



The Role of Members in Preserving the Twin Ebeg Wahyu Turonggo Group of Banyumas District

Berlian Nursakti

The Arts Creation Program, Graduate School of Indonesia Institute of the Arts Yogyakarta, Indonesia

<http://dx.doi.org/10.18415/ijmmu.v11i5.5822>

Abstract

Ebeg art is one of the various Banyumas arts that has developed over time until now. The main equipment in this art performance is a braided horse made from woven bamboo called ebeg. Ebeg is preserved in several areas of Banyumas Regency, one of which is by the Twin Ebeg Wahyu Turonggo group which consists of several members from various circles. This research uses descriptive analysis techniques with a library research approach. The data sources used in this research are information originating from books, journals, research reports and other literature in accordance with the research theme. The research results show that ebeg is a traditional art that is preserved by various groups of society. Ebeg is an ancestral heritage from Banyumas as part of the nation's diversity. Therefore, preserving ebeg is the duty of all Banyumas people from all social status groups without exception.

Keywords: *Preservation; Art; Ebeg*

Introduction

Humans live in groups, known as communities, which then have a culture in that community. Indonesian society has a cultural element that has a function as a channel for expression or enjoying beauty, which is called art. Some types of art that exist in Indonesian society include sound art, visual art, dance to drama and performing arts. The arts then develop according to the times and are hereditary in Indonesian society (Pratama, 2019). Art refers to the creation of works of aesthetic value by an individual. Art encompasses various forms, including music, fine arts, theater, and dance (Sari, 2018).

Dance is one of the media that can be used to convey learning about moral principles that deviate from tradition in a fun way (Oktariani, 2023). Traditional dance performances can be divided into three, namely classical traditional dance, new creation traditional dance, and traditional popular dance. The ebeg performance is an example of a traditional popular dance performance that combines dance and music elements (Oktaviani, 2020).

The many arts and cultures that exist in Indonesia have been passed down from generation to generation from our ancestors. Currently, the next generation has the duty to preserve traditional cultural arts. This is so that the art is not lost from the artistic repertoire of the Indonesian people (Ismah, 2018).

Various kinds of arts develop in several regions of Indonesia. Through the diversity of traditional arts around the Indonesian community, these arts can become an asset to the region (Pratama, 2019).

Ebeg is one of the arts that developed in the southwestern part of Central Java, including the Banyumas, Purbalingga, Cilacap and Kebumen regions. The attractions performed reflect symbols of power symbols by previous ancestors. Attractions in Ebeg are unique and prominent which are usually placed in the center of the show. These attractions are known in the Banyumasan language as mendhem (trance). Players who are in trance generally show their abilities in the form of eating shards or broken glass, eating raw leaves, eating live chicken meat (Ismah, 2018).

The art of Kuda Lumping is a traditional folk art originating from the Central Java region. However, this art form is also practiced in other locations, each of which has its own unique name. It is called Kuda Lumping, Jathilan, Sanghyang, Kuda Kepang, or Ebeg (Rizki & Lestari, 2021). Ebeg as an art form was born along with the development of the times and human civilization starting from the simplest level to a more advanced level (Lestari & Apriani, 2019). However, ebeg performances are also considered to contain mystical elements, the philosophy of archipelago ideology, morals, history, and patriotism (Santika et al., 2015).

Ebeg itself is woven bamboo shaped like a horse, and given rattles. Ebeg in Banyumasan language means lumping or plaiting made from bamboo. The art of ebeg depicts the valor of a warrior on horseback with all his abilities. The musical instrument accompanying the ebeg performance is gamelan slendro (Susyani, 2017). The movements of ebeg art are not just entertainment attractions, but have a strong historical value if in the past ebeg art attractions could be witnessed almost every week because the artists were many and often traveled around (Ismah, 2018).

The art of ebeg reflects the cultural potential of Banyumas, not just a performing art as a spectacle. The art of ebeg is a symbol of the culture of the "panginyongan" community for the various situations and conditions experienced and faced with creative expressions, namely the spirit of a brave, strong, tough, and dignified horse, but now the art of ebeg has experienced many developments and changes in function, one of which is not only as a means of ritual but has only become a performance (Susyani, 2017).

The importance of the development of art makes it necessary to conduct research both by academics and by the government. The arts can be very closely related to one thing and another, such as religion, economics, social structure and others. In cultural studies, art can be used as a special topic of attention (Pratama, 2019).

One that gives special attention to ebeg art is the ebeg wahyu turonggo kembar group located in Purwokerto Utara District, Banyumas Regency. The members of the ebeg group consist of various groups, ranging from civil servants, BUMN employees and also private employees who also join the ebeg group (Fitriyana, 2017). The group members are very concerned about the survival of ebeg performance art. The motivation for members to participate in preserving ebeg is because it can be an educational tool for the younger generation in stemming the influence of foreign cultures. If more and more parties are willing to provide support, then more and more young people will be willing to take part in preserving their culture.

Based on some of these backgrounds, this research aims to examine the role of members in preserving the Ebeg Wahyu Turonggo Kembar Group Purwokerto Utara, Banyumas Regency.

Research Methods

This research uses descriptive qualitative methods, aiming to get a clear, complete, detailed, and in-depth picture related to the object under study and provide valid answers related to phenomena that occur in the field (Ridadiyanah & Subekti, 2022). This method originates from the post-positivist school of thought, which makes the researcher the main instrument (Sugiyono, 2018). The results of qualitative methods explain meaning over generalization and use the triangulation process as a data collection method. The analysis in this study uses inductive data aimed at identifying the problem studied as a whole. The result is a presentation of existing facts which are then discussed and developed into new hypotheses based on explanations in accordance with existing conditions.

Results and Discussion

History of Ebeg

During the reign of the Javanese monarchy, the creativity of the people was restricted, due to the different classes of people in the kingdom and to stabilize the kingdom. People could not fight against the kingdom even in depressed conditions. Realizing this, finally the outburst of resistance in the form of satire was realized in the form of art, namely Ebeg. Aside from being a cheap spectacle for the people, ebeg has the value of resistance in it. (Martigandhani, 2019).

Basically, dance has three functions, namely as ceremonial dance, entertainment dance, and performance dance. Ebeg is a cheap spectacle because to play it, there is no need to present complete musical equipment like karawitan musical instruments. Horses were chosen because they symbolized the strength and power of the noble elites and royal soldiers at that time, which was not owned by commoners. The game is played without following the rules of dance that already exist and develop in the noble and royal environment. From the dance movements of the players without using previously established rules, it shows that this art is present to provide resistance to the royal establishment. Art used to be a symbol of resistance to the authorities.

The meaning of braids in Ebeg art as an introduction to the traditional culture of the Kebumen people is 1) Ebeg as a folk stage and a symbol of resistance to the authorities, 2) Ebeg as a medium for proselytizing, and 3) Ebeg as the existence of the arts of the periphery (Dwiwandanu & Sugiarto, 2021).

The characters in an ebeg performance include a horse soldier, Barongan, and Celengan. Each has different traits and characters.

1. Horse Symbol means brave, not easily discouraged, alert in all situations, passionate and courageous. Bamboo is used to make plaits. The criss-cross plaiting illustrates that in life there are times of joy, sorrow, difficulty, ease and so on.
2. Symbol Barongan is depicted as a savage, violent, arrogant, and selfish figure. Barongan is characterized by a large nose, long fangs, creepy, wide eyes, and a dance that looks arrogant and powerful.
3. The symbol of the Wild Boar or some people call it the Piggy Bank often runs without rules, is greedy, eats anything without caring who has it to symbolize a greedy person.

Ebeg Art Symbolizes Expression and Struggle of Banyumas People

The art of ebeg is an art or dance that depicts the war training of Mataram soldiers against the Dutch colonization. The war exercises carried out by the soldiers were then modified by artists to inflame the spirit of the people's resistance and to arouse people's optimism to remain enthusiastic about fighting the invaders. Ebeg used to be a sacred dance that was usually included in religious ceremonies. The

performers consist of two groups of dancers with two leaders. There are two colors of horses that are usually used, namely white horses and black or red horses. The white horse depicts a leader who is heading towards the true truth. While the black or red horse symbolizes the leader who leads to evil. At certain moments in the dance, the two leaders meet and face each other, and shake their heads. This means that truth and evil will never meet. Then back a few steps, forward again for a moment to meet shaking the head and so on with other movements.



Gambar 1. Kesenian Ebeg
Sumber: Dokumentasi Wardhani, 2024

Existence of the Twin Ebeg Wahyu Turonggo Group

One of the ebeg arts in Bayumas Regency is the Twin Ebeg Wahyu Turonggo Kembar in Purwokerto Utara District, Banyumas Regency. Twin Ebeg Wahyu Turonggo Kembar group is motivated to exist because the existence of Ebeg art in the Banyumas community has progressed. Many Banyumas people already know and recognize Ebeg art. It is proven that the existence of Ebeg art still exists and is recognized by the community can be seen from the enthusiasm of the community in watching the show. The form of ebeg art performances in each region in Banyumas Regency has different characteristics, starting from costumes and makeup as well as movements, and accompaniment.

At the beginning of the Twin Ebeg Wahyu Turonggo Kembar art group, there were very few members. As time progressed, the number of members increased, even many adults with various professions ranging from civil servants to private employees. The role of its members in the effort to maintain ebeg art is by holding simple performances that can be attended by local residents only so that the existence of ebeg remains among the surrounding community.



Gambar 2. Eksistensi Wahyu Turonggo Mudo
Sumber: Dokumentasi Wardhani, 2024

Form of Presentation of Revelation Wahyu Turonggo Groups Arts

Ebeg art is an art that characterizes Banyumas Regency. It is performed in the form of a group of around 50 people who act as musicians, dancers, hoarders, and other teams.

a. Gerak

The variety of movements performed by the dancers of the twin ebeg Wahyu Turonggo group are banyumasan style creations. The characteristic of the banyumasan style is that its movements are firm and broken and emphasize shoulder movements and hip movements. In addition, banyumasan style movements can also be seen from the position of the index finger bent forward.

Twin Ebeg Wahyu Turonggo group has its own uniqueness from other ebeg art groups, which has its own special dance created by the ebeg dancers, then danced at the opening of the ebeg performance.

b. Accompaniment

The accompaniment of the Twin Ebeg Wahyu Turonggo Kembar group uses Javanese gamelan. Usually using a slendro barrel. Javanese gamelan consists of drums, bonang barung, boning penerus, demung, saron, kenong, kethuk, slenthem, xylophone and gong. As well as modern musical instruments as additional tools but must be used to enliven the atmosphere, namely drums and snare sometimes also more varied like wayang performances.

c. Makeup and Costume

The makeup used is the dashing telengan makeup. Costumes used include pants, jarik cloth, stagen, belt, ilat-ilatan, sampur, beskap, necklace, socks, sumping headband, and gongseng..



Gambar 3. Ebeg Costume
Sumber: Doc. Wardhani, 2024

d. Property

Ebeg art is one type of art that uses dance as the main element, and its property is a braided horse. A braided horse is a fabricated horse made of braid (woven bamboo), as well as characterizing Ebeg art. Therefore, the art is often called Jarankepang art. Other properties used in the Wahyu Turonggo Kembar group are spears, swords and shields, and sunglasses.

e. Stage Performance

Ebeg art is an entertainment that can be performed in various events such as competitions or festivals, celebrations, and celebrations of certain days. Because the number of personnel in an ebeg art group reaches 20 to 50 people, this art requires a large open place such as a field or yard to perform.

Conclusions

The art of ebeg has the same function as self-enlightenment in the mind of every human being. The first function as a work of art also has economic value that is beneficial to society. Artworks as part of culture that grow and develop in people's lives certainly undergo changes in accordance with the development of the era. From generation to the next generation who experience different cultural lives in accordance with technological developments will experience changes in the pattern of community life influenced by modern life in this technological era which is one of the causes of the stagnation of a work of art because the generation no longer recognizes and learns the art that is considered as something old and outdated.

Twin Ebeg Wahyu Turonggo Kembar group is one of the ebeg art groups in Banyumas Regency where its members play an important role in maintaining the existence of ebeg art by performing performances that can only be watched by local residents so that the existence of ebeg art remains. The performance of ebeg wahyu krida kencana art includes movement, accompaniment, makeup and costumes, property and performance venue.

References

- Dwiyandanu, R. D., & Sugiarto, E. (2021). Kajian Visual Estetik Kuda Kepang Dalam Kesenian Ebeg Sebagai Pengenalan Budaya Tradisional Masyarakat Kebumen. *Imajinasi: Jurnal Seni*, 15(2), 57–64.
- Fitriyana, retno. (2017). *Solidaritas Kelompok Ebeg Wahyu Turonggo Kembar di Purwokerto Utara Kabupaten Banyumas*. Universitas Jenderal Soedirman.

- Ismah, I. (2018). Melestarikan Tari Ebeg Banyumasan Sebagai Upaya Memelihara Kesenian Rakyat. *Jurnal Warna*, 2(2), 29–42.
- Lestari, A. T., & Apriani, A. (2019). Analisis Struktur Pertunjukan Seni Ebeg Grup Condong Campur di Desa Maruyungsari Kecamatan Padaherang Kabupaten Pangandaran. *Magelaran: Jurnal Pendidikan Seni*, 2(1), 1–5.
- Martigandhani, R. (2019). *Perkembangan bentuk penyajian kesenian Ebleg Wahyu Anom Kencono di Desa Papringan Kecamatan Banyumas Kabupaten Banyumas*. Universitas Negeri Yogyakarta.
- Oktariani, D. (2023). Penanaman Nilai Moral Pada Anak Usia Dini Melalui Tari Tradisional di Sanggar Flamingo. *Jurnal Golden Age*, 7(1).
- Oktaviani, V. N. (2020). *Upaya Pelestarian Pertunjukan Kuda Lumpung Pada Paguyuban Putra Kendalisodo Kabupaten Semarang*. Universitas Negeri Semarang.
- Pratama, G. (2019). *Perkembangan Kesenian Ebeg di Desa Purwajaya Kecamatan Purwadadi Kabupaten Ciamis Tahun 1980-2014*. Universitas Pendidikan Indonesia.
- Ridadiyanah, D., & Subekti, S. (2022). Menelusik Upaya Konservasi Orang Utan Kalimantan di Provinsi Kalimantan Timur Tahun 1991-2015. *Historiografi*, 2(2), 99–107.
- Rizki, M., & Lestari, W. (2021). Peran Masyarakat Dalam Menjaga Eksistensi Kesenian Ebeg Wahyu Krida Kencana Pada Masa Pandemi Covid-19 di Desa Tambaknegara Kabupaten Banyumas. *Imaji: Jurnal Seni Dan Pendidikan Seni*, 19(1), 96–102.
- Santika, D. H., Kuswarsantyo, & Rini, Y. S. (2015). Persepsi Masyarakat Terhadap Tari Ebleg Singamataram di Kelurahan Panjer Kecamatan Kebumen Kabupaten Kebumen. *Jurnal Pendidikan Seni Tari*, 1–16.
- Sari, Q. (2018). penyajian tari Rodat di JamaahTMatul Ihsan 35 ilir kota Palembang. *Jurnal Sitakara*, 3(2), 50–59.
- Sugiyono. (2018). Metode Penelitian Kuantitatif, Kualitatif dan R & D. *Bandung: Alfabeta*, 15(2010).
- Susyani, A. (2017). *Edafor Grup Singo Limo Desa Karangemiri Kecamatan Karanglewas Kabupaten Banyumas*. Institute Seni Indonesia.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).