



Function Changes on Brendung Art Performance in Sarwodadi Community Pemalang Regency: Between Preservation and Development

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Abstrack

The purpose of this study is to analyze the shift of function in the context of art preservation and development on *Brendung* art performance in Sarwodadi community, Pemalang Regency. The research method used qualitative data and the research used a case study design. This research used both primary and secondary data sources and the data collection techniques used observation, interview, and document studies. The data analysis technique used interactive data analysis. *Brendung* is an art in Sarwodadi community, Pemalang and it is part of a performance, which shows a *Brendung* doll dance under the influence of spirits. The form of its performances have some changes in terms of a form of preservation effort, but it does not abandon the tradition or typical parts of *Brendung* art. Some preservation efforts of *Brendung* Art are done in order to maintain the existence of *Brendung* art itself so that it can still exist and is accepted by the society. The changes in the art are there but they do not abandon the old tradition. The shift of *Brendung* art performance in Sarwodadi community is as the effort so that the art will survive and does not disappear by the development of the era. It changes but it does not abandon the old tradition or the typical parts of *Brendung* art. Some preservation efforts of *Brendung* Art are done in order to maintain the existence of *Brendung* art itself so that it can still exist and is accepted by the society. The changes in the art are there but they do not abandon the old tradition. *Brendung* art was initially an art performance that functioned as a means of ritual and related to society and their belief, however, as the time goes by, it changes into an entertainment platform and aesthetic presence for its community.

Keywords: Function, Performance, *Brendung*, Preservation and Development

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INTRODUCTION

Indonesia is a multicultural country which is rich in culture and it is commonly referred to as the culture of archipelago. All the cultural pluralism that lives together must be accompanied by the principle of mutual respect and awareness of that diversity (*conditio sine qua non*) Rohidi (2014:135). In line with that opinion, Cahyono (2010) argued that the diversity of each region characteristics is an asset of cultural wealth that needs to be maintained so that its values do not change or decrease in terms of quality.

In general, people accept traditional arts as a creation of the works of their ancestors passed down from generation to generation. Indonesia is rich in art forms, even a traditional art can also be used as a characteristic that differs from one region to another. But it often happens in certain regions that art is forgotten because it is less known and its existence is poorly preserved. Therefore, it is possible that as the times progressed, the arts themselves undergo some changes that might become new arts, even the traditional art which there are not many people know about it and of a lack of knowledge and support from related institutions as the reasons.

As Kayam (1981:38) stated that art never stands apart from community because it is the creativity of the supporting community. It means that the realization of a traditional art is the result of a culture created by humans and it has become the property of the members of the community who created it. Dilfa et al (2020) stated that traditional art has its own meaning for members of the community.

When the community makes an art, they do not use it as a spectacle only, but they use it as a guide, philosophy of life, and a symbol of people's life (Sambira et al, 2020). There are various forms of traditional art, some of which combine dance and music, singing and music, and even some others in Indonesia involve mystical elements in their performance. As in Sarwodadi village, Pemalang Regency, people have Brendung art. It is a typical art in

Pemalang city which contains mystical elements in the show.

Brendung art is a performing art that contains magic or mystical games because *Brendung* doll will be entered by a spirit called *mlandang* during its performance. When *mlandang* has given a spirit to the doll, it will dance by itself to the rhythm of the music. Aside from being entertainment, it is displayed by the community as an expression of gratitude for blessings, abundance of fortune, and safety.

Usually *Brendung* art is performed after the rice harvest. It will also be displayed when its community experiences a famine or disaster strikes such as floods, earthquakes, etc. For example, during a prolonged dry season, *Brendung* art is performed as a ritual to ask the Almighty to give water through the rain. In addition, It is also used for rituals asking for success, safety and finding a mate. In the midst of changing times, it is also often displayed when the community in Sarwodadi village have big events, such as welcoming special big guests visiting the village, entertainment in wedding events and etc.

Brendung art performance is currently experiencing slight changes or additions in their performance, both in terms of dance and music. It is no longer played for rituals to ask for a purpose such as asking for rain or rituals to avoid all calamities, but it is packed with interesting dances and music without leaving its mystical characteristics. Although the musical instruments still use the simple typical musical instruments, such as barrels and drums, the songs sung today are not only songs that contain mantras, but also *campursari* songs. It is done in order to attract people's interest to watch the performance as by the developing of the time, the mindset of the Sarwodadi community is different with the past that always believed in the performance. In addition, there are entertainment from other regions make the community has many entertainment choice, so the lack of interest in *Brendung* art cannot be denied anymore.

The efforts to preserve *Brendung* art are certainly no longer without problems, but it is actually in a position of almost extinct. As it is a mystical art which requires a handler to bring spirits to *Brendung* dolls, it needs a handler. However, the last generation of the handler in Sarwodadi village currently has not passed his knowledge to his children for several reasons, namely there is no interest from his own children to continue the art, the lack of attention from the government for the *Brendung* performers and the lack of jobs at any events. Therefore, *Brendung* performers have attempted to develop and modify the art itself in order to make it more interesting by inserting drama, dancs, and music elements. Thus, it will certainly silghtly change the mystical value contained in *Brendung* art because of its current changes.

Several relevant studies to this research include research conducted by Aprilianie (2016) entitled "*The Mystical Value of Brendung Art in Sarwodadi Village, Comal District, Pematang Regency*". The difference lies in the focus of the study, where the previous study put on examining the mystical value of *Brendung* art, meanwhile the current study tries to examine the music presentation and *Brendung* art preservation in the efforts of cultural conservation.

Another research similar to this research is the research conducted by Nurhabibah dan Putra (2019). In their study, they explained how cultural communication occurs in the community in terms of maintaining Terebang art from generation to generation as an ancestral cultural heritage in Bandung Regency. Then Widjaja (1986) interpreted preservation as an activity that is carried out continuously, focused and integrated in order to achieve certain goals that reflect the existence of something fixed and immortal, dynamic, flexible and selective (Jacobus, 2006:115). Regarding the preservation of local culture, Jacobus (2006:114) stated that the preservation of the nation old norms (local culture) is to preserve the artistic values. Therefore, a process or act of preservation

recognizes the strategy or techniques that are based on each needs and condition (Alwasilah, 2006:18).

Sarwodadi is a village in Comal District, Pematang Regency, which is commonly known as Kaso village. It is divided into Kaso Kulon (West), Kaso Wetan (East), Kaso Kidul (South), Kaso Tegalan (North), and Bengkelung and Bojong hamlets. Most of its residents are farmers and craftsmen. The handicrafts produced are snake leather crafts in the form of wallets, bags, and belts. Sarwodadi village is also famous for its jokes which are relics of the Samin tribe that has ever visited it. In general, its villagers are farmers. Traditional arts owned by the village are *Sintren*, *Kuda Lumping*, *tambourine group*, and *Brendung* art.

The phenomena of transformation flow in this era of modernization and globalization is so easy and fast. The cultural transformation in Indonesia is no exception, one of which is art. Therefore, it is necessary to pay attention and efforts for the preservation of traditional arts from the community. One of the arts that still retains the characteristics of its performance form is *Brendung* art from the community in Sarwodadi community, Pematang Regency. However, this does not mean that there are no obstacles in the effort to conserve *Brendung* art itself. In fact, *Brendung* art has less fans or followers nowadays both from the local community and outside Sarwodadi village. This also had an impact on its group performers which ultimately just sat in silence without any artistic activity, especially in *Brendung* art.

The challenges in cultural conservation efforts, particularly *Brendung* traditional art, are getting tougher because of the times and the current condition of globalization. The development of the times and the current of globalization have resulted in many changes that occur in the pattern of people's daily lives which also affect the culture of the community itself. The culture of the ancestral heritage area has begun to be influenced by the culture that come from outside and gradually the local

culture is starting to be abandoned. The community has begun to open up to existing developments due to the social changes in society, the openness to outside culture, as well as modernization and globalization which unconsciously change the culture that exist in society.

Sarwodadi community considers *Brendung* art to be very sacred, so that it is not arbitrary in preserving the art itself. A *Brendung* handler must be a descendant of the previous handler or the ancestor who first discovered or created *Brendung*. The ritual process until the performance takes place must also be in accordance with the rules of the previous ancestors. Therefore, *Brendung* art really maintains the ancestral heritage in its preservation. This is a unique thing as well as a problem if a handler does not pass on *Brendung* art to his children or grandchildren, then it may extinct. Then, the uniqueness in terms of performance is that it combines the elements of music and dance with mystical things. The combination of *Brendung* verses and unique musical instruments that use barrels, *kecrekan* and *kendang* adds to the atmosphere becoming more mystical and exciting.

Based on the explanation of the background above, researchers interested in studying the form of musical presentation of *Brendung* Art, the Function Changes in *Brendung* Art, and How the Preservation of *Brendung* Art in Sarwodadi Community Pematang Regency in Cultural Conservation Efforts

METHODS

This study used a qualitative research design. This research was a case study on *Brendung* art group in Sarwodadi community Pematang Regency, with 13 participants. By using a qualitative research design, this study explained the problems studied and then related to the conditions of the socio-cultural environment in the environment itself. An interdisciplinary approach was used, namely the integration of two or more scientific

disciplines into one, in the context of the relevance of the scope of the problem being studied (Rohidi 2011:61). The disciplines used were the theory of the form of musical presentation, preservation and conservation. The theory of musical presentation form was used to analyze the form of presentation of *Brendung* art music, while the theory of preservation and conservation was used to analyze the efforts to preserve *Brendung* art in Sarwodadi community Pematang Regency.

Data sources in this study were divided into two, they are primary and secondary data sources. Primary data is data obtained from respondents directly conducted through the surveys and interviews, while secondary data is a source of data obtained indirectly, but it can help and provide supporting information as research material. Primary data sources were obtained through direct observation and interviews with *Brendung* performers and community leaders. Secondary data sources were obtained through the observation and literature such as archives, historical documents, documentation of the activities, and books related to research topic.

The technique of checking the validity of the data used in this study was based on the credibility criteria, it used triangulation techniques. Ratna (2010: 241) explained that triangulation is an effort to understand data through various sources, research subjects, means (theories, methods, techniques) and time allocation. The data that has been obtained was analyzed according to the context of the problem in the study. The correlation of the data that was included *Brendung* art performance was analyzed using the study of performance theory. The analysis of the *Brendung* art preservation used the study of preservation and conservation concept. Data analysis technique in this study used interactive data analysis according to Miles and Huberman in Rohidi (2011:233).

RESULTS AND DISCUSSION

The Form of Presentation of *Brendung* Art Music, Sarwodadi Community Pemalang Regency

Brendung art is one element of culture in the field of art. There are different types of art in pluralistic Indonesian society. As stated by Rohidi (2000), *Brendung* is a musical art which in the case Sarwodadi community Pemalang Regency, it involves a puppet that dances under the influence of spirits.

The form of musical presentation in *Brendung* Art is part of *Brendung* art performance. There are basic elements in *Brendung* art that are arranged in such a way in order to evoke the atmosphere during the performance. As stated by (Soedarsono 2002 : 216), Simatupang (2013:11), presentation in a performance requires dancers, costumes, makeup, music performers, performance stage, stage director, lighting, and marketing if it is for the public.

Meanwhile, Murgianto (1992: 14) stated that the aspects related to an artistic presentation include: music, musical instruments, performers, audiences, staging equipment, staging venue, and the order of presentation. Based on the explanation from Soedarsono, Simatupang, and Murgianto, it can be concluded that the form of presentation is a form of physical performance and its content which includes the following elements: (1) Music, (2) Performers, (3) Musical Instruments (instruments) , (4) staging equipment (properties), (5) costumes, (6) space (staging venue).

The presentation of *Brendung* music to Sarwodadi community Pemalang Regency is in the form of a mixed musical ensemble, in groups with various types of musical instruments and vocals. As in the following picture, it is a music sheet in *Brendung* art



Figure 1. *Brendung* Music Sheet page 1 (Bagus Nirwanto, 2020)

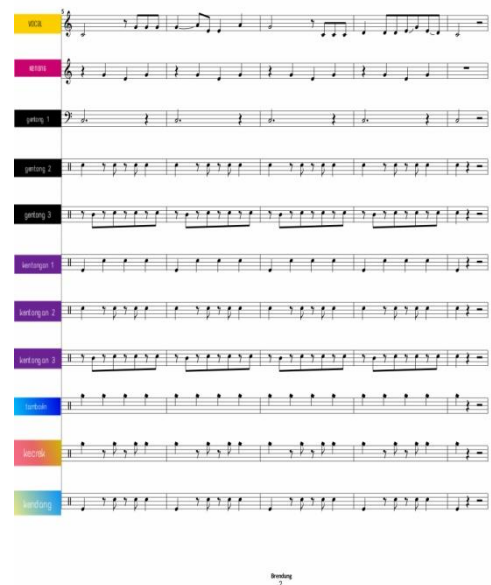


Figure 2. *Brendung* Music Sheet page 2 (Bagus Nirwanto, 2020)

Then there are also the lyrics of *Brendung* song and the meaning in Indonesian as follows.
Mbak ayune si Brendung
Temuruna mumpung sore
Widadari patang puluh
Age-age padha manjinga

It means :

Mbak cantik si Brendung

Turunlah (datanglah) selagi masih sore

Bidadari empat puluh

Segera pada masuk

The lyrics of *Brendung* song has its own meaning as a spell or praising the spirit that possesses the doll so that it immediately moves the doll and dances to the music being played. It uses Javanese language. According to the head of *Brendung* art group of Sarwodadi community in Pemalang Regency, the song sung in ancient times was a special song as a compliment to the spirit so that the possessed doll moved and danced to the music. However, in the current development of *Brendung* art preservation efforts, the songs were added with campursari songs in order to attract the audience to be more interested and not bored. Campursari songs were chosen because they are Javanese songs and it also for the preservation of campursari songs in Sarwodadi village, Pemalang Regency. Even though the music presentation of *Brendung* performance plays campursari songs, the *Brendung* song whose lyrics is a mantra or praise is never abandoned and always displayed as the opening song of the performance which becomes the characteristics of *Brendung* art itself. The following is one of the campursari songs used in the *Brendung* art show entitled:

“*rondo kempling*”:

Ndak pundi mbak ayu, Bade tindak pundi

Kadingaren tindak wae Ora numpak taksi

Dewean opo ora wede?

Timbang nganggur kulo gelem ngancani

Kleresan mas alias kebetulan

Blanjane kathah rada kabotan

Ha yen purun enggal-enggal ngrencangi

Tekan omah mangke kulo opahi

ee.... tobil wong legan golek momongan

niki blonjo nopo mbakyu bade pindahan?

Ampun gelo mas sampean ampun kuciwo

Kulo rondo anyaran ditinggal lungo

Awan-awan lungo blonjo ning pasar pahing wing-wing

Prawan rondo kanggoku ora patek penting wing-wing..

Ning Semarang mas tuku gelang karo anting-anting

Jo sumelang yo ben rondo dijamin kempling

It means :

Mau kemana mbak cantik, mau pergi kemana

Tumben pergi saja tidak naik taksi

Sendirian apa tidak takut?

Dari pada nganggur, manding saya temani

Kebeneran mas alias kebetulan

Belanjanya banyak, agak keberatan

Bila mau mas ayo dibantu

Sampai rumah akan saya beri upah

Ee tobil ada jomblo nyari anak

Ini belanja, apa mbak mau pindahan?

Jangan kecewa mas,

kamu jangan kecewa

Saya janda yang baru ditinggal pergi

Siang-siang pergi belanja

ke pasar pahing wing wing

Perawan atau janda

buatku tak terlalu penting

Ke semarang mas,

belanja gelang atau anting-anting.

Jangan khawatir,

biarpun janda dijamin mantap.

The song above is accompanied by the same rhythm pattern as *Brendung* song, but the songs are replaced with campursari songs. The only difference is the tempo in the musical accompaniment to the song. Normally, the longer the show lasts, the faster the tempo is played. This is done to accompany the movement of *Brendung* doll to dance faster.

The two presenters in *Brendung* art consist of: the controllers of the *Brendung* doll, namely the handler, *mlandang*, a music performer in which there is a *sinden* and a music player. The following is an explanation of each player in *Brendung* art: (a) the Handler; (b) *Brendung* Doll Holders; (c) *Sinden*.

The handler in *Brendung* art is the summoner of the spirits who possess the doll. He always performs a ritual a day before the art performance is held. The ritual is to give offerings to the doll which will be played the next day, and put it in a haunted place. It is done so that the spirits who will later possess the doll will recognize the media or the doll that will be played in *Brendung* art performance. The

handlers are descendants of the previous *Brendung* handlers.

According to the belief of Sarwodadi community, the one who can become *Brendung* handler is only the male offsprings from the previous handlers. People who do not have the line of descent of previous *Brendung* handlers cannot perform the performance or rituals of summoning the spirits, it is because the knowledge gained is inherited from the ancestors that cannot be learned by common people. Currently, the last descendant of *Brendung* handlers is Mr. Taryo, he is 65 years old and a native of Sarwodadi village, Pemalang Regency. The following is a photo of Mr. Taryo who is the handler of the current *Brendung* art:



Figure 3. *Brendung* handler, Sarwodadi community in Pemalang Regency (Documentation: Bagus Nirwanto, 2020)

Second, the *Brendung* Holders who are the personnels in charge of holding the doll during the performance. The doll is usually held by one or two people as it depends on how strong the spirit power that possesses the doll is. The heavier the pull of the spirits that possessed the doll, the more people held it. It can be indicated by how strong the doll movement is.

In *Brendung* art group, Sarwodadi people who usually serve as *Brendung* doll holders are Mrs. Roenah and Mrs. Sudiyah, but they usually invite audiences who are brave and want to try holding the doll during the performances, with the requirements that the holders must have good intentions, they must

not insult the doll or do not believe in the existence of a spirit that possessed the doll.

During the performance of *Brendung* art, if the holder of *Brendung* doll does not have good intentions or if they insult the doll, the *Brendung* doll will rebel and injure the holders of the doll with his head or hands moving against the body of the doll holder. The following is a photo of a *mlandang* or *Brendung* art doll holders in Sarwodadi community, Pemalang Regency.



Figure 4. *Brendung* Doll Handlers (Documentation: Bagus Nirwanto, 2020)

Third, *Sinden* is a singer who sings verses or songs. *Sinden* are women consisted of three people. *Sinden* on *Brendung* art sang the songs together with one voice or *Unisono*. While singing the verse or songs, they usually clap their hands in order to add more festivities, or the others will play the tambourine musical instrument. *Sinden* in *Brendung* Art are Supratmi, Sarinah and Suatmi. The following figure is the portrait of *Sinden* in *Brendung* Art in Sarwodadi community, Pemalang Regency.



Figure 5. Sinden of *Brendung* Performance (Documentation: Bagus Nirwanto, 2020)

There are 10 music performers in *Brendung* Art, they consist of: 1 *kendang* player, 3 *kentongan* player, 3 *gentong* player, 1 *kecrekan* player, 1 tambourine player, are 1 *kenong* player. The majority of the players are men. The following is the list of music players in *Brendung* Art at Sarwodadi Community, Pemalang Regency.

Table 1. List of Music Players

No.	Name	Instrument
1	Sugerwo	<i>Kendang</i>
2	Alexander	<i>Kentongan 1</i>
3	Sudibyoy	<i>Kentongan 2</i>
4	Komarudin	<i>Kentongan 3</i>
5	Amen	<i>Gentong 1</i>
6	Iswanto	<i>Gentong 2</i>
7	Susanto	<i>Gentong 3</i>
8	Ali Aziz	<i>Kecrek</i>
9	Sri Rahayu	<i>Tambourine</i>
10	Soari	<i>Kethuk</i>

The music instruments used in *Brendung* Art performance are *gentong*, *kecrek*, *kendang*, *kentongan*, *kethuk*, and tambourine. All the instruments used in the performance are rhythmic instruments, while the melody of the music is from the vocals of *sinden* or the singers who sing *Brendung* verses. The following is the explanation of the instruments used in *Brendung* art performance, including: (1) *Gentong*; (2) *Kecrek*; (3) *Kendang*; (4) *Kentongan*; (5) *Kethuk*; (6) Tambourine.

Gentong is a craft made of clay in the form of a crock. Generally, it is used by the community to store water, but in *Brendung* art performance, it is used as a music instrument.

There are two ways to play *gentongi* in the performance, first by beating its hole using a stick in the form of sheet made of wood. This is done in order to produce a unique sound from the reflection of its hole.

Second, by blowing *gentong's* hole using bamboo. The bamboo is inserted into *gentong* and then the player blows it from the bamboo hole so that it produces an echoing sound from inside *gentong*. The use of this instrument is a very unique thing, so that it makes its musical performance different from other. The following is a figure of *gentong* used in *Brendung* art, in Sarwodadi Community Pemalang Regency.



Figure 6. *Gentong* Musical Instruments (Documentation: Bagus Nirwanto, 2020)

Kecrek is one of the instruments used in *Brendung* art in Sarwodadi community, Pemalang Regency. *Kecrek* instrument consists of two bronze blades arranged and given a wooden base. The way to play it is by beating it with a wood stick so that it makes a *crek-crek* sound. In *Brendung* art performance, when *kecrek* is played, it means that the performance will be started. The following figure is a picture of *kecrek* instrument used in *Brendung* art performance.



Figure 7. *Kecrek* Musical Instrument
(Documentation: Bagus Nirwanto, 2020)

Kendang is one of the instruments used in the gamelan of Central Java and West Java. The main function of it is to regulate the rhythm. *Kendang* is sounded with the palm of the hand directly without any other tools. The small type of *kendang* is called *ketipung*, the medium one is called *kendang ciblon/kebar*. There is one more pair of *ketipung* called *kendang gede* or commonly called *kendang kalih*.

In *Brendung* art, the community does not only use the type of Javanese *kendang*, but also *kendang ketipung* that is used regularly on the genre of *dangdut* music. The difference is that in *Brendung* art, *kendang ketipung* used is made of plastic, while in *dangdut* music, it is made of leather. In the beginning of the performance, the players usually use *kendang kalih* with a slow tempo, and they will change to use *kendang ketipung* after the performance reaches the middle of the play. The following figure is a picture of *kendang* player of *Brendung* art at Sarwodadi community, Pemalang Regency.



Figure 8. *Kendang* Musical Instruments
(Documentation: Bagus Nirwanto, 2020)

Kentongan is a musical instrument made of bamboo. In ancient times, *kentongan* was used as a means of communication or a sign of an event. For example, it was sounded in the mosque as a sign of the time to pray for moeslems, or it was sounded as a sign of a calamity, such as fire, theft, etc.

In *Brendung* art, *kentongan* is used as one of the musical instruments to accompany the *Brendung* art performance. The way to play it is by beating its hole using a wooden stick. The following figure is a picture of *kentongan* used in *Brendung* art in Sarwodadi community, Pemalang Regency.



Figure 9. *Kentongan* Musical Instrument
(Documentation: Bagus Nirwanto, 2020)

In *Brendung* art performance, there is not only one *kentongan* instrument, but also another instrument made of bamboo and it is played by beating it on the floor. The following figure is a picture of the second *kentongan* used in *Brendung*

art in Sarwodadi community, Pemalang Regency.



Figure 10. *Kentongan Lantai* Musical Instruments
(Documentation: Bagus Nirwanto, 2020)

Kethuk is a gamelan instrument that looks like a *kenong/bonang*, but there are only two *kethuk* used in the performance. They are put in a place that functions like a swing, so it is almost the same as *kenong/bonang* and *kempyang*. In *Brendung* art, there are two *kethuk* used. The following figure is the picture of *kethuk* used in *Brendung* art in Sarwodadi community, Pemalang Regency:



Figure 11. *Kethuk* Musical Instrument
(Documentation: Bagus Nirwanto, 2020)

Tambourine is a percussion instrument and the way to play it is by beating and shaking

it. The sound produced is the sound of tinkle and it can be combined with the sound of the beat from the membrane. This instrument is widely used in other arts such as *dangdut* music, Islamic tambourine group, *gambus*, etc. The following figure is a picture of a tambourine used in *Brendung* art in Sarwodadi community, Pemalang Regency.



Figure 12. Tambourine musical instrument
(Documentation: Bagus Nirwanto, 2020)

Changes in *Brendung* Performances at Sarwodadi Community in Pemalang Regency

In preserving a traditional art, change is something common that will occur (Wimbrayardi, 2019) (Prima et al 2020). Some efforts done by the community of Sarwodadi in Pemalang in performing the art in order to conserve its culture are as follows.

The Addition of Performance Concept

Since *Brendung* art is no longer used as a ritual medium and it is purely used as an entertainment medium by the community, there are two types of performance concepts used. The first concept is the performance which is held in one place with the audience surrounding the performance. In this performance concept, it is usually found at celebration events, welcoming guests in the village, or other entertainment organized by Sarwodadi community. The second concept is that performing the art with a procession, namely the *Brendung* art performance in which *Brendung* doll is presented in a procession around the village or sub-district. It is usually held at carnival events, parading circumsised

children, and other events if the client asks for the performance to be paraded.

Although there are differences in performing *Brendung* art, its uniqueness has never been abandoned by its performers and fans. Its appearance is not only in one place, but it continues to walk according to the route of the procession. By this way, people who want to watch it do not need to come to the staging area, they just need to wait on the side of the road that the performance pass by. The following figure is a picture of *Brendung* art performance with the concept of a procession.



Figure 14. *Brendung* art Performance with procession
(Documentation: Bagus Nirwanto, 2019)

Involving the Audience in *Brendung* art Performance

In every its performance, Sarwodadi community in Pemalang always involve the audience. The audience is usually invited to hold the doll which is dancing under the control of the spirit. It is done in order to make the audience feel the doll movement which has been possessed by the spirit. Beside that, they are also given the opportunity to play one of the musical instruments. The simple and repeated rhythmic pattern of the musical instruments makes it easy for the audience to play. They are also usually guided by the music players. Those things are done in order to make the audience become familiar with the performance and with the hope that they can always be familiar with the performance. The following figure is a picture of the audience who participate in the performance by holding the doll.



Figure 15. Participant holding *Brendung* doll
(Documentation: Bagus Nirwanto, 2019)

Brendung Doll Restoration as the Main Property of *Brendung* Art.

Based on the history of *Brendung* art, the coconut shell used for the head of the *Brendung* doll was obtained through a long process. Tawi, the inventor and founder of *Brendung* art, used to meditate and perform certain rituals to get the coconut shell that fell on Friday *Kliwon* to be used as *Brendung* doll. It is said that if you use another coconut shell that does not fall on *Kliwon* Friday without performing certain rituals, it cannot be used as the material for *Brendung* doll as a medium to be possessed by the spirits. Based on that opinion, the community in Sarwodadi Pemalang Regency have always maintained *Brendung* doll from the very beginning until now. The artists of *Brendung* art always redo the make up on the coconut shell so that it always looks beautiful like an angel.

Initially, *Brendung* doll was created as *jaelangkung*, its head was made from the coconut shell and its body was made of bamboo. However, as the time flies, the artists of *Brendung* art particularly the handler of this art always improves its appearance so it is getting more and more similar to a beautiful female doll and it is called as *Brendung*. Things that have been improved by the handler in terms of its appearance are: (a) Make movable hands; (b) Make up the doll's face; (c) Put on some clothes on it; (d) Adding *campursari* songs for the performance of *Brendung* art.

In the beginning, *Brendung* doll was created without its hands or it was just in a form of bamboo crossed to the side so it looks stiff.

Later, the artists or the makers made its hands to be movable. It was done so that when the doll is played, its hands can flexibly move and swing according to the whole body of the doll.

Making up *Brendung* doll's face is a routine activity done by the artists before the performance. It is done in order to make an interesting looks of *Brendung* doll. The characteristics of *Brendung* doll that is always beautiful also become a strong reason to be maintained. The material of the make-up is certainly different with humans' make up material. The doll's face was made of coconut shell, so the artists made the make up from wood paint. It is done in order to create an appearance of a beautiful woman as close as possible.

In addition to make up *Brendung* doll's face, *Brendung* artists also put on some clothes on the doll. It is done in order to make it more interesting and to make it look like a beautiful woman. The clothes given to the doll can be changed in every performance so the audience will not get bored with its appearance.



Figure 16. *Brendung* Doll Development
(Documentation: Bagus Nirwanto, 2020)

Brendung artists will play *campursari* songs in every its performance to accompany the doll dance. The songs are additional songs on the performance and they are played after

Brendung verses are played. This is done in order to give new atmosphere in *Brendung* performance itself. The songs were chosen by the community as additional songs for the performance and it is because the songs are Central Java songs. The artists sing the songs in order to preserve the local songs through *Brendung* art performance.

The Appearance of A Typical *Brendung* Art Song in every Performance

The typical song of *Brendung* art is a song whose lyrics are in the form of a mantra. The contents and meaning of the lyrics are as praise to the spirit that possessed the doll. It is done so the spirits can enter the doll's body and start to dance following the music. *Brendung* songs are sung since the beginning of the performance when the handler starts to do the ritual of summoning the spirits for the doll which later starts to move and dance. *Brendung* songs will always be sung or displayed in every its performance. Beside they have function as mantra or spirit angler, they are sung as the characteristics of *Brendung* art which was created by the founders or the ancestors of Sarwodadi community in Pemalang Regency.

The Use of Simple Musical Instruments

In this modern era, the music players of *Brendung* art still use simple music instruments, such as *gentong*, *kentongan*, *kecrek*, *kethuk*, *kendang* and tambourine even though they can change the them into modern instruments. It is done in order to preserve the characteristics of *Brendung* art itself. Beside that, the use of simple musical instruments facilitate the community to participate in the performance, it is also supported by the use of simple arrangements. This makes the audience from outside Sarwodadi community can actively participate.

Simple Music Arrangement

There is no any significant changes in the musical arrangement of *Brendung* art. It is because since its beginning until now, the artists of *Brendung* art do not change its music composition, even in this rapid modern era, they still use simple instruments. This is done as the sounds produced by *gentong*, *kentongan*,

and *kecrekan* that become the characteristics of *Brendung* art have given magical or mystical value to the performance itself.

The Preservation of *Brendung* Art in Sarwodadi Community Pematang Regency in Cultural Conservation Efforts

According to Rohidi (2014), concept of conservation is defined as an effort of consistency, loyalty, adhering to the basic principles in carrying out the maintenance and sustainability to something considered great. The efforts which can be done in implementing the conservation include: preservation, restoration, reconstruction, adaptation, and revitalization (Marquis-Kyle & Walker, dalam (Rachman 2012:1).

Brendung art is part of Sarwodadi culture, namely people who live together and produce culture there. Therefore, there is no society that has no culture, and vice versa. There is no culture without society as a supporting platform. Art is one element of culture in which there are fine arts, music, dance and etc.

Art must be preserved in order to maintain the balance between sustainability and change in such a way that the identity of the nation or ethnicity always appears clearly and is not drowned out by certain foreign influences. *Brendung* art is a distinctive art that was born and developed in Sarwodadi, Pematang Regency. As the origin of *Brendung* art, the community of Sarwodadi Pematang Regency has tried to preserve the art so that it does not become extinct and eroded by the times. As said by Sedyawati (1986:152), conservation is seen as something that consists of three aspects, namely (1) protection, (2) utilization and (3) development. When *Brendung* art is observed, there are several efforts have been done to preserve it and they are as follows: (1) Changes in the Art Management; (2) No Events Limitation; (3) Changes in Art Functions; (4) *Brendung* Handler Regeneration.

Brendung art is an art that was born and developed in the village of Sarwodadi in Pematang Regency. The community of

Sarwodadi are very proud to have *Brendung* art. It requires good management for the art's sustainability in order to remain sustainable and exist. An art will not survive and exist if it is not managed properly. Therefore, the participation is needed from both the leader of *Brendung* art group and the local government. The management of *Brendung* art is not only about taking care the equipment and continuous rehearsal, but also the promotion to the wide society so that this art will always be exist and the art performers can get income financially from the performance. By that way, *Brendung* art is able to survive in this modern era even though there are modern arts developing in the local area.

Art in its process from time to time will always experiences development and change (Yeni dan Dilfa 2019). This is inseparable from the times and conditions of society that are always changing. Art can no longer function in the society if its symbols and norms are no longer supported by its social institutions (Sari, 2019).

Currently, the management of *Brendung* art does not limit its events. This means that currently *Brendung* art can appear at any event because it is a medium of entertainment. Its utilization is an attempt to introduce *Brendung* Art to wider society as one way of its preservation. It will continue to exist in any event because its management does not limit any events which means that it can be displayed at any event as a public entertainment. In that way, it will survive and does not extinct.

One of the efforts to utilize *Brendung* art is through its performances around Sarwodadi village and Pematang Regency area. It is often performed to welcome special guests who come to Sarwodadi Village. Beside that, it also always gets quota at big events held by Pematang Regency, such as Pematang Regency anniversary events and other celebrations in Pematang. Through these events, *Brendung* art can be introduced to the wider society. Moreover, the management of *Brendung* art has opened themselves to anyone who wants to invite them in any kind of celebration events. It

is really different comparing to long-ago situation that consider *Brendung* art as a sacred staging which has the aim as a ritual.

The community in Sarwodadi village Pematang Regency preserves the art through its utilization, namely the art performances in all areas in Pematang Regency. It is done in order to introduce the art as the typical art of Sarwodadi community in Pematang Regency and motivate people to conserve it. There are two kinds performance of *Brendung* art, namely the performance done by the *Brendung* art group and performance done by Sarwodadi village or Pematang regency.

The performance done by *Brendung* art group is usually for maintaining the friendship among performers and group member with the entire community of Sarwodadi. There is no routine schedule and the performance is done based on the handler's initiative or other group members when they have spare time. Beside as a medium for maintaining friendship of its members, this independent performance is also for inviting the young generation to perform together. There is no rehearsal as the musical arrangement is simple so that everyone can actively participate and learn during the performance. The *Brendung* song has also been known by the community.

The performance held by Sarwodadi village or Pematang Regency is the performance for formal and official event from the local government, such as welcoming special guests who come to Sarwodadi village like welcoming students who will do community service in the village or government officers visit. It is done in order to preserve the local art belongs to Sarwodadi Village in Pematang Regency.

Soedarsono (2010:60) stated that performing arts have complex functions in human life. Art that arises in developed and developing countries will differ in the way it is used. Performing arts according to Soedarsono are as follows: (1) Performing arts as a means of ritual; (2) Performing arts as personal entertainment; (3) Performing arts as aesthetic presentations.

Therefore, *Brendung* art was originally a performing arts that functioned as a means of ritual, as well as related to society and their belief, but as the times goes by, it turned to be an entertainment art and an aesthetic presence for the people.

According to Soedarsono (2010), in the developing countries, the function of performing arts as an aesthetic presentation that is growing rapidly is performing arts which are presented to tourists. He also mentioned that art that has had a metamorphosis will undergo a process of acculturation which occurs from a combination of the aesthetic tastes of local artists and the tastes of tourists.

One of the efforts to preserve *Brendung* art is by changing its function. At first, apart from being an entertainment platform, it was a ritual of supplication or gratitude for the abundance of fortune for the community of Sarwodadi village in Pematang, but as the time goes by, the community changed its function as a platform of entertainment for the community themselves. It is because currently the majority of Sarwodadi people are moslems, so the rituals involving the supernatural thing have been abandoned or no longer trusted. Therefore, *Brendung* art is currently changing its function into mere entertainment for the community.

Furthermore, the regeneration of *Brendung* handlers by introducing a type of art to individuals or groups cannot be separated from the socialization process. The socialization process is related to the cultural learning process in relation to the social system. The traditional art, which has special characteristics possessed by the community with diverse ethnicities but it still holds on to the customs and traditions, at this time its position has begun to be shifted by the arising of non-traditional art. It is because of the following causes: (1) the cultural interaction among nations that is getting more open and it allows the development in all fields, particularly in information and communication technology; (2).

The community of Sarwodadi village in Pematang is kinda different in inheriting

Brendung art. It is because the most important part in the art is the handler. If other arts can be inherited to anyone, but *Brendung* art, particularly its handler, must be descended from the previous handler or the art performance will not be able to run well. However, for the music players and others can be passed on to anyone who wants to learn *Brendung* art by involving in the performance directly.

A group of people who sincerely disarm the history or legacy of the past which has been a reference in their lives to replace it with the new one Rohidi (2014:175).

CONCLUSION

Brendung art is an art originally from the community of Sarwodadi village in Pemalang Regency. It is a part of performance which in its performance, there is *Brendung* doll that dances under the influence of spirits. The form of its performance in terms of conserving the culture has some changes, but it does not abandon the characteristics of *Brendung* itself. Some of preservation efforts that have been done in order to maintain the existence of *Brendung* art in the current modern era. It is a proper step so that the art can still be exist and accepted by the society. The changes in *Brendung* art are there but it does not abandon the past tradition.

The function transition on *Brendung* art in Sarwodadi community is an effort to preserve the art itself so that it still exists and does not disappear by the development of era. It has changed but it does not abandon the tradition or the typical parts of the arts. Some of preservation efforts that have been done in order to maintain the existence of *Brendung* art in the current modern era. It is a proper step so that the art can still be exist and accepted by the society. The changes in *Brendung* art are there but it does not abandon the past tradition.

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