



## Dancing with the Invisible: Trance as a Medium of Cultural and Spiritual Dialogue in Javanese Folk Tradition

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### Abstract

This paper examines the phenomenon of trance in Javanese traditional dance traditions, viewing it as an artistic endeavor rather than a psychological peculiarity. Trance is understood as a type of communication between the human and supernatural realms, with significant roots in local traditions. Using an ethnographic method and the Solah Ebrah model, the study carefully documents and analyzes cultural behaviors associated with trance states in performance. Using Kurath's six-step ethnographic method: observation, description, laboratory research, analysis of dance forms and events, synthesis, and conclusion. The study examines the complexities of possession in folk dance from psychological, Islamic, socio-cultural, and performative viewpoints. The findings help to broaden our understanding of trance in performance and provide a helpful reference for future dance studies.

**Keywords:** *Ethnography; Cultural Performance; Javanese Traditional Dance; Spiritual Communications; Trance*

### Introduction

Traditional popular art, often known as folk art, is simple. In the Special Region of Yogyakarta and the Central Java region, popular forms of art are growing and developing significantly (MA, 2017). A folk dance is one that is closely linked to or embedded in rural communities' sociocultural life. Thus, it is more than merely a performing art form that is used in rural areas. Folk art has endured to this day, reflecting the eras and its sustaining community. Folk dancing's existence will always be connected to the social context, underlying beliefs, and supporting society, in keeping with its surroundings. In the areas of Temanggung, Magelang, Boyolali, and the Special Region of Yogyakarta, folk dances including Jathilan, Kobrosiswo, Topeng Ireng, Kuda Lumping, Soreng, Gedrug, and Jathilan Campur are still extremely common (MA, 2017). The art style frequently incorporates the *ndadi* scene, or trance, into its performance. The *ndadi* or trance scene is usually played at the end of the show, and this is the moment that the audience is most interested in and eagerly awaits (Int.with-Sunyoto, 2024).

Trance in folk dance performances has evolved into a mystical representation of Javanese culture, ingrained in the Javanese people's beliefs and traditions for a number of generations. Trance is frequently defined by a change in an individual's consciousness, in which the individual's identity is replaced with an

external ownership identity, causing the individual's actions to be influenced by elements beyond their own understanding. Trance plays a significant role in folk dance culture. '*Ndadi*' is a term frequently used to describe trance. Thus, spirits will govern the actions of an individual in a trance. Symptoms include a light body, frenzied screaming, shouting with confused words, convulsions and fainting, a flat face, pale lips, frequently closing eyes, eyelids fluttering automatically, and other oddities. A person in a trance believes they are in their own body (Int.with-Sumisdi, 2024).

The objective of this study is to investigate the phenomenon of trance in folk dance traditions, including the psychological process of trance, trance from the lens of Islam, trance in the context of socio-culture, and trance from the performance aspect. An ethnographic approach serves as the surgical knife in this study. The ethnographic technique is ideal since it can completely address both textual and contextual aspects (Ahimsa-Putra, 2007). The area of this study is intriguing and important as it serves as a reference for scientific studies, especially for academics, both methodologically and in findings.

## **Methods**

This study is designed with an ethnographic approach with Solah Ebrah. An ethnographic method is used to thoroughly analyze and describe a community's culture and developments. Kurath's ethnographic method includes the following steps: first, observe, describe, and record the thing under study. The second is the 'laboratory study,' which includes examining data from the object in the laboratory. This study employs an ethnographic approach with Solah Ebrah. The ethnographic approach is used to thoroughly examine and characterize a community's culture and changes. Kurath's ethnographic method includes the following steps: first, observe, describe, and record the thing being studied. This study is designed with an ethnographic approach with Solah Ebrah (Shay & Sellers-Young, 2016). An ethnographic method is used to thoroughly analyze and describe a community's culture and developments. Kurath's ethnographic method includes the following steps: first, observe, describe, and record the thing under study. The second is the 'laboratory study,' which includes examining data from the object in the laboratory. This study employs an ethnographic approach with Solah Ebrah. The ethnographic approach is used to thoroughly examine and characterize a community's culture and changes. Kurath's ethnographic method includes the following steps: first, observe, describe, and record the thing under study. The second is the 'laboratory study,' which includes examining data from the object in the laboratory. The final stage is to draw conclusions, compare, and formulate (Pramutomo, n.d.). The discussion of the issues in the writing also uses several concepts and theories to support the research, namely the concept theory of Solah Ebrah by Slamet that corresponds to the effort-shape theory by Ann Hutchinson (2010), and the concepts of physiognomy from mimic and expressive gestures by Desmond Morris.

## **Findings**

Trance is a state in which a person exhibits significant changes in behavior that are inconsistent with their normal traits. This shift is commonly thought to be caused by exterior forces, such as spirits, jinn, or other supernatural beings that take over a person's body and mind. The phenomenon of possession in folk dance traditions is a complex blend of spiritual beliefs, artistic expression, and socio-cultural dynamics. Dances like Jathilan, Kuda Lumping, Soreng, Ronggeng, and Sintren are often associated with possession practices. This occurs because folk art often serves as a medium for communities to express their spiritual beliefs. Through dance, music, and performing arts, the community strives to communicate with the spirit world or ancestors. Possession, in this context, becomes a kind of "bridge" that connects the human world with the spiritual realm.

As mentioned above, in folk dance performances, it is common to feature dancers in a state of trance or possession. In this trance state, they appear to lose self-awareness and perform unusual or dangerous actions. According to Crooks (2018), possession can occur due to disturbances from supernatural beings that enter the human body and control their behavior. A possessed dancer is considered to be 'inhabited' by ancestral spirits or supernatural beings that grant them the strength to perform extraordinary actions, such as intense movements, unique expressions, eating shards of glass, or walking on fire. This belief strengthens the legitimacy and authenticity of folk performances, while also providing a deep spiritual experience for both the audience and participants. The trance is not only the main attraction of folk-dance performances, but it also becomes an interesting subject of phenomena from various perspectives, including religious studies, psychology, sociology, culture, and performance studies.

### The Trance Process in Folk Dance Performances

According to Mr. Slamet Santoso, one of the chairmen of Soreng Warga Setuju Dance Studio in Bandungrejo village, Ngablak sub-district, Magelang district. There are three types of trances: Jambu, half-awake, and true trance. Jambu, or pretend trance, is just pretending to be in a trance. However, visually, it appears to be a trance, as evidenced by the movements, expressions, and behavior of the subject. This is meant to convince the audience that the dancer is really in a trance. If so, it will be an interesting attraction during the performance. In this context, trance can be seen as part of the performance designed to create a dramatic effect and captivate the audience. Jambu or pretend trance does not require special training, but only imitates the movements and behavior of people who are in trance. Half-conscious trance is a trance where the body is taken over by spirits, ancestors, spirits, *khodam*, or *endang*. The name depends on the region. However, the consciousness is not completely taken over by the spirits. This means that when the dancer is in trance, it is difficult to move the body because it has been controlled by *endang*, but they still have consciousness and know the condition of the audience, see the audience, see their opponents, etc. (Int.with.Slamet-Santosa, 2024).

A real trance is when the dancer loses control of their body. The dancers may perform movements out of consciousness. Sometimes they even show extraordinary strength or do things that are usually difficult to do in a conscious state. Trance in the context of folk art is often seen as a form of communication with spirits or supernatural forces that are thought to guard or bless the performance. In addition, this phenomenon is believed to add a mystical appeal that mesmerizes the audience. For people who uphold tradition, trance is a sacred part of rituals that contain spiritual meaning and respect for ancestors. In folk dance performances, the trance process has 4 stages, including; preparation, warm-up, trance, and descent stages.

### Preparation

Ritual preparation in the trance process is an important stage to ensure the smooth running of the performance. Before the performance begins, the ritual leader or handler usually makes ritual preparations by providing *sesaji* (offerings) as a form of respect to ancestral spirits or supernatural forces believed to be present in the dance (Int.with-Sumisdi, 2024). Prayers are then recited to ask for protection and permission for the performance to run smoothly. The *sesaji* provided are generally in the form of; flowers, incense, cigarettes, food, or certain drinks, done special offerings. The *sesaji* are placed in the area around the stage or ritual venue. The dancers are usually also symbolically cleansed through sprinkling holy water or sprinkling incense smoke to purify the dancer's body and mind before the trance process takes place. Dancers are often prepared mentally and physically, taught to accept the presence of the "spirit" that will enter the dancer's body. All these preparations are done with care and respect, reflecting the importance of spiritual values and beliefs in folk art traditions.

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Fig. 1. Self-cleansing in the form of bathing before a dance performance. (Doc. by Wahyudiarto, July 2024).



Fig. 2. *Sesaji* (offerings) in preparation for the performance. (Doc. by Wahyudiarto, July 2024).

## Warming up

Preparation for dancers in trance folk dance performances usually begins with a warm-up. The warm-up includes basic movements of the feet, waist, neck, hands, stretching of the legs, arms, back and breathing, etc. The aim is to flex the muscles and to harmonize the physical and spiritual energies of the dancers. It aims to flex the muscles and to harmonize the physical and spiritual energies of the dancers. In addition, the warm-up serves as a mental adjustment for the dancers, enabling them to control themselves when the trance process begins. In some cases, dancers will be asked to do a short meditation, so that their minds are more open and ready to receive the “spirits” that will enter during trance. This warm-up, which is done with full concentration and solemnity, ensures that the dancers are ready both physically and mentally to go through the trance process safely and smoothly in the performance.

## Trance

The trance stage is characterized by changes in behavior, facial expressions, and dramatic body movements. Trance often looks very different from normal dance movements. In trance, dancers seem to lose awareness of themselves and show unusual expressions, as if their bodies are controlled by other forces. During trance, dancers show extreme physical signs, such as eyes that are closed or even wide open, but unfocused, sudden irregular body movements, and sometimes unusual abilities. Dancers in trance can perform extreme stunts, such as eating broken glass, walking on hot coals, or lifting heavy objects without difficulty, something that is difficult to do in a conscious state. This behavior is believed to come from supernatural energies or forces entering their bodies. Dancers also often make unusual noises, such as screaming, muttering, or even speech in a language that is rarely understood by others, which is believed to be a form of spirit communication. The handlers or ritual leaders are usually near the dancers during the trance to ensure their safety and control the process so that the dancers do not experience any harm. This trance state is a sacred moment, illustrating the fusion of the physical and spiritual worlds in folk dance. Through trance, these folk dances are not only entertainment, but also a means of honoring ancestors and invisible forces that the community believes in.

During a trance, dancers usually interact with spirits. This scene will make the atmosphere of the performance very mystical and sacred. Interaction with spirits is often characterized by unusual behavior, such as dancers saying words or sentences that seem to come from spirits who “enter” them, or using

ancient languages that are rarely understood. When the dancer dialogues with the spirit, it is believed that the spirit has actually “entered” and controls the dancer's body. During this interaction, the handler or ritual leader is usually nearby to keep the dancers safe. The handlers continue to chant mantras or use certain tools, such as incense or flowers, to regulate the energy of the spirits interacting with the dancers.



Fig.3. Folk dance dancers in trance become an attraction for the audience  
(Doc. by Wahyudiarto, July 2024).

### The Healing

In the descent stage from the trance state, folk dance dancers are slowly guided back to a conscious state. After the dancer has finished interacting with the spirit, their body and soul need to be carefully “returned” to ensure that no spirit energy is left behind that could harm the dancer. This descent is usually performed by a handler. The lowering process is carried out by the handler by saying a mantra or prayer so that the spirit that has interacted with the dancer leaves the dancer's body. In addition, several tools are used, such as incense smoke, holy water, or certain leaves that are sprinkled around the dancer. Dancers who are in the decline stage often show physical signs such as a weakened body, steady breathing, and a calmer facial expression. Their body movements slow down, and their eyes begin to refocus. In some folk dances, during the descent, dancers appear confused for a moment after regaining consciousness, and the handler will help them understand what happened during the trance.



Fig. 4. A dancer in a trance is lifted for healing by group elders.  
(Doc. by Wahyudiarto, July 2024)

### Trance From a Psychological Perspective

From a psychological perspective, trance in folk art can be analyzed as a complex phenomenon, involving psychological, social, and even physiological aspects. The psychological perspective sees trance as a form of ecstasy or trance state that can be explained through psychological mechanisms such as suggestion, hypnosis, and dissociation. Environmental, social, and cultural contexts also play an important role in creating and sustaining the trance phenomenon.

In terms of psychology, trance, also known as Dissociative Trance Disorder (DTD), is one of the psychiatric disorders that explains the psychiatric reaction called dissociative reaction. Dissociative reactions are reactions that result in the loss of a person's ability to realize the surrounding reality caused by mental or physical stress (Kadir et al., 2023). Kadir et al. (2023) also explains that the pressure referred to here can be in the form of inner conflict or conflict that occurs within the individual. The conflict is mostly pressed into the subconscious, not resolved and managed properly, and will eventually become a pile of negative emotional garbage that accumulates in a person's subconscious. One form of compensation for this accumulation of pressure or emotional waste is in the form of nightmares, delirium, and in the form of trance disorders or Dissociative Trance Disorder (DTD).

In the context of trance in various folk arts, dancers may experience dissociation disorder in response to social pressure or cultural expectations. This dissociation disorder makes it possible to act outside of normal consciousness, doing things that would not normally be possible under conscious conditions. This phenomenon is often seen as a way to escape reality or as a form of channeling pent-up emotions. Dissociative disorders are very different in each region. In many places, dissociative phenomena can appear in the form of trance. Common dissociative symptoms, such as sudden personality changes, are attributed to the possession of a spirit that is considered important in the community. Often these spirits demand and receive offerings or gifts from the audience, family and friends of the dancer. Trance consists of: a) Trance-a clear and temporary change in state of consciousness or loss of sensation of personal identity associated with a narrowing or awareness of the immediate environment or stereotyped behaviors or movements experienced as beyond the individual's control. b) Possession trance-a single or episodic change in state of consciousness characterized by the replacement of sensations of personal identity by a new identity, often a spirit, force, deity, or other person (Barlow et al., 2013; Durand & Barlow, 2003).

Trance occurs unconsciously, when the dancer is conscious and asked what they are doing while in trance, they cannot answer the question. However, some experts argue that trance can occur consciously on the grounds that the process of consciousness that occurs during trance is the urgency of consciousness so that another consciousness appears. Then if the consciousness is pressed and the person is able to maintain his consciousness, then what happens when he is in trance will be known and he remains conscious so that it is as if the person has two forms of consciousness (Rapoport, 2020). Some people say that the phenomenon of trance is always associated with supernatural beings such as jinn or other invisible creatures. Basically, the phenomenon of trance has become a familiar case in society, and this phenomenon is always related to memory, one's self-identity and even related to rituals, traditions and culture in an area (Arni, 2020).

In psychological studies, there are two perspectives that can be used to look at trance cases, namely psychoanalysis and transpersonal psychology. According to Freud, the most appropriate way to study trance as a disorder is to use the psychoanalytic perspective. Freud said that the human personality in total consists of three systems or structures that influence each other. These systems are the ego, the personal unconscious, and the collective unconscious. The ego or the so-called conscious mind is the part of the psyche that concerns perception, thinking, feeling, and remembering. This system is alert and responsible for the activities of daily life. The personal unconscious is the experiences that have been lived and shifted to the unconscious either intentionally or unintentionally. While the collective unconscious is all kinds of experiences that have been inherited by previous generations. So, experiences that are inherited from previous generations to a person through genetic means, namely marriage, and these experiences cannot be remembered normally because they are at the deepest level of unconsciousness (Arni, 2020).

Furthermore, in the hypnosis point of view, trance is a process of shifting a person's level of consciousness from normal consciousness to a subconscious state spontaneously caused by negative emotional factors that have been pent up and accumulated for a long time. However, the emotional



overflow has never been compensated. According to Kadir et al. (2023), trance is a disorder that shows a temporary loss of aspects of appreciation of self-identity and awareness of the environment. In some cases, the individual behaves as if they are controlled by other personalities, supernatural forces, angels or other forces. From the explanation above, it can be concluded that the concept of trance according to the view of psychology is a condition of dissociation or loss of a person's ability to realize reality, unable to control himself (hysteria), displaying various behaviors that are raised by different personalities (split personality), transferring consciousness in normal levels to the subconscious spontaneously, and can cause mass hysteria effects caused by suggestion.

The process of trance generally begins with an internal conflict within a person, which causes a mental condition in a state of instability, anxiety, and pressure. It may also be caused by conditions within a person that have not been resolved, and are not expressed, and are suppressed in the subconscious, so that one day, the pressure appears spontaneously, uncontrollably and hysteria is part of the trance disorder. According to Hakim (2010), the process of trance, or spontaneous shifts in consciousness, often occurs through three interwoven modes of induction: visual, auditory, and kinesthetic. Visual induction occurs when a person is exposed to unfavorable or disturbing images, scenarios, or environmental cues. In such instances, a trance state may be induced in one person due to the accumulation and abrupt release of severe negative emotions. This initial reaction can then be witnessed and subconsciously replicated by others, resulting in the phenomenon known as mass trance. Similarly, auditory induction occurs when exposed to emotionally charged stimuli, such as loud noises, frantic yells, or aggressive behavior (Asutay & Västfjäll, 2019). These sounds frequently mirror a person's overflowing emotions and can resonate with others who are mentally or emotionally tuned in similar ways, causing them to enter a trance state as well. Finally, kinesthetic induction happens when suppressed emotions are expressed by extreme physical or emotional displays, such as crying or screaming. Witnessing such emotional outbursts might elicit empathy or a strong sense of connection in others, causing them to automatically adopt similar actions and enter a trance-like condition themselves (Fischman, 2015). These three modes of induction frequently interact in group situations, making trance a highly social and emotionally contagious experience.

When it comes to folk dance performances, trance involves strong suggestion, whether from the group leader, the audience, or the performance environment. Dancers in trance are usually very susceptible to suggestion, which can amplify the trance experience, where one becomes very focused and more open to suggestion. In the context of folk arts such as *kuda lumping*, *reog*, *sintren*, etc., repetitive gamelan music, chanting, and certain rituals can serve as hypnotic triggers, making dancers more susceptible to trance. Social pressure also plays an important role, where dancers may feel expected to go into a trance as part of the performance. This expectation can create psychological pressure that makes them more susceptible to trance experiences.

**Trance from an Islamic Perspective** Trance, or trance, is a condition in which dancers appear to lose consciousness and self-control, often taken as a sign that spirits or supernatural beings have possessed their bodies (Rini, 2019). In the context of folk dance, trance is often seen as part of religious or spiritual rituals aimed at communicating with the supernatural world or gaining blessings. This phenomenon is not only interesting from a cultural perspective but also from the point of view of religion, particularly Islam. Islam has its own views on trance and human interaction with supernatural beings (*jinn*). According to Islamic teachings, *jinn* are creatures created from smokeless fire and have the ability to influence humans (Koloska, 2024). Islamic scholars and scholars have discussed the phenomenon of trance extensively. Ibn Taymiyyah in “Majmu' Fatawa Shaykh al-Islam Ibn Taymiyyah” explains that trance by *jinn* can occur for several reasons, including *jinn* revenge against humans or because *jinn* fall in love with humans (Ahmed, 1998). In addition, it also explains method for treating trance, including the use of *ruqyah syar'iyah*, which is treatment using verses of the Qur'an and prayers taught by the Prophet Muhammad SAW.

In the context of folk-dance performances, trance is often considered part of a religious or spiritual ritual aimed at communicating with the supernatural world or obtaining blessings. In some areas of Central Java, trance, where dancers enter a state of trance, is considered a manifestation of the spirit that possesses them (Rapoport, 2020). From an Islamic perspective, it is important to distinguish between trance practices that are considered *shirk* (associating partners with Allah) and those that are considered part of legitimate worship. Islam emphasizes the importance of maintaining faith and staying away from practices that contradict *tawhid* (Oneness of God). In the context of folk dance, trance that occurs as part of a ritual aimed at communicating with supernatural beings or summoning ancestral spirits may contradict Islamic teachings. However, if trance is seen as a phenomenon that occurs without any intention to communicate with *jinn* or supernatural beings, and if it is treated with *ruqyah syar'iyah*, then this phenomenon can be understood within the framework of Islamic teachings.

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### Trance from a Socio-Cultural Perspective

Trance, as a cultural phenomenon, has been an interesting subject of research for anthropologists, sociologists and psychologists. The phenomenon of trance from a socio-cultural perspective is not only an individual experience, but also a reflection of a society's belief system, social values and cultural practices. Trance is often seen as a unique and distinctive form of cultural expression. Through trance, people can communicate with the supernatural world. Through trance states or profound changes in consciousness, a person in trance is believed to be interacting with ancestral spirits, gods, or other spiritual entities. When a person goes into a trance, their consciousness seems to move into another dimension, allowing them to interact with spiritual entities. The body movements, sounds, and words spoken by people in trance are often considered a symbolic language that can only be understood by those with special abilities. As stated by Slamet Santosa, one of the leaders of Soreng in Ngablak Magelang, he said that through trance, the ancestors often give advice to the residents in all matters related to the lives of the residents (Int.with.Slamet-Santosa, 2024).

Trance is often associated with powerful mystical experiences, such as seeing visions, hearing voices, or feeling the presence of spiritual entities (Foley, 1985). Many cultures have traditions and beliefs that link trance with the supernatural world. Certain rituals are performed to facilitate trance and communication with spirits. Hence in many folk arts, trance is often believed to be a way to communicate with ancestral spirits, *danyang*, or other spiritual entities. It becomes a means to ask for guidance, protection, or problem-solving. In folk dance performances trance is often part of a traditional ceremony or ritual that has significant social and community functions. The trance dancer is not only the center of attention, but also a symbol of the relationship between the individual and the community and between the physical and spiritual worlds.

The influence of trance in folk dance on social and community dynamics can also be seen from a performative perspective. Folk dance performances create a space where audiences and participants can experience and live out the spiritual and magical dimensions of their lives. The phenomenon of trance, in this case, serves as a mechanism to reinforce the cultural and spiritual values embraced by the community. It also allows community members to celebrate their collective identity and strengthen their relationship with their ancestors and supernatural beings.



Trance can also be a way to express emotions, especially from players who are experiencing trance. Possession can serve as a vehicle for individuals to express repressed emotions, such as sadness, anger, or joy, which are difficult to articulate in everyday life. In some cultures, trance is used as a mechanism of social control. For example, someone who violates social norms may experience possession as a form of punishment or warning. Possession can strengthen a sense of identity and togetherness within a group. Trance rituals are often an important part of traditional and religious ceremonies. Trance has broad social and cultural implications. On one hand, possession can be a source of strength and inspiration for individuals and communities. Trance is a cultural phenomenon rich in meaning and symbolism. By understanding the cultural roots and social functions of trance, one can appreciate human cultural diversity and build a more tolerant attitude towards differences.

**Trance from the Performances Perspective** Trance in the context of folk-dance performances is not just a mystical phenomenon, but also a complex performance. Dances that involve trance, such as Kuda Lumping, Jathilan, or Ronggeng, have become an integral part of the community's culture. In folk dance performances, trance often becomes the most anticipated climax. When a dancer experiences trance, the performance seems to reach a different dimension. Some reasons why trance is a core element in these performances include: trance can enhance the intensity and drama of the performance. Thus, the movements made by the dancer during possession are often beyond the capabilities of an ordinary human, which leaves the audience amazed.

Trance is considered a way to connect the human world with the spirit world. The audience feels connected to mystical powers and experiences profound spiritual experiences. In this scene, communication often occurs between the trance dancer and the audience for specific needs. Trance can also serve as a medium for the community to express emotions, hopes, and collectively to their ancestors as believed by the community. Through trance, individuals can liberate themselves from social constraints and express themselves freely. In some contexts, trance can function as a mechanism of social control. For example, a dancer who violates social norms may experience trance as a form of punishment or warning.

For dancers, when in a trance state, the movements of their bodies often carry symbolic meanings related to local beliefs and myths. The facial expressions of the dancers can convey complex emotions, such as fear, joy, or anger. The accompanying music and the sounds produced by the dancers during trance play a crucial role in creating a mystical atmosphere and enhancing the intensity of the performance. The interaction between trance dancers and the audience is also an interesting and important part of the performance. The audience often engages actively in the performance, providing responses that can influence the dancers' behavior. Trance in folk dance performances is a complex and intriguing phenomenon to study. By understanding the performative, symbolic, and socio-cultural aspects of trance, we can appreciate the richness of Indonesian culture and contribute to its preservation.

## **Conclusion**

The event of trance in traditional folk dance indicates that it is more than just a mystical experience; it is a culturally significant practice that incorporates spirituality, psychology, performance, and social cohesiveness. Trance serves as a means of connection with the spiritual realm, as well as a manifestation of a community's cultural identity and ancestral roots. Trance is initiated through rituals including music, chanting, or specialized instruments, and it represents both genuine spiritual encounters and performative aspects within folk dance. Psychologically, it is viewed as a state generated by external stimuli such as sound and movement, whereas socially, it promotes collective engagement and strengthens community relationships. Despite modern influences and instances of inauthentic performances, trance is an important part of cultural preservation, supporting folk dance as a living tradition that incorporates spiritual meaning, cultural continuity, and artistic expression.

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