-Putra, 2000: 413). The point is to place the phenomenon of art appreciation based on the socio-cultural context of its supporting community. The focus of this research is the appreciation of Ngloho's society towards the Kubrosiswo Bintang Mudo art. The procedures used in this study include: (1) collection of data; (2) validation of data; (3) analysis of data; and (4) synthesis of data.

RESULT AND DISCUSSION

Kubrosiswo Bintang Mudo Traditional Art

Kubrosiswo art is a kind of traditional dance art that often found in Temanggung and Magelang. This art first appeared in the Mendut area of Magelang Regency. Created by a group of santri in the 1960s, which was originally just a martial art group, but gradually turned into motion art with songs accompanied by traditional music (Effendie, 2001: 15).

Kubrosiswo art has two main elements, namely motion (dance) and music as a dance accompaniment. The movements in a dance display are known as dance style. Dance style generally refers to the notion of art that features individual or group characteristics, produced within a certain period and a specific geographical region. This means that each type of dance has certain stylistic characteristics that differ from one to another (Irchami, Lestari and Hartono, 2015: 94). In terms of style, Kubrosiswo Bintang Mudo's dance movements

include *nipis* style. This style is energetic and dynamic, which in Ngloho's language is termed *keras* (loudly) - a term to distinguish it from other soft *kubrosiswo* dance styles (Dehabi Salam in interview). As for the music, according to Jamalus as quoted by Lontoh, Wadiyo and Utomo (2016: 85), the elements of music include the rhythm, melody, harmony, shape and structure of the songs and dynamics. Almost all the musical rhythms used in *Kubrosiswo Bintang Mudo* use the 4/4 bar mark, while the melodic element is not played by an instrument, but is sung by the vocals accompanied by the lyrics of the song. Harmony of music in art accompaniment *kubrosiswo* not found because not used melodic or harmonic musical instruments, but only rhythmic instruments. The form and structure of the song itself consists of a stanza that contains the phrase questions and answers with a convincing cover. In terms of dynamics, which can be found only a form of strong dynamics (*forte*) and rather powerful (*mezzo forte*). From the results of observations in the field, until now, no songs were found with soft dynamics.

Kubrosiswo is a type of art that involving many people. It takes up to dozens of people every time a show is held. Among them will be divided into dancers, *mayoret*, vocalists, drummers and crew. For music players will usually be tasked to beat *kendang*, *jedhor* and *bendhe*. The crew more served as a handler and guard people who are possessed (*trance*).

The Social-Religious Identity of Ngloho Society

According to Kinasih as quoted by Verulitasari and Cahyono (2016: 42), identity becomes an inevitability inherent in human relationships because the existence of a person always be part of an ethnic group, religion, tradition and language in a particular cultural system. This identity eventually becomes the distinguishing feature between one group and another. Likewise, Ngloho as an individual unity has a distinct religious social identity compared to other groups in Pringsurat Village.

Administratively Ngloho Hamlet is located in Pringsurat Village, Pringsurat Subdistrict, Temanggung Regency. The Ngloho's people live from a wide variety of occupational sectors, such as peasants, laborers, civil servants and some people as traders and service providers. As for the population of this hamlet based on Pringsurat Village Government data in 2017 reached 187 people with varying levels of formal education. However, most are dominated by primary school graduates. Of the 114 residents who received formal education, 72 were graduated from elementary school, while others were high school and college graduates (Pemerintah Desa Pringsurat, 2017).

Based on the above statistical data, it can be said that the majority of the Ngloho society has a low level of education. However, especially for the old group, most of them are educated at *pondok pesantren* (Islamic Education). Various *pondok pesantren* that became a learning destination by this group is widespread in Java Island, such as Jember, Banten, Kendal, Purworejo, Salatiga as well as around Magelang and Temanggung. This old group some of them become public figures, such as imam *mushola*, imam *masjid*, guru *ngaji* and also a religious figure (Dehabi Salam in interview). They are agents of *salafiyah* tradition of *pondok pesantren*. Through the establishment of The Islamic Education Park (TPI) they spread the Islamic tradition to the next generations. Most of the Islamic education teachers who graduated from *pondok pesantren* have a holy mission from where they learn to expand and deepen the Ngloho Muslim religion in general (Muhtahril in interview). It is no wonder if Ngloho Hamlet by the people around is often referred to as the "face of Islam" in Pringsurat Village, because it has a quite different religious life and religious activity among the other hamlets, which are still considered to be strong in their *kejawen* beliefs (Muhsaroni in interview).

The strong social identity of Ngloho residents as a *santri* or muslim society is actually not a newly emerging phenomenon. Their Islamic can be traced back from the beginning of

the hamlet. According to the widespread myth, this hamlet was originally founded by soldiers of Diponegoro War after the capture of Prince Diponegoro in Magelang in 1830. The ancestors of the Ngloho society are believed to have originated from Solo, but for security reasons, they did not return to their home region. They then established a hamlet called Mbulu. The next development of Mbulu Hamlet has administratively changed its name to Ngloho Hamlet. For this reason Ngloho residents believe that Islam has been embraced Ngloho residents since the hamlet was established, because the founder is soldiers of Diponegoro War, which the war brought the mission and Islamic sentiments against the Dutch. Therefore, as Dehabi Salam said, it is certain that the founder of Ngloho Hamlet is Muslim (Dehabi Salam in interview).

Although Ngloho is known as the “face of Islam” in Pringsurat Village, but the social-religious activities of people have not been completely free from the tradition of Javanese rituals in general. Activities such as sadranan, slamatan of people died, marriage and pregnancy in the form of genduren still done. It's just that the *ijab* or *ujub* as a sign of worship to the *danyang* of the village (ancestor spirits) is not used. This is then filled with activities of Islamic prayers, such as *manaqib*, *barzanzi*, *shalawatan* or *tahlilan* and *yasinan*. According to one of the citizens named Muhsam, this substitution gives a meaning to change the intention or purpose of genduren is not for worship to the *danyang* of the village, but to ask for salvation to Allah (Muhsam in interview). In other words, the nucleus of slamatan of the Ngloho society is in the frame of faith in Allah, though not leaving the Javanese container as a formality.

Islamic *aqidah* seems to be a major issue for Ngloho residents. Ngloho people do not make offerings to sacred places. Similarly, the activities of pilgrimage to the grave with flowers or incense is not found. This activity is usually done by means of clean tombs and prayer rituals in the form of *yasinan* and *tahlilan*. The goal is as said Muhbakir that the intention of the pilgrimage is intended to pray for the deceased

person or ancestor and not to ask anything to them. According to him, asking something to the dead is a form of *shirk* to Allah, which is the greatest sin in Islam (Muhbakir in interview).

The Appreciation of Ngloho Santri Society Towards Kubrosiswo Bintang Mudo Art

According to Soemardjo (2000: 31), art appreciation is essentially a matter of subjectivity, which is an assessment developed from the interpretation of the public of art towards an artwork, so that the public of art will behave and act on the artwork. According to Fieldman and Smith as quoted by Bella (2011: 22), the problem of public meaning to an artwork is influenced by their view of life (individual or social group) which can be a religious belief that held by them. As for Radhakrishna (1947: 16) defines the view of life as an idea believed to be true by a particular group and is the result of cultural construction that influenced by historical factors and the religious beliefs that held by the group. Therefore, related to Ngloho society's appreciation of Kubrosiswo Bintang Mudo Art will be seen from the perspective of the society's life view, both in terms of history and religious belief.

1. Historical Aspects

Kubrosiswo art first established in Ngloho in 1989. This art was brought by a man from Nipis Grabag Magelang who married with a woman from Ngloho and settled in that village (Lukmanul Hakim in interview). Before this art was developed in Ngloho, Ngloho residents have had a type of art called *manoronan* - an art of rebana that sung of the Islamic songs and played by sitting and using the terbang instruments to accompany its songs. This art is supported by the Ngloho's old group and only a small part of the young group (Dehabi Salam and Mukhammad Shodikin in interview).

According to Rohidi as quoted by Damayanti, Triyanto and Sharif (2016: 100), art is a human mental expression that is useful to meet the aesthetic needs. For the Ngloho's young group the art of *manoronan* has been considered outdated and unable to meet the

aesthetic needs of young people who want an artistic orientation that representative of their energetic and dynamic character. On the other hand, there is a general phenomenon in Temanggung and Magelang areas of mushrooming of traditional performing arts, such as kubrosiswo, jaran kepang, ndhengtek, keprajuritan, soreng and so on. This type of performance is different from the manoronan because it is played by standing and dancing and using javanese instruments, such as bendhe, gamelan, jedhor, gong and so forth. This type of performing arts became a magnet for Ngloho's young group to involve themselves, albeit merely as spectators. Edan Tontonan is a language that represents the desire of Ngloho's young group to watch traditional art performances wherever the arts are held. Not infrequently they are willing to travel tens of kilometers on foot and have to stay at the spectacle just to watch the entertainment traditional art performances (Asnawi in the interview).

It was not just edan tontonan that took place in Ngloho's young group at the time, but there was also the view that traditional performing arts were a symbol of trends, progress and modernity for them. This psychological condition that conditioned the young group quickly responded positively to the presence of kubrosiswo in Dusun Ngloho. At that time in 1989 Kubrosiswo Bintang Mudo was founded by Ngloho's young group. Almost the majority of Ngloho's young group is actively involved in the membership of the newly established arts group. Some of them are involved as dancers, instrumentalists or just a crew. Since then it can be said kubrosiswo has become the identity of Ngloho citizens in general (Dehabi Salam and Implinsa in interview).

Unlike the Ngloho's young group who support the art of Kubrosiswo Bintang Mudo, the old group tends to distance themselves from this new art. Almost most of the Ngloho's old group is not involved in membership. Kubrosiswo as a performance art that demands dance movement is definitely not the aesthetic

needs of the old group who want a kind of art that is slower and solely oriented to Allah. Therefore, when kubrosiswo was present, the old group was still consistent with the art of manaronan until the mid-1990s, which in that year became the final marker of this art because no young generation would want to continue it (Mukhammad Shodikin in interview).

Most of the Ngloho's old group view kubrosiswo not different with the traditional art performances of abangan people, such as sorengan, jaran kepang, keprajuritan, soreng and so on which demands the dance moves of the players. This type of art is often found in the hamlets around them. The hamlets that are meant are the lor-loran area, ie the hamlets located in the north of Dusun Ngloho which was considered as abangan area. In this region traditional types of performing arts grew and developed, even before kubrosiswo was founded in Ngloho. This type of art by Ngloho's old group is often referred to as jogedan art - a dance art (joged) that they consider to be non-Islamic and not in accordance with the tradition of the santri community in general (Black John in the interview).

Until now, in Ngloho still can be found labeling lor-loran region as abangan area. The past memory reproduction of the lor-loran region as a support base of the Indonesian Communist Party (PKI) is sometimes still encountered. However, this seems to be the legacy of the 1960s identity sentiment, which Ngloho was a sympathizer of the Nahdlatul Ulama Party (PNU) in a face to face situation with another party sympathizers. As a result, lor-loran art activities get labelled with the identity of their beliefs that are considered abangan. Types of traditional performing arts, such as jaran kepang, soreng, ndhengtek, keprajuritan and so are immediately interpreted as jogedan art which is a symbol of abangan art (Black John in interview). Therefore, in this psychological condition, when kubrosiswo present in Ngloho soon also understood as jogedan art, so do not be surprised if the old group choose to distance from this art because it is considered not part of Islamic identity.

2. Religious Beliefs

The old group's assessment of Kubrosiswo Bintang Mudo art is not only influenced by the historical aspect, but also by their religious beliefs. Kubrosiswo Bintang Mudo as an art containing Islamic da'wah poems for the old group is not an issue, but there are two things that highlight their criticisms of this art: (1) pre-performance ritual and (2) trance sessions. Both of these sessions in each kubrosiswo show are each found at the beginning and end of the event.

According to Koentjaraningrat as quoted by Wuryaningrum, Sumaryanto and Hartono (2016: 254), ritual is essentially a form of human communication with nature spirits as well as ancestral spirits. Similarly, pre-performance ritual in the Kubrosiswo Bintang Mudo, in fact, also forms of human communication with spirits of village patrons (*danyang*) or more precisely as activities requesting permission to village *danyang* before kubrosiswo show is held. Usually done by going to the old grave, which is believed to be the tomb of village *danyang* and then ask permission to him that in the village that became his "magical sovereignty's territory" will be held kubrosiswo show. After that, some of the leaves of trees from the cemetery will be brought home, which will then be paired on the stage poles of the show. The purpose of this ritual in order for the players to get safety during the show is held (Tri in interview).

According to Nur Sutikno, Ngloho's old group has strongly criticized this pre-performance ritual. As an Islamic society, it should be asking for protection only to Allah and not to the unseen entities beyond it. Asking for the protection of things other than Allah will be easily understood as an act of *shirk* to Him. As said by Muhibakir it is strictly forbidden because it is the greatest sin in Islam. For this reason, according to Nur Sutikno pre-performance ritual activities are now not done again by young group. There is no longer any activity to install the leaves of the trees from the cemetery in the masts of the stage when will be performed Kubrosiswo Bintang Mudo's show (Nur Sutikno in interview).

The second thing that gets harsh criticism from the Ngloho's old group in the art of Kubrosiswo Bintang Mudo is the trance session. Conceptually according to Dehabi Salam, both young and old groups agree that trance is an unconscious condition caused by spirits. However, until now, according to him this session is still maintained because it contains a high entertainment value in every show. A trance session is a very interesting session, because the audience will witness the strange behavior and even cuteness of the players that cannot be found when the player is in a conscious state (Dehabi Salam in interview).

According to Kartomi (1973: 164), trance in the folk art show is a very ancient art form. According to him this has been around since the time before Islam in Java and is closely related to animist beliefs. Ngloho society realizes that trance is something that is in any place and can happen to everyone. However, for Ngloho's old group, trance is often seen in Islamic jurisprudence, especially the deliberate issues. Trance as an accident for them is not a problem, but if it is intentional, it is forbidden in Islam (Muhisam in interview).

People who are trance according to Muhtahrir called *muskil*. *Muskil* is a person who is self-unconsciousness or drunk. According to him, in Islam it is prohibited, because it has diverted attention from Allah (Muhtahrir in interview). This condition by Ngloho's people is often called *ora eling*. According to Dehabi Salam, *ora eling* is a condition of self-unconsciousness or self-forgetfulness to Allah. In the context of the trance of Kubrosiswo Bintang Mudo, according to him, the criticism of the old group against this, because trance for them is interpreted as a deliberate act to self-unconsciousness (Dehabi Salam in interview). Therefore, it is not surprising that the old group strongly criticizes this session, because the deliberate act to self-unconsciousness (trance) can easily be interpreted as violating God's prohibitions. Of course the main cause is the existence of art kubrosiswo in their hamlet.

If the old group tends to relate the issue of art with religious belief, then the current Ngloho

young people tend to discourse the separation between the two. This is as Dehabi Salam says,

... Ngloho's current youth group tends to make a distinction between art and religion. They want the art issue not to be related to religion. They want an atmosphere of freedom so that their aesthetic needs can be channeled. Not only that, in other problems, such as politics, for example, young group criticizes the old group in order not to relate it to religious beliefs.

Of course Dehabi Salam's opinion can not be concluded that there is secularization in Ngloho society, especially among young people today. Ngloho's young group in some activities also emerged as a mover in religious activities, such as Islamic studies for example. It's just as Erwan Ladi Fani has said, that young people basically want a different atmosphere that may be difficult for the old group to understand (Erwan Ladi Fani in interview).

CONCLUSION

The appreciation of Ngloho santri society towards Kubrosiswo Bintang Mudo art split into two, namely the young and the old group. Kubrosiswo Bintang Mudo since its inception in Dusun Ngloho in 1989 supported by young group because of the desire of fulfilling the aesthetic needs of traditional art form that can represent its identity. They want a kind of art that can fulfill their energetic and dynamic character. In addition, this art for young people is understood as a symbol of trends, progress and modernity. The old group tends to keep their distance and criticize this art. For them this art is considered jogedan art that is understood as the symbol of abangan art. In addition, the existence of pre-performance ritual and trance sessions for the old group is considered to have come out of the Islamic faith.

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