

# The Existence of *Kuda Kepang* Turonggo Lestari Mudo's Art in Purbalingga Regency

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**Abstract**—This research about traditional art that's *Kuda Kepang* because it's very phenomenal, in Purbalingga. It's very attractive, so the aims to describe the existence of *Kuda Kepang* Turonggo Lestari Mudo's Art. The approach method used descriptive-qualitative research. The subjects of this research are the leader and manager of group, *Ebeg* dancers, musicians, Chief of Tumanggal Village, elders, videographer, and Department of Cultural Affairs of Purbalingga Regency while the object is the existence of *Kuda Kepang* Turonggo Lestari Mudo. Data were collected through non participative observation, in depth interview and documentation. The data were analyzed by reducing the data, displaying the data, and drawing conclusion/verification. The data validity was obtained by using source triangulation and technique triangulation. The findings of this research are: (1) this group regain his existence in terms of quantity in 2008 and members of this group are the Mr. Misrun's family members; (2) they has interesting performance model e.g. the *Ebeg* dancers which are young boys and girls; (3) the group's successful tricks to hold his existence were done by innovation, coaching, publication and chance taking; (4) the responses in the society are always positive. They love *janturan* (entrance) acts so that they welcomed this group's existence.

**Keywords**—*existence, performance model, society responses, Kuda Kepang turonggo lestari mudo's art*

## I. INTRODUCTION

Indonesian society is a society that *Bhinneka* is not due to its geographical situation but also because of the historical development of the Indonesian nation itself [1]. This diversity can be united with the Indonesia's motto, namely "Unity in Diversity", which means even though it is different but still one nevertheless. One of the cultural diversities is found in Central Java Province, as well as the regency of Banyumas. Banyumas is an ex-residency that include Banyumas, Purbalingga, Purwokerto, Banjarnegara and Cilacap.

The Banyumas region has grown and developed local arts / arts in the region, both traditional and populist. The art / art is very diverse and interesting. Although in general the form, art, art style and breath of art was born from the Banyumas region have in common, both in terms of motion or accompaniment, but still each region has its own characteristics or distinctive features.

For example, in Purbalingga Regency, there are arts such as: *Manongan, Calung, Angguk, Lengger, Dames, Ebeg and Thek-thek / Kenthongan*. The art is still in existence, but the frequency / intensity to perform or appear in events / events

in Purbalingga Regency is quite different. Some are often displayed, but some are rarely displayed. Like *Kuda Kepang's* art or the Banyumas community, the surrounding Purbalingga often calls it *Ebeg*. The *Kuda Kepang's* art (*Ebeg*) is a legendary art of all time by the people of Purbalingga.

This was evidenced by the enthusiasm of Purbalingga residents who came in droves to witness the *Kuda Kepang's* art / *Ebeg* while performing at a *hajatan* event. According to a statement from Sri Pamekas, as Head of Arts and Culture in the Department of Cultural Values the Purbalingga on February 6, 2017, he said that:

*"Of the many arts that exist in Purbalingga, Ebeg is a traditional art that is very popular with people from young to old. The most awaited scene is janturan, when it will be seen how full the area of the Ebeg show is by the spectators who come to see. It's just that, it is hoped that someday the attraction of Ebeg will not only janturan, but it will come from the development of variations and creativity in formations and dance moves. "*

Based on the statement from the statement, it was emphasized that *Ebeg / Kuda Kepang's* art is still a popular choice for the popular people. It was also explained that the scene that was most awaited by the audience was when *janturan* happened. *Janturan* is the term Banyumas residents call a situation where dancers experience trance / *intrance*.

The form of the presentation of the *Kuda Kepang / Ebeg* art in the past to the present has indeed experienced creation or change in order to keep up with the times. In the past, the music instrument used was a gamelan, so it tended to produce "*nang...nong...nang...jir ...*" tone, but now there are additional instruments of modern musical instruments in it.

In connection with the previous exposure, in Purbalingga District there are many standing the *Kuda Kepang's* art groups. Based on data during observations, almost every district has 2-3 *Ebeg* groups. This means that there are quite a lot of *Ebeg* groups in 18 Districts in Purbalingga Regency. Therefore, the *Kuda Kepang's* art / *Ebeg*, currently still exists and loved by the public. One of them in the group / groups *Kuda Kepang* Turonggo Lestari Mudo's Art in the village of the District Tumanggal, Pengadegan, Purbalingga district which is currently still exists is displayed (*responded*) by the citizens Purbalingga. The *Kuda Kepang's* art group has differences and uniqueness as identity / characteristic of the group. This group displays appearance treats that are brave enough to display *interlude* variations in it. In terms of form

of presentation, the group is flexible and able to keep up the consumer demand, which makes it always being asked to perform because it has a different character in appearance with the other groups. In terms of dancers, there are variations in the level of young people involved as the Turonggo Lestari Mudo group icon. The Purbalingga community was very interested when this group was performing.

The context of the problem in this study to find out what is behind the *Kuda Kepang*'s art in Purbalingga is still a spectacle of interesting community performances. Is there a strategy in the *Kuda Kepang*'s art group to exist and compete with other the *Kuda Kepang*'s art groups? As well as how to create a uniqueness in each group the *Kuda Kepang*'s art.

Based on the results of an interview with one of the Head of Arts and Cultural Values in Purbalingga District, it was found that the main attraction of the *Kuda Kepang*'s art was its *intrance*. Meanwhile, according to some information from the community leaders in Tumanggal Village, *Janturan / intrance* that assesses smelling with mystical things. However, *Janturan* is the charmer of the audience to enliven the arena of the performance of the *Kuda Kepang*'s art.

This research is important, the goal for knowledge and insight into the people who still considers that *Kuda Kepang*'s art incompatible with religion is not true. Furthermore, the performers (the *Kuda Kepang*'s art group), artists and the society will benefit from this research. Due to its background is a situation where the *Kuda Kepang*'s art still in existence, but it is feared the principal elements such as his dance moves will be defeated by *intrance*, the improvement in terms of the system, leaving no grip variations need to be considered. Benefits can be obtained from the method / strategy used to keep the group in existence and compete competitively, if there is a festival or an art competition for the *Kuda Kepang*'s art.

From the responses of some people who judge the *Kuda Kepang*'s art is not good, sometimes it happens because there are some people who violate the rules. The impression of tradition that matches the standard is eroded by the displays. Hence, the steps taken in this study, the researchers tried to reveal what and how the strategy to find out the background of the existence of the *Kuda Kepang*'s art.

The rest of this paper is organized as follow: Section II presents the theoretical description. Section III describes material & methodology. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work and highlight future works.

## II. THEORETICAL BACKGROUND

The existence is another term for existence. This existence can be interpreted as an acknowledgment from another person who gets an opinion about things that exist. The existence or in English is called '*existence*' means life and existence [2]. The existence also has the meaning of being and being [3]. The existence means the endorsement of someone aware of the existence of an object / person in the vicinity. It is flexible so that it can experience development or decline. The existence is not only a part of society, but has a connection with dance. The human life does not have activities that are more personal and at the same time

universal than motion [4]. The motion is a visual form of dance that has become a media man about how a real human experience inform.

The relationship with this research is from the definition of existence which means a conscious recognition from others of an existence, very much in line with the purpose of the research that to find out public opinion about the existence of the *Kuda Kepang*'s art. Because the *Kuda Kepang*'s art, its main elements contained in the dancers perform the dance movement, the recognition of the *Kuda Kepang*'s art is on the composition and meaning of the motion. The presence or existence of dance with its environment, really is a social problem that is quite interesting [4]. The existence can also be said to exist when an object, art, art or dance has undergone several phases as follows:

### 1). *Distribution*

The distribution is scattered [3], meaning that the extent to which art / art / dance / objects are scattered and can be recognized by the public.

### 2). *Performance*

The staging is the process, ways and deeds performed [3]. The organizing art / dance performances, there must be someone who knows his management, both in terms of business and in terms of culture [5].

### 3). *Publication / Documentation*

The publication is a way to document an event to be known by the public. The publication is a synonym of publishing that has meaning to announce, publish, broadcast or disseminate [3].

The *Kuda Kepang*'s Art is an art born in society. Because of that, we need to know the definition of art. The art comes from the word "art", which according to the Big Indonesian Dictionary KBBI [3] is a work created with extraordinary expertise, such as dance, painting and carving. The artistry grows and develops in society, so art cannot be separated from the journey of human life and appear in the midst of society. The art to describe and communicate something. Like what was said by Bagong Kussudiardja [5], that art is nothing without an audience, observer and listener appreciation, feedback or response. Responding to this, the *Kuda Kepang*'s art and the other popular arts agreed with the statement. That the existence of popular art recognition will be invaluable and enduring if there is no appreciation from the community. The appreciators like a spectator, an observer and listener who has the right to provide comments and suggestions.

The art includes performance art which is an object or image that is expressed from the start with the intention of being a medium to express feelings or to represent an idea or communicating idea [4]. Responding to the birth of the *Kuda Kepang*'s Art in an area, of course influenced by the order of geographic and social conditions in their environment. The *Kuda Kepang*'s art can be a feature of the reflection of the people of Purbalingga-Banyumasan, who are passionate, agile and what they are. One of them is the traditional art of *Kuda Kepang (Ebeg)*, which is an ancestral legacy that still lives and develops in every era. Each region in each district

or sub-district must have a *Kuda Kepang's (Ebeg)* art group, each of which has different characteristics and unique. *Kuda Kepang's (Ebeg)* art, including part of traditional dance because in its presentation there are also some dance compositions that are processed in a simple way.

The *Kuda Kepang's Art (Ebeg)* is a folk dance that developed in Banyumas which is a variant of the *jaran* or *Kuda Kepang's* dance [6]. It uses the main property in the form of piggyback or *Ebeg*. The property is made of woven bamboo which is shaped like a horse, which is usually decorated with black, red or white paint and is given accessories in the form of saplings of coconut, beaded ronean and rattles. This art depicts the courage of horsemen with diverse attractions.

The dance in the *Kuda Kepang's Art* is usually accompanied by the accompaniment of Banyumasan songs, including: *gudril, bendrong kulon and ricik-ricik, which are performed by sinden*. The musical instruments / gamelan instruments used including *kendhang, kenong, gong, kempul, slrompet banyumasan and saron*. The *Kuda Kepang's art (Ebeg)*, often makes players or dancers even spectators who experience entrance or in Banyumas called *wuru* on climax scenes. The culture / habits of the Banyumas community refer to the climax scene on *Ebeg's* presentation, which is a mood scene, when experiencing entrance in the presentation of the *Kuda Kepang's art* show there is a traditional dance that is served. The substance or raw material of dance is motion, motion that is in the human body. Simply put, dance is the rhythmic and beautiful movements of the human body [7]. Even so, the structure of motion in the *Kuda Kepang's art* is irregular and tends not to have a name / label of motion. Because music / gamelan accompaniment which sounds very dynamic, causes *Ebeg* dancers to move very rhythmically and full of energy.

Dance is an art that is enjoyed through the senses of sight and the sense of hearing [8]. The beauty of dance is presented through body movements, with a regular rhythm accompanied by the rhythm of music. In addition, a dance expert from India named Kamaladevi Chattopadhaya gave restrictions on dance which was the insistence of human feelings that encouraged him to look for expressions in the form of rhythmic movements [8].

Dance is the beauty of moving, rhythmic and soulful members of the human body or it can also be given the meaning that dance is the beauty of the shape of a moving, rhythmic and harmonious human body [5]. Hence, according to Sumaryono [7], that we still can identify various traditional dances that are still alive in various traditional community groups. Traditional dance is very closely related to the environment in which the dance was born. It is not independent but melted close to local customs, views of life, society, religion and so forth.

According to Sumaryono in the book *Anthropology of Dance in the Indonesian Perspective / Antropologi Tari dalam Perspektif Indonesia* [7], the dance functions as a religious and customary ceremony, as a merry dance / social dance and dance as a performance art / spectacle. In the *Kuda Kepang's art*, the function of the dance can be used as a traditional ceremony and as a performance. However, in the fact that there is now it serves as a show for public spectacle.

The art presentation elements, especially *Kuda Kepang (Ebeg)*, include presentation of motion, makeup, fashion, venue, equipment / property, accompaniment and floor patterns. In these elements have a meaning as a symbol or a particular symbol. The term presentation in performances is often defined in the manner of presentation, process, arrangement and appearance of a performance.

Because the *Kuda Kepang's art* is a traditional art that is often involved in activities in the community, the definition of society needs to be known. Society is a collection of several people who interact or socialize each other. Society consists of individuals who each think for themselves, self-willed, self-feeling, self-contained and having their own address [9]. The community is basically a form that includes patterns of interaction between humans that are repeated repeatedly [10]. In a society there will be social interaction influenced by several factors, one of which is sympathy and dynamic social relationships.

Like society and culture, they are an inseparable part. The role of the community also contributes an important role to dance performances or traditional arts. Like the audience community, the audience is a human or a society that contemplates or observes performance art in order to communicate to understand the work. Every work of art is the creation of an individual we call an artist. Every individual plays the role of individuality in society [11]. Without society, an existence of art, art or dance cannot grow with good recognition from the community. The control of an art is also played important by the people who support it. The development and death of art is influenced by the environment of the community.

### III. RESEARCH METHODS

#### A. Type of Research

This research is a qualitative descriptive study. Hence, that, the data collection is done by searching for the facts found during research in the field.

#### B. Research Settings

The study was conducted for less than three months, namely from January to March 2017. This research was conducted on the *Kuda Kepang's art* of Turonggo Lestari Mudo having his address at Pagersari Hamlet RT 15 RW 05, Tumanggal Village, Pengadegan District, Purbalingga Regency.

#### C. Objects and Research Subjects

The object of this research is the *Kuda Kepang* Turonggo Lestari Mudo's Art group. While the subject of this research consists of a chairman and group leaders, dancers, musicians, community leaders, village chiefs of Tumanggal, Defa of videographers shooting video and Cultural Office of Purbalingga district.

#### D. Data Collection Techniques

The data collection techniques in this study using non-participatory observation methods, in-depth interviews and documentation.

##### 1) Non-Participatory Observations

In this study, the researchers conducted non-participatory observations, therefore researchers made careful observations of the data about the facts. The researchers come to the place where the person or object is observed, but not involved in the activity [12]. Nevertheless, the researchers took part in enrichment of motion exercises, when *Ebeg* dancers transferred motion to other dancers.

## 2) Interview

The interview technique is used to find information material by means of oral question and answer to the informant to be answered orally as well. By exchanging information and ideas through question and answer, so that meaning can be constructed in a particular topic Esterberg in Sugiyono [12]. The researcher will conduct in-depth interviews with: the chairman and group leader, dancer, musicians, community leaders, village chiefs of Tumanggal, Defa of videographers shooting video and Cultural Office of Purbalingga district.

## 3) Documentation

The documentation is a technique for collecting data so that research data is more complete. The data collected will be clearer with the presence of documents / data / text sources / championship charters and photo / video evidence relating to the *Kuda Kepang* Turonggo Lestari Mudo's Art in Purbalingga Regency.

## E. Data Analysis Techniques

The data analysis in this study was carried out with the stages of data reduction, data display (data display), and conclusion drawing / verification.

### 1) Data Reduction

The data reduction is a sensitive thinking process that requires intelligence and flexibility as well as a high depth of insight [12]. With the reduction of data, a clearer picture of the data studied and relevant to the focus of the research is the existence of the *Kuda Kepang* Turonggo Lestari Mudo's Art. In addition, data reduction is done by classifying the data, so that data is easier to identify.

### 2) Data Presentation

Through the presentation of data, the data presented will be easily understood so that it can plan the next work. In presenting data can be done in the form of brief descriptions, charts and relationships between categories and flowcharts [12].

### 3) Withdrawal of Conclusions / Verifications

Next the final step in data analysis is drawing conclusions / verification. The initial conclusions raised are still temporary and will change if there is no strong evidence to support the next data collection stage [12].

The researchers will draw conclusions from the data that has been collected in the field, related to the existence of the *Kuda Kepang* Turonggo Lestari Mudo's Art being a sentence that is arranged systematically.

### 4) Data Validity Test

In this study, the data validity test was carried out by source triangulation and technical triangulation. The source triangulation is a review of the data obtained by comparing the results of observations and interviews from sources. In addition to source triangulation, the next data validity test is technique triangulation. Triangulation techniques is a way to check data done through different techniques.

## IV. RESEARCH RESULTS AND DISCUSSION

### A. Art Potential in Purbalingga and Tumanggal Districts

The art potential in Purbalingga Regency according to information from Mrs. Sri Pamekas as a art director and cultural value of Purbalingga Regency Cultural Office on February 6, 2017, is very diverse, such as: *Lengger, Calung, Kuda Kepang / Ebeg, Dames, Aplang, Angguk, Kenthongan's art or Thek-thek, Begalan and so on*. Furthermore, the artistic potential in Tumanggal Village according to information from Bu Surati as the head of Tumanggal Village, consists of the *Kuda Kepang's* art in the hamlet 5 in Pengadegan has 4 groups (ie in Tegalpingen, Tumanggal, Bedagas and Pasunggingan), one of which is the *Kuda Kepang* Turonggo Lestari Mudo's Art and the art of *sholawat* in the hamlet 4.

### B. The *Kuda Kepang* Turonggo Lestari Mudo's Art in Tumanggal Village

The *Kuda Kepang* Turonggo Lestari Mudo's Art was established in the 1970's at Pagersari Hamlet, Tumanggal Village, led by Alm. Mr. Sanropingi. But starting in the 2000's, the leader of the *Kuda Kepang* Turonggo Lestari Mudo's Art was led by Mr. Misrun. He is the chairman and leader of the *Kuda Kepang* Turonggo Lestari Mudo's Art group. In addition to being chairman, usually Mr. Misrun taught the musicians to play gamelan which was helped by the song notation he had made. To establish the existence of this *Kuda Kepang's* art group, Pak Misrun is assisted by Grandpa Darmo who is the brother of Mr. Misrun. The composition of the board involved in the *Kuda Kepang* Turonggo Lestari Mudo's Art group mostly came from Pak Misrun's family. This group has a manager, Mr. Nuryadi. There are also people who are responsible for taking care of makeup and clothing which are relatives of Mr. Misrun, namely Mrs. Aminah.

In the past, the *Kuda Kepang's* dancers in this group were men who had worked and married, but along with the times, the dancers were the next generation of Pak Misrun's young family. This makes this group the name *Turonggo Lestari Mudo*, which means: *Turonggo* (Horse), *Lestari* (Forever) and *Mudo* (Youth). The hope is that the *Kuda Kepang* Turonggo Lestari Mudo's Art group will remain sustainable, can be continued by those who are young / young generation. That is why nowadays, most dancers are those who are young, not only men, women also dance. The development of the *Kuda Kepang* Turonggo Lestari Mudo's Art group which was still very simple, is now said to be progressing. As in the accompaniment, it used to still use a tone that produced the sounds of "*nang, nong, nang, jir*", at this time the accompaniment was added by modern instruments. This group not only presents the appearance in a classic model, but this group dares to show a change. As the development of this

group has tucked modern musical instruments in it, so it not only plays *Banyumasan* songs, but also *campursari* and *dangdut*. The modern instrument is in the form of *drumset*, but sometimes there is an instrument of the *orjen* in it.

### C. Existence of the Kuda Kepang Turonggo Lestari Mudo's Art Group in Tumanggal Village

The existence of this group over a period of 30 years often experiences ups and downs in art. It takes approximately 7 years, to make this group survive. Until finally in the 2000's this *Kuda Kepang's* Art group began to rise and was often considered (shown) to fill a celebration event, such as weddings and circumcisions. Until 2008, this group had begun to exist in terms of quantity.

As a result of opinions and stories between people that made this group known and spread. Hence, every time the *Kuda Kepang's* art group is performing, the audience is very much present. It is also actively participating in events held by the Purbalingga Regency government. The existence of this group is also evidenced by requests from people from outside Purbalingga who want to present this group in their area. The name of this group also became known and was displayed in Bantul Yogyakarta and Pemalang, in a celebration event.

The existence of this group is also evidenced by the production of a CD album containing the performance of the *Kuda Kepang Turonggo Lestari Mudo's* Art group which has a selling value in the market. Some production *video shoots* that have taken pictures or collaborated with the *Kuda Kepang Turonggo Lestari Mudo's* group are: Ajisaka video shooting which has produced 15 CD albums (15 volumes); Aryo video shooting which has produced 3 CD albums (3 volumes); and Defa *video shooting* which has produced 19 CD albums (19 volumes). According to the information from one of the owners of Defa *video shooting* who had participated to exclude the *Kuda Kepang Turonggo Lestari Mudo's* Art group, said that in production documented up to publication had reached 1,000 CD's for the group's performance. And finally, sold to market agents in the price range of Rp. 10,000-12,000 per CD. Furthermore, from the CD selling agent, the consumer sells for Rp. 15,000 per CD.

### D. Presentation Form

Like the dish from the *Kuda Kepang's* Art group in general, the order of presentation of the *Kuda Kepang Turonggo Lestari Mudo's* Art group consists of dance, interlude / *selingan* and *Janturan*. But the difference that makes this group special from the other groups, the dish from the *Kuda Kepang Turonggo Lestari Mudo's* Art group in the interlude consists of variations such as: *Lenggeran, Cepetan, Badutan, Barongan and Baladewan*.

The *Kuda Kepang Turonggo Lestari Mudo's* group can display *selingan* / interlude variations in addition to dance so that the audience is not saturated in appreciating when the stage is taking place. Not only that, this group also provides modern instrument accents with the latest songs, as a form of creation. The dishes like this that actually give the group a distinctive color, so that the audience does not feel bored quickly when they see the *Kuda Kepang's* Art performance.

During the performance, the *Kuda Kepang's* Art group consisted of 39 people participating according to their

respective skills and roles, namely: 1 *Dalang*, 2 *Dalang* assistants, 15 musicians' people, 10 dancers, 1 *cepatan*, 4 *barongan* people, 1 *baladewan* dancer, 1 *sindhén* person, 1 manager (movement assistant), 1 makeup and fashion manager, 1 group leader and 1 group leader. The sequence of scenes that are usually displayed from this group consists of: *jojetan, selingan (cepatan, barongan, badutan/clown, baladewan and lenggeran)* and ends with *janturan* (see Figure 1).



Fig. 1. Boys and Girls *Ebeg* Dancers

The dancer from the *Kuda Kepang Turonggo Lestari Mudo's* Art group consists of 8-10 dancers, consisting of male and female dancers. The two dancers in the front row of the two lanes are in charge of regulating what movements and floor patterns will be made. At the beginning of the scene usually begins with the offering, then *adu baya* pattern / the pattern of middle-age fighting and *slodoran (jeblosan)* which is usually repeated in every scene or song (repeated song). The *Kuda Kepang Turonggo Lestari Mudo's* Art group besides playing the *Banyumasan gendhing* as a classic dish, this group also plays a variety of nice and interesting *Banyumasan* songs such as *ande-ande lumut, ijo-ijo, pacul goang, sambel kemangi, jambu alas, kembang rawe, gatot kaca edan, warung doyong* dan *kondang Purbalingga*.

In general, the presentation of dance has various forms and choreography. The choreography or dance composition is the art of making / designing structures into a plot and becoming a pattern of movement [4]. Improvisation is a temporary creation that is not standard (Jacqueline Smith, 1985: 31). The concept of repetition and count that is quite long also occurs in the *Kuda Kepang's* art. There are several the choreographic elements in the presentation of the *Kuda Kepang Turonggo Lestari Mudo's* namely:

- 1). *Motion*: The range of motion that is often done repeatedly with a count of 4 to 6x8 counts even more. The movement is carried out according to the song or *kendhang* rhythm that is played. But in general, the range of motion consists of: *lembeyan, ulap-ulap, sendi, lampah tigo, jeblosan, ayun Ebeg* and *lari kuda*.
- 2). *Floor Design / Pattern*: The floor patterns used include: Figure 2 depicts circle patterns and *adu baya* / two parallel patterns. Figure 3 depicts *ungkur – unukuran* /

vertical patterns and fountain patterns. Figure 4 depicts variations in patterns prior to *janturan*.

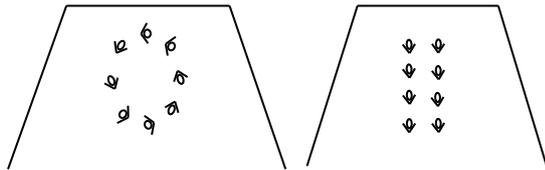


Fig. 2. Circle patterns and *adu baya* / two parallel patterns

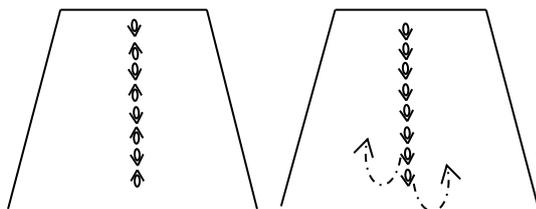


Fig. 3. *Ungkur-ungkur* / vertical patterns and fountain patterns

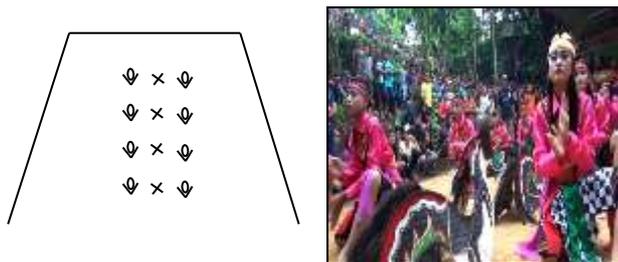


Fig. 4. Variations in patterns prior to *janturan*. The property (*Ebeg*) in the middle between the dancers.

- 3). *Makeup and Dressing*: Makeup is used using simple stage makeup, while the costumes used have various color variations.
- 4). *Place of Performance*: Using a spacious and airy courtyard area. The goal is to facilitate dancer and *janturan* movement.
- 5). *Property* in Figure 5 below:



Fig. 5. *Ebeg* (the main property) and *barongan*



Fig. 6. *Cepetan* and *pecut* / whip

Based on Figure 6, using *Ebeg* (the main property), is a symbol of a horseman; *barongan* (symbol marking the *janturan* scene of intance); *cepetan*, is a custom that cannot be abandoned because as a symbol of portrayal of the nature of living creatures / human beings who *nyleneh*, because of the appearance of a bad and clear face, this also serves as a safety for dancers to the audience; the last property is whip / *pecut*.

- 6). *Accompaniment*: Using a set of gamelans and sindhen and modern instruments in the form of drumset.

#### E. 4.5 Sosial Community Response

The *Kuda Kepang* Turonggo Lestari Mudo's Art serves as entertainment and spectacle to the public. Even though there is a *janturan* scene at the end of the performance, this is the *Kuda Kepang's* Art. The community considers that the *Kuda Kepang's* Art remains to be preserved and appreciated for its existence. Moreover, the *Kuda Kepang* Turonggo Lestari Mudo's Art group in Tumanggal Village, whose existence / existence is recognized and often displayed.

The public response to the existence of the *Kuda Kepang* Turonggo Lestari Mudo's Art group is always positive. The community is very accepting and respects the *Ebeg* group. Moreover, the form of preserving traditional art is shown by the *Kuda Kepang* Turonggo Lestari Mudo's Art group by mobilizing the young generation to participate. This group has the seeds of young successors, from young dancers not only men, but female dancers also participate in preserving the *Kuda Kepang's* Art. Of course, with the proper form of show presentation, by not eliminating some of the scenes that are characteristic of *Ebeg* / the *Kuda Kepang's* art.

The *Kuda Kepang's* art will be considered strange if there is no *janturan* scene. People love a *janturan* scenes. The *Kuda Kepang* Turonggo Lestari Mudo's Art group by the community is very popular and is considered as an economic and popular art, so it can be enjoyed by all people from all walks of life / circles and all ages.

#### V. CONCLUSIONS AND SUGGESTIONS

Based on the results of the study, if it can be concluded that this group takes approximately 7 years to make this group survive, until finally the existence of the *Kuda Kepang* Turonggo Lestari Mudo's Art group rose in terms of quantity in 2008 until now. The group often performs / performs in celebration events and actively participates in activities held by the Purbalingga Regency government in every year. The popularity of this group spread through the opinions of the people who had watched it until finally the group had a CD album (the last 19 volumes) which had a selling value on the market. The business strategies or tips for success in maintaining the existence of the *Kuda Kepang* Turonggo Lestari Mudo art group are indeed proven in various ways such as the form of renewal in terms of 1) appearance; 2) coaching; 3) publication and taking advantage of opportunities / events / festivals. This group is said to exist because it has variations on the accompaniment that has used *drumset*, so that not only is the *drum-gendhing* of *Banyumasan* played, but *dangdut* and *campursari* are also the

mainstays of this group. Management / coaching of the management of the group is also neat, making it easier for the smooth mobility of performances / performances.

Another way that exists in this group is the regeneration of young dancers, which means having young *Ebeg / Kuda Kepang* / horse braid dancers consisting of men and women. Some variations of costumes in terms of color and accessories have also been carried out by this group, then this group has a variety of *interlude* scenes, such as *lenggeran*, *badutan / clowns*, *balladewan*, *cepatan* and *barongan*, which makes this group different from other groups.

The response or public opinion towards the existence of the *Kuda Kepang* Turonggo Lestari Mudo's Art is very good. They (the community) support and respect the existence of the art. Even though there is a *janturan*, the public response is always positive. The scene that is very liked by the public about the *Kuda Kepang* Turonggo Lestari Mudo's Art at the time of the feast is underway.

#### A. Suggestions

Some suggestions are given as follow: (1) For the community, to maintain and preserve the traditional arts owned by the region, especially the *Kuda Kepang's* art (*Ebeg*); (2) For the Purbalingga Regency government, it should be more fostering, nurturing, facilitating, and paying attention to traditional arts in Purbalingga Regency by holding socialization and folk-art performances through art festivals, cultural parades and regular competitions; (3) For youth, it should not be ashamed to participate in regional traditional arts. The goal is not to be lost by the influence of modern culture and globalization; (4) For the *Kuda Kepang's* art group in general, it is expected to further improve the quality of the motion of the presentation of the *Kuda Kepang's* Art, the motion can be arranged and re-created so that it is more interesting.

Recommendations for the next researcher, can examine the symbolic meaning and values in the *Kuda Kepang's* art.

After knowing the meaning and values in the symbol of the *Kuda Kepang's* Art, it is expected that the *Kuda Kepang's* Art can be recommended to the Office of Education to be used as a medium and teaching material for Cultural Arts based on local wisdom.

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