

Possession in Ambarawa *Reog*, a *Kuda Lumping* Performance

**A Thesis Presented as a Partial Fulfillment of the Requirement to Obtain
the Bachelor Degree in the English Literature Study Program**



By:

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ENGLISH DEPARTMENT

FACULTY OF LANGUAGE AND ARTS

SOEGIJAPRANATA CATHOLIC UNIVERSITY

SEMARANG

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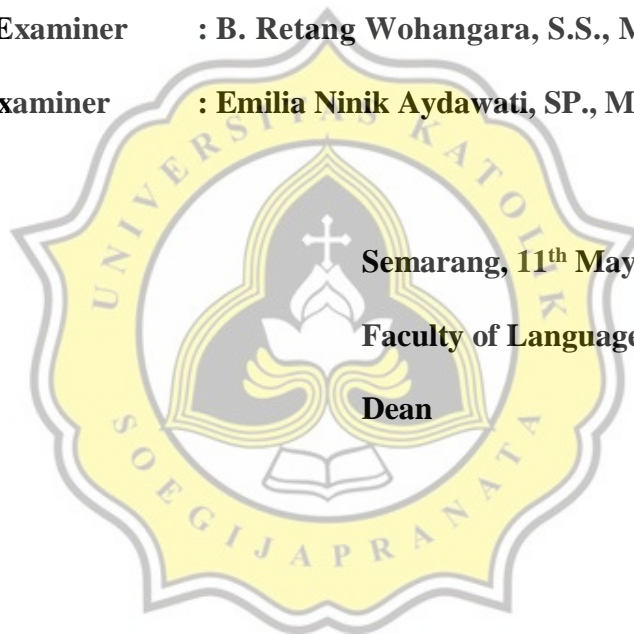
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The writer



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ABSTRACT

This research focuses on the possession in *Reog* performance and what the *Reog* performers usually feel, see, and do during the performance. The writer used a qualitative method in collecting the data especially by observing and interviewing. The participants of this research were 5 people: 2 *Reog* performers, a shaman, a musician, and a cultural figure. The writer found that there are some requirements for the *Reog* performers to be able to get into possession, namely, fasting from the day before until the performance day comes, staying awake overnight and not touching and eating anything, having a shaman with a black attribute, having particular rhythm and also providing flowers or incense. The writer also found out that there are two kinds of possession the audiences usually watch: the genuine possession and made-up possession. During the genuine possession, the performer is unaware that he gets possessed as a variation. The performer claimed that he kept hearing on the gamelan sound and his body moved uncontrollably. He could not see and could not remember anything afterward. When a performer is possessed, he will fall, dance aggressively, and also do dangerous things such as eating neon light or glass. In *made-up* possession, the performers have to put on certain make up to draw laughter. They are still aware of the audiences and engage in interaction with them. Moreover, they give code to the musicians to begin playing the music that gives a cue to the condition of getting possessed. Overall, both genuine and *made up* possessions have the same purposes, those are, is to entertain the audiences and preserve the local culture.

ABSTRAK

Penelitian ini difokuskan pada kesurupan yang terjadi di pertunjukkan *Reog* dan apa saja yang dialami, dilihat, dan dilakukan oleh para pemainnya pada saat pertunjukan. Penulis menggunakan metode kualitatif dalam mengumpulkan data khususnya mengamati secara langsung dan mewawancarai. Peserta dari penelitian ini ada 4 orang yaitu 2 pemain *Reog*, seorang pawang, seorang pemain musik dan juga seorang tokoh budaya setempat. Penulis menemukan bahwa ada beberapa syarat bagi pemain *Reog* untuk bisa kesurupan yaitu dengan berpuasa sampai hari pertunjukkan tiba, begadang semalaman dan tidak menyentuh apapun, menyediakan seorang pawang dengan baju warna hitam, memilih lagu yang tepat, dan juga menyediakan bunga atau dupa. Penulis juga menemukan bahwa ada 2 jenis kesurupan yang biasa ditonton oleh para penonton yaitu kesurupan yang nyata dan yang buatan. Selama kesurupan yang nyata, pemain sesungguhnya enggan kesurupan tetapi ia terus mendengar suara gamelan secara terus menerus dan tubuhnya bergerak tanpa terkendali. Ia juga tidak akan bisa melihat dan mengingat apapun setelahnya. Mereka akan mulai berjatuhan, menari secara agresif dan juga melakukan hal yang berbahaya untuk menghibur para penonton. Dalam kesurupan trik, para pemain biasanya merasa malu untuk menari karena mereka harus menggunakan riasan khusus untuk menggelak tawa. Mereka masih sadar akan adanya para penonton dan berinteraksi dengan mereka. Selain itu, mereka memberi kode khusus kepada pemain musik untuk bisa seolah-oleh kesurupan. Secara keseluruhan, kedua jenis kesurupan ini sama-sama mempunyai tujuan untuk menghibur penonton dan menjaga kebudayaan daerah.