

The Forms of Gedruk Dance in the Kuda Kepang show in Kisaran, North Sumatera, Indonesia

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Abstract

The art of Kuda Kepang was previously performed at Kisaran without the Gedruk dance. Generally, in North Sumatera, the show of Kuda Kepang performs dances where the dancers ride piggybacks; there is an element of being possessed and performing other attractions. Currently, the Gedruk dance is part of the show. Gedruk dance is a traditional Javanese performing arts emphasizing the dancer's stomping feet. Gedruk comes from the word 'Gedroek,' which means stomping feet. The beat of the dancers in the show can be heard tinkling and creating a lively and festive atmosphere. In Kisaran, the Javanese and other tribes are interested in the Gedruk show. Gedruk shows are accompanied by musical instruments consisting of drums, saron, demung, bonang, kenong, angklung, trumpets and gongs. The Gedruk dance is performed simultaneously with the Kuda Kepang show. This art is displayed at family celebrations, circumcisions, weddings, and other celebrations. This study uses qualitative research methods; data collection uses snowball sampling by conducting observations, interviews, and documentation. In data analysis, this study is guided by the data analysis technique Spradley, namely domain analysis, observation analysis, and taxonomy analysis. The results of this study are the increasing attractiveness of the show so that people feel happy when watching it and create a boisterous and lively atmosphere. The excitement of the dancers' stomping feet and the simultaneous and regular movements with various Buto (giant) masks amazed and fascinated the audience. Through research, it is known how to develop the art of Gedruk dance so that it is in demand by the Javanese people in Kisaran.

Keywords: *Gedruk, Kuda Kepang, Kisaran, Traditional Javanese Performing Arts, Indonesia.*

1. Introduction

Culture is the result of human cultivation needed to overcome life problems. Culture has different styles between one society and another; one of the elements is art. Edi Sedyawati (1981) explains that art is held for the continuity of a tradition. Art is a form of aesthetic activity and can support and encourage a sense of togetherness among people.

Kisaran is the capital city of Asahan Regency, located in North Sumatera Province. Kisaran consists of two sub-districts, West Kisaran, and East Kisaran, which consist of twenty-seven sub-districts and has an area of 3,732 km². The ethnic groups that inhabit the area include Malay, Batak, Javanese, Minangkabau, Acehese, and Chinese (Agustono et.al., 2022).

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The people of North Sumatra are a plural society consisting of various ethnic groups. One of the ethnic groups in this region is the Javanese. One of the Javanese arts is Kuda Kepang or Jathilan. The show contains elements of art and magic, which present spirits marked by the dancers' drunkenness (trance) so that they become unique in each attraction. Kayam (1981:59) explains that traditional art is part of the culture of traditional society, which contains characteristics limited to a culture's environment. Furthermore, Mohammad Said (1994) said that the plantation community generally came from Java. They came to various plantation areas in North Sumatra, bringing their culture and customs.

Art is one of the elements that support culture. It develops according to the conditions in which the culture exists. Thus, art must be based on the situation of the people who will enjoy it. According to Kisin (2019), the development and speed of popular culture amidst the changing times is inevitable. The solutions that can be taken so that young people's national personality and identity are not affected through efforts to increase cultural knowledge of the nation itself in the learning process. Not only introducing any Indonesian art. However, the meaning and value of solidarity contained in culture is dynamic. However, the culture will change; only the rhythm is different. Changing cultural (art) elements within a community are accessible, and some are difficult to change. Likewise, some individuals are fast, some are slow in accepting change, and others resist change.

According to Lubis (2017), the goal obtained is a dance that can develop, explore, and express human potential creatively and includes aesthetic values. To develop the Kuda Kepang art, the Gedruk dance is performed in the show. Gedruk art does not appear independently but becomes a part of the Kuda Kepang show. According to Mawadda (2018), the Gedruk art comes from Magelang, Central Java, known as Rampak Gedruk Buto. Then, it spread to various other areas.

The Gedruk dance is performed after the Kuda Kepang or Jathil dancers dance with piggyback properties as the opening dance. This is followed by the Gedruk dance, where the Gedruk and Kuda Kepang dancers can later complement each other when performing attractions or jokes.

The community supports the continuity of the Gedruk dance art life in the Kuda Kepang art in Kisaran, North Sumatra. It can be seen from the fact that art groups continue to perform because the Javanese people accept or invite them to perform various thanksgiving events, circumcisions, weddings, and other events. Procedures for continuing, managing, fostering, and developing this sustainability are needed. The Kuda Kepang art has been around for a long time in North Sumatra. Edi Sedyawati (1981) Explains that in plantation areas, workers with Javanese cultural backgrounds still maintain the traditions of their origin, including performing arts shows. Further, Minarto (2007: 7) explains that the position of Jaran Kepang (Kuda Kepang) art in society has three functions, namely, rituals, populist exhibitions or festivals, and spectacles or entertainment for purely inner satisfaction.

This art and culture originated from Sunan Kalijaga; in ancient times, Sunan Kalijaga brought Islam through cultural arts in Java. So, at that time, there was a long drought for several years, and they asked for rain. Sunan Kalijaga went around the village playing the Kuda Kepang art while at the same time spreading the Islamic religion by reciting the Prophet's blessing so that at that time the Kuda Kepang art was being played, so it rained (Hendriko & Effendy, 2019).

The Javanese people in Kisaran develop their art by passing it from generation to generation. It was developed from generation to generation and can still support the existence and continuity of Javanese art. Apart from reducing it, it also develops it by adding other artistic elements to the performance. One of them is the Gedruk dance, which is added to the Kuda Kepang art, so the art is more varied and adds to the attraction

to watch. Apart from the city of Kisaran and Asahan Regency, they also have the Kuda Kepang art but do not add elements of the Gedruk dance into it. Javanese artists in Kisaran added and developed the Gedruk dance to the Kuda Kepang art. This is interesting enough to be the subject of study.

The show of the Gedruk dance in the Kuda Kepang art, equipped with dancers wearing unique clothing, rattles on their feet, and a Buto (giant) mask with a sinister character, is a spectacle that is of interest to the Javanese and other ethnic groups in Kisaran. This art originated in Jawa Tengah and has spread or been brought to Sumatera Utara. In particular, the range of these arts is growing, and the shows are in demand. The anger and agility of a Buto played by the dancers must be able to be described in front of the audience.

By seeing that the Gedruk dance in the Kuda Kepang show is acceptable and in demand among Javanese society and other ordinary people in Kisaran, it is necessary to see how artists develop it and strategies for dealing with competition from other entertainment arts. Attention to public tastes is essential, so traditional arts remain in demand. This is one of the efforts to maintain the existence of traditional arts amid global life. Kayam (1981: 5) states that art is one of the elements that support culture. Thus, art must be understood in the context of the audience.

In the process of an art show, the quality of the players and the selection of characters to be played will make the show popular with the public. So, artists have to look at the development of the trend of attractions that are popular with the public. To achieve the success of a Gedruk dance show, several elements must be considered, namely the show material, aesthetics, and the music playing. Apart from this, managing members and getting to know the community's situation where the performance will be held so that the way to develop the Gedruk art can be successful.

The feeling of love for maintaining this ancestral art or culture, among other things, is carried out in a kinship system; this prevents purely commercial values from occurring. They formed an art group because of the rewards they would receive and love and helping others who need art in family Thanksgiving events for the Javanese community. Even so, efforts to develop art to be known and interested in the Javanese community and the general public are still being pursued. Given this condition, a strategy for developing the arts is urgently needed to fulfill the interests of society and arts groups to survive and increase artistic and economic values. This description shows the strategy for developing the Gedruk dance in the Kuda Kepang art, displayed amid the Javanese community in Kisaran, North Sumatra.

2. Method

This study uses a qualitative approach. The collection technique consists of two data sources, namely, primary and secondary. Data were obtained through interviews and observations to gather information about Gedruk art. Spradley (1997) suggests that qualitative research is more appropriate for cultural/behavioral research in social situations, namely efforts to reveal the behavior and actions of people in various social situations in society. The data collection uses snowball sampling by observing, interviewing, and documenting.

This research will also be equipped with cameras and recording devices to avoid misinterpretation and document the implementation of research in the field. Informants were selected based on the informant's knowledge of the socio-cultural development of the local community, artists, art groups in Gedruk, and performers. Secondary data, such as descriptions of the areas in Kisaran, North Sumatra, the activities of local artists, and group activities, were obtained from government agencies and other art groups.

Domain analysis determines between parts and parts with the whole, such as the basis of the show and its development. In addition, a focused observation analysis will be carried out to identify strategies for developing Gedruk art and the situation of the supporting communities that occur in the research area. Then, taxonomic analysis is looking for relationships between components and component analysis, finding related components of the social situation studied.

3. Results and Discussion

Previously, the Kuda Kepang art was performed without the Gedruk dance, then it collaborated with the Gedruk dance and the Kuda Kepang, starting in Kisaran around 2015. The group led by Mr. Poniran started combining the Kuda Kepang and the Gedruk dance. This happened when he returned to Java, namely to Jawa Tengah, where he watched the Gedruk dance. An idea arose to collaborate the Gedruk dance with the Kuda Kepang art. This creates a new passion or another atmosphere from the Kuda Kepang show. It started with only two Buto masks and two sets of Gedruk dance clothes. The appearance of the Gedruk dance in the show earned a lot of praise and support from the audience. Every order for the show of the Kuda Kepang is always requested for the Gedruk dance, which they call the Gedrukan. It is started from this, the Gedruk dance has developed and is in demand.

Generally, in North Sumatra, the Kuda Kepang art show features a dance in which the dancer rides a horse like a hussar. In the show, there is an element called drunkenness (trance) so that they can perform attractions outside of their habits, such as eating glasses, rice, flowers, coals, etc. In Kisaran, dozens of Kuda Kepang groups have the Gedruk dance in the show.

The diversity of arts is found in Kisaran; each ethnic group supports their ethnic arts, including Javanese art, including the Gedruk dance in the Kuda Kepang show. This Gedruk dance was performed in a colossal manner, a combination of several Kuda Kepang groups from the Asahan Regency, around 2019. At the event, cultural arts of each ethnicity were in the PSBD of the IV Asahan Regency. From this, it can be seen that traditional arts are active in the area. The government and local artists jointly promote and maintain the life or continuity of traditional arts. At that time, fourteen ethnic arts were displayed, namely: Malay, Pak-Pak, Karo, Toba, Simalungun, Javanese, Nias, Acehese, Mandailing-Angkola, Minangkabau, Banjar, Sundanese, Chinese and Indian. Advancing all ethnicities is helpful so that the younger generation's identity crisis can be overcome. The next generation knows and wants to preserve the community's traditional arts.

Their possession still exists, especially in Bali and in the culturally rich eastern part of Java Island. The life of art is because the Javanese people feel the importance of continuing their ancestral artistic culture. To continue this art, creating an atmosphere of novelty or variety is necessary so that people enjoy it more because the Kuda Kepang Art is used as an entertaining show at a salvation event held or invited by a family, especially those of Javanese ethnicity (Darmadji, 1968).

The Gedruk dance originally came from Magelang and developed into several areas in Central Java, such as Yogyakarta and Semarang. In its place of origin, it is called Rampak Gedruk Buto dance. Rampak is interpreted in unison: Gedruk means pounding, and Buto is a giant. It is named the Rampak Gedruk Buto dance, which means that the dance depicts a movement in unison with the stomping feet of the dancers, which depicts the anger of a giant or Buto. However, in Kisaran, it is called the Gedruk dance. Gedruk dance which is using a Buto mask. This Buto Gedruk dance consistently innovates the latest songs, such as in terms of dance. In today's era, getting something is easy, starting from the internet, and if the public wants to know how detailed the art of Buto Gedruk is,

you can open this dance using YouTube. The findings are that every existing art can be published using developing technology such as android in folk dance courses.

The order of the Kuda Kepang show, which includes the Gedruk dance, is generally Javanese. The orderers usually invite show at circumcision events, weddings, thanksgiving, commemoration of Indonesian Independence Day, and other events. The orderers invite Gedruk shows to enliven events that have celebrations. The customers always tell the leader of the Kuda Kepang group to perform the Gedruk dance in the show. So, it is not the usual Kuda Kepang show, which does not have the Gedruk dance. The orders for shows came from the people of Kisaran, the city's outskirts, and outside the city of Kisaran and the Asahan Regency. The Gedruk shows can be done day or night. More shows were invited from areas where there were ethnic Javanese. The community highly anticipates the show; besides being entertainment, the event can bring them together to stay in touch. The show makes people happy because the atmosphere is lively, with the clatter of the Gedruk dancers stomping their feet, and the sinister Buto mask fascinates people. It is not making things scary, but instead making things that their presence has been waiting for. The dancers wear unique clothes coupled with piggyback and Buto masks.

3.1 The show equipment

The Gedruk dancer's equipment is the Buto mask, taken from the giant Buto's name. The Gedruk dancers in the show wear costumes consisting of clothes, sayak, sampur, and clatter of the mask. The shape and color of the masks are different. The Mawar Sari group owns it are nine Buto masks. The masks of various colors and shapes are not named individually, but those used are named Buto masks. The Buto mask has an evil, sinister, and cruel character.

In the show of Gedruk in Kuda Kepang, this group in Kisaran does not present a complete story theme. It is more displays are shown to the solid and dynamic gestures. The shape of the Buto mask is as shown below.



Picture 1. The Gedruk dancer wears a Buto mask

The show equipment consists of gamelan musical instruments consisting of Kendang, Saron, Demung, Kenong, Bonang, and Gong.



Picture 2. Players and Gamelan music instruments

In a musical game, Kendang sets the rhythm, controls the speed, and starts and calls off the rhythm. The drums used in the show are always conditioned by Gambuh (handler) every Kliwon Friday night by being cowed with the aroma of burning incense. This means respect and serves as a liaison so that these spirits want to continue with Gambuh. The drum is considered the place or home of the spirits. The drum in the show can be a medium for spirits to come and go. Currently, the Kendang does not have such routine requirements, even though in performances, the Kendang is still used as a medium for the coming and going of spirits by burning incense near it. This is because spirits are only brought in during the Kendang show. After the show at the Kendang, there are no spirits anymore. The spirits are released freely wherever they want. Furthermore, Dewi, Arifninetrirosa, and Agustono (2018) explain that the meaning of Javanese art show has begun to shift or change.

Saron, Demung, and Bonang are musical instruments that carry melodies, while Gong is a colostomy type of musical instrument that is a limiter or amplifier of the song's rhythm. The Bonang musical instrument is round, smaller than a gong, and has pence (protrusions) placed or arranged on a wooden rack. It was rung with a wooden beater.

In addition to musical instruments, there are provision of dishes consisting of:

1. Young coconut
2. Two handfuls of bananas
3. One plate of tumpeng rice
4. Red chili, which is pierced with a stick, is placed on the cone
5. One shallot that is skewered with a stick is stuck on the tumpeng
6. One piece of garlic pierced with a stick and stuck in a cone
7. One tablespoon of brown sugar (one round)
8. Ten chicken eggs
9. Water mixed with one bucket of flowers
10. Frankincense
11. Mermaid brand oil

The provision is a dish or a gift for spirits. According to Gambuh, every spirit has a request for "food" when it is presented in the Kuda Kepang show. The dishes mentioned

above will be eaten according to the wishes of each spirit. Fragrant oil expedites or makes it easier for spirits to be expelled from the dancer's body. Meanwhile, the incense burned during the performance is placed in a small incense stick to summon spirits so that they know the venue where the event is held. The fragrance from the incense smoke symbolizes an intermediary between Gambuh and spirits.



Picture 3. Servings are placed in front of the leader of the show (Gambuh)

The supporting equipment for the Kuda Kepang dancer is a piggyback horse made of woven bamboo skin, which looks like a horse, used as a property for dancing in the show, ridden by dancers like warriors riding horses.



Picture 4. Kuda Kepang dancer in the show

3.2 Form of performance

The form of the Gedruk dance show is the third part in the order of the Kuda Kepang art show. The show starts with the preparation of the presentation and the venue for the layout of the musical instruments. The following preparation is to arrange the gamelan or musical instrument equipment in the show, which can be arranged in the yard covered

with mats and can also be arranged on the stage. The piggyback is arranged, standing in front of the incense. To start the event, Gambuh burns incense in front of the piggyback. Then, all the musical instruments are oiled by Gambuh with mermaid stamp oil, which is believed not to be disturbed mystically. In addition, it is believed that the gamelan being played will sound loud or pleasing to people's ears.

The show begins with the opening stage, which plays the Gending Giro. In this second stage, the dancers get ready to be dressed and decorated to become dancers. After the dancers leave the field or show venue, the Gending Giro is stopped and replaced with the Gending Jathilan. At this time, the Jathil dance is performed for about ten minutes. After the Kuda Kepang dance, the played piece changed to the Gending Blendrong Gangsaran. In the third stage, the Gedruk dance is performed, starting with the dancers entering the field in a marching-like motion. The dance formation is shown below.



Picture 5. The Gedruk dancers are entering the performance field

After entering the field, the dancers move in a circle to go into a marching formation and continue to line up in three or two rows. As long as the dancers are on the court, they are continuously stomping their left and right feet while swaying; the roar of the clatter at the dancer's feet is heard boisterously. Another formation they display is moving their body backward and forwards repeatedly while stomping their feet so the clatter can still be heard. The dancers also form a circular formation. Another formation they perform is by moving their bodies backward and forwards repeatedly while stomping their feet so that the clattering sound can still be heard. After about twelve minutes, the music starts to slow down and stop; the dancers sit crouching, take off their masks, and then Gambuh gathers them all. The mask. This is done because later in the dance, dancers can be possessed by spirits that can eliminate their consciousness and make attractive movements so that the mask is not damaged; besides this, if the dancer wants to eat and drink the offerings provided, they are not hindered.



Picture 6. One of the formations of the Gedruk dancers

After the masks are collected, the music continues, and the dancers continue their dance. The Gedruk dance continues for about fifteen to twenty minutes without stopping. By seeing this, dancers must have extreme stamina because they wear pretty hot masks, clothes are relatively thick, and on their feet, hundreds of bells look pretty heavy, too.

The audience is always present to watch the show and welcome with enthusiasm and joy. Scary faces and clattering sounds from the stomping feet of the dancers make the show seem dashing, lively, and gripping. Even though the faces of the dancers are masked spooky, this show is in great demand. It can make the atmosphere happy as well as tense. Such an atmosphere is very popular with the audience. This is what the audience has been waiting for.

The spectators are always busy attending the show if the Kuda Kepang group performs the Gedruk dance in the show. The spectators watch it by standing around the field and sitting close to the musicians. The audience can find a place to sit or stand around the venue except in the middle of the performance field.

The Gedruk dance, added to the Kuda Kepang performance section, seems to increase the interest of the audience or the public watching the performance or inviting them to a celebration or crowd in the community. The Gedruk dance can give a new color to the traditional arts of the Javanese people in Kisaran. The show is still being held to fill various Javanese traditional events. This art has become folk entertainment that can fill various celebrations in the local community and outside the region. In the show, they still do unusual things, such as eating glass, flowers, rice, coconuts, etc. Furthermore, Dewi & Arifninetrirosa (2017: 290) explain that when the dancers are drunk, they perform acrobatics and jokes in their development, so the show is in demand.

Currently, the Gedruk dance is being collaborated with the Kuda Kepang show, to the knowledge of the new writer, in the Asahan district, namely the city of Kisaran. From sources, it was stated that many Kuda Kepang groups in this area performed the Gedruk dance in their performances. Once in the 5th PSBP festival in 2019, the Gedruk dance was performed colossally by up to two hundred people wearing Buto masks.

The Gedruk shows in Kisaran have performed in various places, including Meranti, Rawang, Suka Maju, Taman Sari, Sidokeno, Suka Makmur, Pondok Kopi, Gitar Batu, Sidodadi, Pulobandring, Bunut Barat, Sidomukti, Sei Ranggung, Seisilau, Gerak Tani, Pulo Mandi, Ambalatu, Sionggang, Mandoge, Semegol, Piasaulu, Puluh Raja, Damuli, Aekloba, Air Batu, Seipiring, Seidadap, Seikamah, Simpang Empat, Hessa, Sentang, Air Joman, Solo Laut, Bendang, outside of Kisaran area including Tanjung Balai, Rantau

Prapat, Gunung Tua, Sidempuan, Kota Pinang, Bagan Batu, Sikampak, Dalu-Dalu, A Jamu, Ujung Tanjung, Pekan Baru, Kerinci, Duri, Dumai, Batu Bara, Lima Puluh, Simalungun, Tebing Tinggi, Medan, Pangkalan Brandan, Langkat and Aceh.

The suggestions or comments from the community or supporters in the comments column allow the group to improve shows and the show's quality or inform the show more frequently, as expected by the public. Lindsay (2006:3) explains that traditional art is less closely related to the market and more closely related to the social context. Amid society or by artists, this is not merely a performance to gain economic value. However, Javanese people also have a relationship and a sense of brotherhood.

The coaching is related to improving shows in dance procedures or interacting with the audience to create a joyful atmosphere. Training is carried out regularly while improving the quality of shows or dance movements, so they are compact. The rehearsal schedule for dancers and musicians is once a week, two or three times a week. Usually, the schedule and practice days are getting increasingly routine for beginner groups. The exercise can be done for those already proficient if there is a call for a show. However, some experts always come to train beginners. The development is also carried out through regular training and making appearance improvements. Through practice, additional ways of interacting with the audience in the show are added.

Social media is part of one way of introducing the community. The show is also made live streaming via Facebook so that people who cannot attend to watch the show in person can watch it via cellular phone media. Dissemination or introducing it to the broader community can increase people's appreciation of the show. They call it to have fans. If people know and are familiar with the Gedruk dance show, then the show is more accessible to accept. So that news will spread from mouth to mouth or through communication in Facebook, WhatsApp, or Instagram groups. In addition, the Kuda Kepang group will always announce the show's schedule so that the audience who wants to attend will know the schedule.

The efforts to maintain the arts were pursued by collaborating with other types of Javanese art so that there would be renewal and new appeal. However, the art of Kuda Kepang is not replaced but given additional elements. From this, the Gedruk dance art can be developed or introduced to the broader community. Developing the Gedruk dance seems unique because the scary masks can be entertainment. It is not a scary thing. This is due to the show's packaging, including jokes or other entertainment. The colorful masks and various shapes are not interpreted as just being scary. However, the spectators saw the spooky and festive sound of the jingle and were amazed at what was being shown that there were scary giants in life, but these giants could be conquered. Kaulam (2012: 135) explains that the art of Jaranan (Kuda Kepang) has experienced a value shift. In a staging activity, it is no longer solely for ritual actions and is sacred, but there is an effort to add elements of entertainment activities.

In order for the Gedruk dance show in the Kuda Kepang art to survive, apart from tidying up or improving the course of the plays in their show, they add to their attractiveness by increasing the number of masks used. Most of the Gedruk dancers wear a unique set of clothes for the dancers to add to the festivity. Dewi, Sufika, and Arifninetrirosa (2020: 337) further explain that group management in adding or improving performance material is essential to meet the public's or audience's tastes.

The way to procure unique clothes for Gedruk dancers is also not easy because the price for a set of clothes is relatively high, currently around Two Million to Three Million and Five Hundred Thousand Rupiah. According to the group leaders, this price is quite expensive based on the economic conditions of their daily lives. One or two sets of unique clothes for the Gedruk dancers are not enough for a lively performance. For the excitement of the show, a minimum of six sets. Even so, the enthusiasm of the group

leaders and other group members started to develop the Gedruk art within the group, starting with only one or two pieces at first.

This procurement was also assisted by Mr. Poniran, who is considered the supervisor of the Gedruk group in Kisaran, by helping to facilitate the procurement of these clothes by giving him installments or paying off the price of these unique clothes. All groups in the Kisaran area or Asahan Regency are buying unique clothes for the Gedruk dancers from Mr. Poniran. This coaching system has made the Kuda Kepang group in the Asahan Regency, North Sumatera, have forty groups with Gedruk dancers who can perform them. The amount each group owns varies according to the group's financial situation.

The enthusiasm for developing the Gedruk dance in the Kuda Kepang art has increased because by performing the Gedruk dance, the input of funds for the group has increased, and the market price to the customers has also increased. If, at least so far, if the leading group has been responded to or ordered, it has been paid for One Million Three Hundred Rupiah, it has increased to One Million Eight Hundred Thousand Rupiah. The more Gedruk dancers must be displayed in a show, the more the price must be paid. If eight Gedruk dancers are shown, they can be paid around three million rupiah. However, this traditional art is not solely for the economic value pursued or sought. Negotiations or bonds of brotherhood and friendship can make the price paid by the customer cheaper or lower.

According to the group leaders and players, the coaches mainly emphasized fostering and preserving Javanese art and culture amid people's lives to maintain the cultural values of the ancestors and the culture of the Indonesian nation. Guidance and thought assistance provided by the local government and the leadership of DPD Pujakesuma in the movement of Indonesian traditional arts can grow and develop.

Another way of developing this Gedruk art is by creating a new group or reviving the Kuda Kepang group, which has been closed to be continued by its descendants or their closest friends. They do this by encouraging their descendants to want to continue the arts that have existed before. In line with this, Dewi & Arifninetrirosa (2017: 291) explain that the Javanese people have continued for generations to continue the traditional arts of their ancestors by recruiting new players.

Continuation of the existing art group makes the musical instruments that have been owned no pity just being stored away. The format of the performance can be adapted to the development of society and what is needed by the public to enjoy it or adapted to its function in an event. According to Pelly and Menanti (1994: 162), culture is dynamic and changing, only the speed of change is different.

Young leaders for a Kuda Kepang group with the Gedruk dance have been found. It used to be rare for a group leader to be young, usually around forty and above. However, at this time, developments in the group's leadership have occurred. The younger one developed into group management. For coaches, Gambuh and musicians are always accompanied by seniors. If the young can afford it, this group can be released. Coaching is carried out by holding meetings between groups, giving each other input in the direction of improvements or routine training so that the players are fit to appear in front of an audience. No matter how much the Kuda Kepang group exists, it does not become unhealthy competition. Instead, it becomes a means to promote and preserve Indonesian art and culture, especially Javanese ethnic art traditions.

The understanding of continuing traditional arts by artists or Javanese people is still embedded, so these traditional arts groups are often invited to various celebration events. They realize art is part of showing identity. Maintaining this uniqueness is not easy. Because people's lives are influenced by globalization factors that are inseparable from economic value and effectiveness. The continuity of this traditional art is visible in its existence in society. In order to maintain it, it needs to be cared for and its attractiveness

removed. Art becomes meaningful and meaningful when it is in demand and gets a response from the audience or appreciation from the public. The creativity of the artists is needed but does not violate the symbolic rules of art. Furthermore, Herusatoto (2001) states that the rapid development of modern science and technology has influenced the Javanese's way of life in continuing their ancestors' traditions. The appreciation of symbolic and religious meanings has changed; what used to be carried out on an inner basis is now more rational, and its symbolic meaning has changed, but it is only a symbol of identity.

For this reason, additional knowledge and understanding of the importance of activating local community cultural arts must continue to be encouraged or fostered so that the developed arts are still functional in society. In line with this, art that originates from local cultural products is facing the challenges of the times, partly because the spirit of modernization is spreading in all parts of the world. The religious space embodied in art is not growing. Art is packaged without leading to the cultural process of society and weakening the culture itself, and in the end, it is eliminated.

4. Conclusion

The Gedruk dance is a show that interests the audience because of the combination of dynamic movements, the clattering sound of the dancer's feet, and the use of a spooky Buto mask with colorful hair, making the show unique. If seen, the mask is quite scary, but this can be entertainment that makes the atmosphere festive because it invites hysterics from the audience. In addition to this, the attractions and jokes displayed by the dancers in the show add to the attraction.

The masks and equipment for the dancers were purchased from Java by Mr. Poniran, while another group bought them from him. Many Kuda Kepang art groups add the Gedruk dance to their shows. In that area, a mass dance, the Kuda Kepang, was held, which featured Gedruk, about two hundred Gedruk dancers performing simultaneously. This shows that this art is in demand by the Javanese and others in Kisaran. This art is not only developing in Kisaran but also in various areas of Asahan Regency.

To make it easy to procure or buy a complete set of clothes for the Gedruk dancers by paying in installments from the fees received when orders are received or those who respond to this increase the enthusiasm and enthusiasm of the group leaders to want to have several pieces of clothing so they can perform the Gedruk dance in the Kuda Kepang show for their group. Assistance Funds obtained from the local government, which are given regularly once a year, also make the initial funds available to buy unique clothes for Gedruk dancers, starting with one or two sets, so that many Kuda Kepang groups have added to the attractiveness of the show or made the show festive. This makes the traditional art of the Javanese community in Kisaran a new attraction.

Increasing the show's attractiveness is something that the arts group continues to do, such as correcting dance moves, cohesiveness in dancing, enthusiasm, and attractiveness to the audience so that they remain in the public's interest. The public's interest can be seen from the many spectators attending every performance. This is partly because it is easy to convey information through the communication media WhatsApp groups, Instagram, and Facebook. So, news can spread quickly. Technology media plays a role in conveying information and can be a learning medium for artists to develop aesthetic values in dancing and more exciting attractions by seeing performances in groups on the island of Java and adapting to the needs and circumstances of the local community.

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