

## THE MEANING OF JANTURANELEG GAGRAK PENGINYONGAN

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### ABSTRACT

Indonesia with its various diversity has very many cultures, one of the cultures that still survives and is preserved is Ebeg. The art of ebeg itself has a deep meaning for every performer. The purpose of this study is to study and analyze the meaning of janturaneleggagrak panginyongan. This research uses ethnographic methods. In collecting data on this study regarding the meaning of janturan, researchers based themselves on several things, namely what is said to be the mass base of supporters of panginyongan ebeleggagrak art, especially the indhanger, behaviors, properties related to the janturan phenomenon in staging jathilan. Informants were sought from ebeleggagrak Penginyongan groups in the Banyumas Raya area. The results of this study show that these meanings are based on their understanding of the phenomenon of wuru in the janturan round, including: a) human gluttony that must be avoided, b) a form of gratitude to indhang, c) letting go of the burden of life and pleasing oneself, d) a sense of infinite happiness because of being able to know the supernatural. These constructed meanings have given rise to spirituality related to the meaning and purpose of human life, including: a) the living man must not indulge in lust, b) in life must always remember the good and repay it, c) the purpose of human life is to return to his creator, and d) communicating with the Creator must be through the provisions that have been outlined.

**Keywords:** Meaning, Culture, Janturan, Ebeg

### 1.0INTRODUCTION

In the Banyumas Raya or Barlingmascakep area (Purbalingga, Banyumas, Cilacap, Kebumen) which later became known as the Panginyongan region, they are very familiar with and familiar with Ebeg art, a traditional dance show that uses the property of horse braids or woven bamboo shaped to resemble horses. The performance of Ebeg art is not determined at certain times such as similar art, namely jathilan found in the Special Region of Yogyakarta which is often staged at certain times, especially for ritual activities. Ebeg art is staged in large courts or places that can fit a large audience. This art is so popular for the residents of the Panginyongan region, especially in rural areas, a traditional art that is cheap and displays entertaining attractions such as wuru (jantur) which causes dancers to dare to do attractions outside of reason such as eating glasses (shards), peeling coconut skins with teeth, eating roses, eating live chickens and wuru models from dancers hanging from in dhang that possesses.

Ebeg art like jathilan art in other regions is a depiction of a group of hussars showing dexterity and stuttering in soldiering, wearing soldierly costumes, accompanied by gamelan instruments although currently there are modern musical instruments such as keyboards, and drums. Usually there are eight Ebeg dancers or four pairs supported by wiyaga (gamelan growers) and sindens who sing Panginyongan folk songs. The completeness of the Ebeg art performance includes the presence of barongan, Penthul cast, Tembem, (both known as Cephet), plus other staging devices such as Ebeg art group crews, handlers or Ebeg shamans who are tasked with ensuring the smooth performance of Ebeg and resuscitating the dancers who wuru (trance).

It is believed that Ebegart that developed in the Panginyongan region has existed since ancient times, at the time when humans began to understand the world of their lives animically and dynamically, one of the things that served as the basis of this belief was the existence of mendem (trance) in Ebeg art, because trance was one of the characteristics of old art or art in the period of animistic and dynamic beliefs. Ebeg art is believed to be native to the Panginyongan region because in this art there is no influence from other cultures. In addition, Ebegart does not depict or establish a person who is known in a particular culture, including in this case the major religions that developed in the archipelago do not show their mark. This is reinforced by songs that accompany the staging of Ebeg art which is very typical of the life story of the Panginyongan agrarian people. The singing (sekar) of Ebegaccompaniment is chanted in Javanese Panginyongan or ngapak, some examples of chants chanted are Ricik-Ricik Banyumasan, Ana Maning Modele Wong Purbalingga (Sindo News, 2019).

In the Panginyongan region, Ebegart is staged accompanied by Panginyongancalung music or Panginyongan gamelan models, although in the early days Ebeg art was accompanied by simple gamelan consisting of bendhe, gong, drum, saron, kenong and trumpet. In the staging of Ebeg, offerings in the form of frankincense must be provided, intended for the spirits of the ancestors or leaders of the gentlemen (danyang) in the staging arena to provide support for the successful staging of Ebeg. The support can be seen when the Ebeg dancers experience the possession of subtle creatures (trance), in the mendem conditions the Ebeg dancers perform attractions that are not commonly done by normal people, such as eating shards (broken glass), sajen flowers, peeling coconut shells with teeth, eating rice with the stalks, eating bran and eating embers. What is interesting in this procession, which became known as the janturan chapter, occurred a dem together event where the spectators, known as Indhanger, were in a trance that made the Ebegmapping mubal, mawut-mawut (chaos), this kind of atmosphere is what brings the staging of Ebeg art to life and this mendem atmosphere is a peculiarity of Panginyongan Ebeg art from other regions. Even so, many viewers just pretend to be in a trance, this is done so that the staging of Ebegart becomes more excited and attractive to the audience and fans. Towards the end of the staging the possessed Ebeg dancers will be awakened (healed) by the elders of the art group, known as Penimbul (Sindonews, 2019).

The Ebeg artist group leader and his companion play a role in organizing and maintaining the continuity of the Ebeg performance so that there are no disturbances and catastrophes. In the staging activities of the art Ebegpenimbul and his companions prepare uborampe performances, especially those related to supernatural things from the staging, by preparing

offerings in the form of burning menyan or incense, green coconut, tea water, fragrant oil, tricolor flowers; kenanga, kanthil and rose. In the context of staging this Ebeg, the offering must be fully prepared because if there is a shortage, it will cause harm to the Ebeg dancers as well as the audience who watch. The solicitation companions tie a yellow janur on each pole used as a staging barrier, this is intended as a magical fence so that the wuru or mendem Ebeg dancers do not leave the arena, as well as the unwanted indhang or allowed by the kicker to enter the performance arena. The slicing companion also rubbed scented oil on babies, children and some adult spectators so as not to experience interference from invisible creatures during the staging of the Ebeg (Nationalgeographic.co.id, 2019).

Ebeg staging usually starts at 11 a.m. Until the afternoon, the time chosen was intentional to give the opportunity to the spectators who mostly worked in the morning in the fields or in the fields. The staging of the Ebeg begins with the sound of the gamelan calung Panginyongan that burns, the Ebeg dancers are ready by riding their braids, the cemeti of the embezzlement begins to be cut which produces

a very loud sound, this cemetilecutan signals the start of the Ebeg performance. Ebeg dancers enter the staging arena led by dancers called Umarmaya followed by six other dancers, they dance with steady stomping feet depicting the gallantry of soldiers on horseback, their dance follows the gamelan sound of calung panginyongan, this corresponding dance is performed in the first round of staging Ebeg (Nationalgeographic.co.id, 2019).

The staging of the second half of the Ebeg also begins with the cemetilecutan from the penmbul signifying the start of the most anticipated part by the audience and Ebeg fans, namely the janturan or mendem act together, when the cemeti is melted by the Ebeg dancer then out comes the Ebeg dancer the thick-skinned ones rode their braids to the staging rink. At the end of the dance, the dancer raises his hand up and waves his hand, magically the Ebeg dancers fall on their backs convulsing stiffly, there are also dancers who throw their braided horse properties with a wild look in their eyes they stand pulling both hands behind their backs while keeping an eye on the hands of the bullpen. The atmosphere was chaotic, chaos in the staging arena because many spectators who had indhang were in a trance entering the staging area scrambling for barongan and those who were not barongan dancing with frozen eyes, komat-kamit mouth chewing in the air, with the whole body convulsing, this procession is what is known in the staging of Ebeggagrak Panginyongan as janturan (Nationalgeographic.co.id, 2019).

Many spectators who had indhang began to contract possession, When the dancers allowed them to enter the staging arena then they joined the arena and danced without a pattern, but among them there were people who danced cakilan (following the joged model of one of the buthocakil puppet characters) very lively. This is the invisible moment of joining in the staging of Ebeg, entering the wadag of the dancers and the audience of the Ebeg, the atmosphere of the staging becomes unusual, all mendem all wuru, connecting the indang spreads from one person to another among the audience so that the staging arena is crowded between the dancers and the audience who wuru or mendem. It is in this moment of joint dehumation that the dancer becomes the binding of the staging because all the dancers who are mendem focus on the dancer to hope that the offerings are in accordance with their indhang wishes. At the end of this long janturan round the dancers approached their dancers

(indhang) who possessed the Ebeg dancers as if queuing to be returned to their realm, one by one the dancers who were drooping limp began to self-conscious, and this became the reason for the end of the staging of the Ebeg(Nationalgeographic.co.id, 2019).

The phenomenon of janturan or joint rhythm between Ebeg dancers and Ebeg spectators who have indhang to dance together in the staging of Ebeg art in the Penginyongan region is interesting to observe and study. Janturan or mendem together is an inseparable part of the staging of EbeggagrakPenginyongan, and is not found in the staging of braid horses in other areas of Java, usually they stage jathilan (braid horses) with Mataramangagrak. The society supporting the art of Ebeggagrakpenginyongan, both Ebeg artists, practitioners and indhanger, based on preliminary studies indicates that the phenomenon of janturan in the staging of EbeggagrakPenginyongan gives rise to a spirituality that is unique to connoisseurs and supporters, a spirituality that calls for differences from one person to another, but all of them can be united in one the common thread is a sense of pleasure that becomes-so and is in a different space of consciousness

## 2.0 RESEARCHMETHOD

This research uses ethnographic methods. Ethnographic methods are used to describe a culture, specifically related to phenomena, which in this case include the staging of performing arts. Ethnographic studies are written descriptions of certain cultures, beliefs, customs, traditions and behaviors based on information collected from a field study. Ethnographic studies bertujuan to try to understand the heard and heard in inferring something that people know. The conclusion in question can be obtained from three sources: a) what is said, b) how to behave, c) artifacts used (Spradley, 1997: 9-10). In collecting data on this study on the meaning of janturan, the elitist bases itself on several things, namely what is said to be the mass base supporting the art of EbeggagrakPanginyongan, especially the indhanger, behaviors, properties related to the janturan phenomenon in pe staging jathilan. Informants were sought from EbeggagrakPenginyongan groups in the Banyumas Raya area.

## 3.0 RESULTSANDDISCUSSION

### 3.1 JanturanEbeg Gagrak Penginyongan

Ebeg is an art demonstrated by some dancers using the property of a braid horse, a property created by imitating the shape of a horse and made from woven bamboo (braids or ebleg). Ebeg art is widely performed in the Panginyongan area, this art has become one of the Panginyongan cultural heritages that is very popular and maintains its existence until now, because the supporting community still often displays this Ebeg art in celebration celebrations. The art of Ebeg always intersects with a magical dimension, this can be traced from the presence of trance (mendem or wuru) in each performance, this phenomenon of mendem is what fans like the most, in the Panginyongan region of Ebeg staging, the highlight of the event is the janturan round, which is mendem together. Ebeg comes from the word ebleg in Penginyongan and iblig in Wonosobo and surrounding languages which means bamboo matting. Ebeg in the Panginyongan region is believed to be a kerawuhan dance art (indhang insertion), indhang is usually an animal spirit (totem).

Ebeg art is one of the traditional arts in the Banyumas Raya area. The naming of Ebeg is widely known in the Banyumas region, while in other regions dance arts such as Ebeg are called kuda lumping, jathilan, jaranan dhor, jaran kepang, barongan. The majority of every village in the Banyumas Raya area owns and develops Ebeg art. This art is believed to be a dance art originating from Javanese Banyumasan, because in Ebeg art there is no influence from other cultures, not even from Hinduism and Buddhism, which included the early religions on the island of Java. Ebeg does not identify any particular religious figure or influence. The verses of the staging accompaniment songs tell more about the life of traditional people, in the form of rhymes and wejangan. In the performance of Ebeg lagu sung by sinden, almost all use Javanese Banyumasan with a distinctive ngapak accent, such as the song Sekar Gadung, Eling-Eling, Ricik-Ricik Banyumasan, rarely used songs with Javanese Mataraman lyrics. The accompanying music is Calung Banyumasan or Banyumasan gamelan. The differentiator of Ebeg art from other similar arts such as horse lumping, jathilan or jaranan is seen from the dance movements, Ebeg art the dance movements tend to be rough, the dance only follows the drums, while the jathilan or jaranan dance movements are more subtle. In staging Ebeg is always believed to be present indhang which is an ancestral spirit that enters the dancer's wadag, so there is an element of mendem (Sukari dan Yustina, 2021).

In nature staging Ebeg there are extraordinary attractions and are used as the highlight of the staging. This kind of attraction in the context of Panginyongan with mendem at a language is synonymous with the word wuru. A possessed penari Ebeg will do things beyond reason, for example chewing shards, such as: eating beling (broken glass), leaves, offering flowers, chewing chicken alive, embers. In addition to the unusual eating attractions, possessed dancers also act like animal behavior, behaving like monkeys, snakes, tigers and others terhang indhang who enter the dancer's wadag. The art of Ebeg emerged as a symbol of grassroots folk as well as having the ability in soldiering. The people of Panginyongan region argue that Ebeg art in the past was a religious dance that was performed during a religious ritual procession. In each group the Ebeg consists of two parts with each section led by a senopati. One of the senopati riding the white braid jaran and the second senopati riding the black braid jaran. The white braid jaran represents the symbolization of true truth, while the black braid jar represents the symbolization of evil (Tugiatiningsih, 2013).

Ebeg art always displays attractions that are engulfed in a magical and dangerous atmosphere so that in its performance it gets a representation from a supernaturalis known as a handler, shaman or emboss. The handler or handler is a person with supernatural abilities and has the ability to deliver indhang into the wadag of the Ebeg dancer, as well as being able to return the Ebeg dancers back to their conscious nature. In the context of staging the handler or skipper has responsibility for the smooth performance of the Ebeg and treating the dancer, the audience affected by the occult disorder. In this context, possession in the staging of Ebeg art begins with the invocation of indhang using offerings in the form of incense or burning frankincense as well as the recitation of spells as a factual process of trance in the staging of Ebeg art includes the process of summoning spirits (indhang) through the intercession of burning frankincense and the recitation of mantras (prayers) With the aim of maintaining the safety of Ebeg dancers when experiencing wuru conditions. The phenomena torasukan indhang is characteristic in the staging of Ebeg art. Factors that make interesting from the staging of Ebeg is the phenomenon of possession, the phenomenon of possession



in staging Ebeg is affected by several things including, tirakat performed by dancers before staging, the existence of faktor penimbul which isnggil indhang and sesajen used in Ebeg performances(Tugiatiningsih, 2013).

The staging of Ebeg in the Penginyongan area has a special characteristic in its staging, namely wuru (mendem) together or a mass wuru (mendem) party. This mass dem became known as janturan, where at the end of the staging the kicker gave a hand gesture in the inding summons, then what happened was mass possession where the indhanger entered the staging arena after being given permission by the Ebeg art group collector What is performing, which is no less interesting is that at the time of this janturan procession the indhangers who participated in the dem together had brought their own bouncers, this is because usually the indhanger came from different Ebeg art groups so that they needed their own inducers, who supervised and guarded the indhangers at the time of mendem together.

In the staging of braids, mendem or wuru or ndadi (trance) is presented the highlight of the event in the staging of jathilan (Ebeg) and usually at the end of the performance of the performance. Ndadi is a term to describe the state of a person with self-awareness surrounded by another consciousness known as the spirit realm (Rabimin, 2000). Ndadi means be-so, which correlates with behavior that cannot be controlled, is beyond logic, and is harmful(Purwadi, 2008, Salim, 2018).

Ndadi is the spirit in thestaging of jathilan, therefore this phenomenon must or must be presented, even though ndadi has undergone changes and shifts. The level of sacredness has shifted, sejurus with the views of the ndadi perpetrators, the behavior in the staging, or in the quality of the ndadi in the Jathilan performers. Contoh the shift that exists in thestaging of jathilan art is that there are some incidents of ndadi that are not real, pseudo ndadi, or ndadi with pretense. This phenomenon or shift has no influence on the audience's liking for the ndadi phenomenon in the staging of jathilan art. This loyalty of the audience is based on the undisputed view of whether the dancer is magical ndadi (naturally due to possession) or pretends to be ndadi, thus the viewer never disputes the quality of his ndadi. The event of possession (ndadi) is not a monopoly experienced by jathilan dancers alone but can happen to anyone who is in the jathilan petanasan area. All components of jathilan art performances such as wiyaga (gamelan growers), handlers and spectators can experience possession events (ndadi), although there are conditions for people to experience possession (ndadi) in jathilan performances. One of these requirements is the element of gamelan sound or gending presentation in jathilan staging. It can be observed that the procession of possession (ndadi) must have been preceded by a serving of gending, when the gending was chanted this phenomenon of possession (ndadi) appeared. The presentation of gending is the main element that can encourage a person to experience possession or ndadi (Salim, 2018).

### **3.2 The Meaning of Janturan for Activists and Connoisseurs ofEbeg Gagrak Penginyongan Art.**

#### **3.2.1 Means human gluttony that should be shunned**

For some art activists, Ebeg gagrak Penginyongan mentioned that janturan is a symbol of human gluttony related to the world. Janturan is the image of a keblinger leader, with the

power he has he can do anything at will, he is very greedy for any world to be taken away, will be eaten no matter the status of the ownership taken. A leader who is intoxicated with power does not care about the norms of the prevailing rules, the rules for him are certainly only the fulfillment of lust. He tries to get everything in any way including by intimidating as shown in the janturan round (interview with Tarsikun, 2022).

Janturan not only describes the blingerness of a leader, but describes the moral decay of the human being as a whole who no longer has guidelines and goals in life. This kind of human being will mabul-mabul (moving like dust in the wind) in their lives, they live on lust alone no matter anything but just to satisfy the satisfaction of lust. They used to support themselves by stealing, robbing, cheating or selling mercy to others. These meanings are symbolized by the irregularity of the movements of Ebeg players including possessed spectators (interview with Maridi, 2022). Janturan also describes how a human being who has a disposition of womanhood so that they will behave like animals, acting like dogs, apes, pigs, snakes and so on, all of which display negative traits for humanity, this is symbolized in the movement of Ebeg players and spectators who are wuru (trance) who display indhang the animal that possessed him (interview with Darsidi, 2022).

### **3.2.2 Means a return to Indhang.**

Janturan as a symbol of the return of a human being to his khadam, psychic or indhang who has accompanied and guarded him from danger during life. The janturan chapter is an opportunity or time to return one's favor to his indang, where he provides his wadag body to be possessed by indhang so that indhang can have fun in the real world not only in the supernatural world that cannot be recognized by humans. In janturan, by using one's wadag (body), indhang can show oneself in the real world, can be recognized by many people and can communicate with them. For some indhangers, janturan is a form of gratitude to the indhang in their body, so they give the opportunity to indhang to use their body, so that they can rejoice, move, dance according to the accompaniment of the Banyumasan Ricik-ricik gamelan (interview with Santo, 2022).

In the wuru state in the janturan round, the consciousness of one person will be mastered or transferred to the consciousness of the other by the indhang. These indhangs will master the body of a person who is their partner when listening to the distinctive sound of gamelan Ebeg, when mastering the human body of this partner, indhang will usually ask various things to the handler (handler Ebeg) to fulfill his desires, by threatening not to leave or leave the human body that is his partner if his wishes are not fulfilled. For the indhangs, janturan is an opportunity to get out of the supernatural world to be able to communicate in the real world, the world is human, and for the indhangers (people who have indhangs) is an opportunity to return the favor to the indhangs to use their bodies so that the indhangs can rejoice in the rhythm of the gamelan Ebeg (interview with Santo, 2022).

### **3.2.3 It means letting go of the burden of life and pleasing oneself.**

For some indhangers, janturan is a medium for letting go of the heavy burden of life, janturan as a valve of release of self-emotion. In this context, the indhangers have never really been possessed (pseudo trance) and this group is the majority in the janturan round. They are mostly teenagers and children, what is interesting is that it is this group that brings the show

to life, the more they are able to make the dramatic of the show the more it attracts the audience (field notes, 2022).

The majority of indhanger who are not really possessed (pseudo trance) interpret janturan as a vehicle to please oneself, recharge inner satisfaction, and forget the heavy burden of life even if it is momentary, and for indhanger a short time in the janturan round it has been able to make them happy again. They seek to remove the negative aura that comes from the bitterness of life from themselves. But there are also many indhars, especially teenagers, who really take advantage of the janturan round for fun, there are also some of them who just want to be said to be great because they can wuru (trance) in the janturan round (interview with Noval, 2022).

### **3.2.4 Meaning happiness that is unmatched by knowing the supernatural.**

Among the many indhanger there are some people who interpret janturan as one of the processes of building spirituality, an attempt to understand the Creator and his creatures. With trance, indhanger can understand there are other realms besides the realm of the world, or can understand the movement from one consciousness to another. This understanding belongs only to indhanger who from the beginning round the determination and motivate themselves with excessive excitement because they will enter into something supernatural for ordinary humans.

For this type of indhanger group, interpreting wuru is a state of excessive pleasure, a sense of pleasure that penetrates the deepest heart, according to which they can know God in a few moments, be very close to God, communicate with God through their inner eyes. They have given up the attributes of worldliness, no longer caring about what prevails in the world so that in the process of wuru (janturan chapter) their behavior is like crazy complacent with longing (interview with Noval, 2022).

### **3.3 Janturan Gagrak Spirituality.**

Spirituality is an individual's attempt to understand the broad meaning of personal understanding with regard to aspects of eschatology (life after death), consciously and earnestly trying to build an understanding of the purpose and meaning of life lived (Piedmont, 2001). In this context Ebeg practitioners and indhanger practitioners state that janturan in the art of Ebeg gagrak Penginyongan is closely related to the spirituality of human life, the spirituality that comes to the fore include; First, man in life must not simply follow the passions that will plunge him into disgrace. Secondly, man in his life must always remember the goodness of all beings and repay that kindness as much as possible, thirdly, the purpose of man's life is to return to His creator so that the world is a seedbed of goodness for provisions to face the Creator after death. Fourth, approaching the Creator must carry out certain practices (rituals) that have been outlined.

## **4.0 CONCLUSION**

The janturan chapter in the art of Ebeg gagrak Penginyongan is not only a staging of art but has a deep meaning for practitioners of Ebeg and indhanger art. These meanings are based on their understanding of the phenomenon of wuru in the janturan chapter, including: a) human



gluttony that must be avoided, b) a form of gratitude to the indhang, c) letting go of the burden of life and pleasing oneself, d) an infinite sense of happiness for being able to know the supernatural. These constructed meanings have given rise to spirituality relating to the meaning and purpose of human life, including: a) the living man must not indulge in lust, b) in life must always remember the good and repay it, c) the purpose of human life is to return to its creator, and d) communicate with the Creator must be through the provisions already outlined.

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