

Conformity and Obedience of Bantengan and Jaran Kencak in East Java

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Abstract

As a traditional culture and art, Bantengan in Trawas and Jaran Kencak in Lumajang, East Java is one of the diversity of Indonesian famous and exotic culture. Although using animals as the name, but they are very different in essence. Bantengan or Bull Dance is a performance art that combines elements of dance, physical exercise, music and mantra that very thick with magical feel, while the Jaran Kencak or Dance Horse is a performance art that uses specially trained horses to dance and makeup with clothes and accessories that complete and sparkling. Both types of that traditional art are held communally, involving many people as dancer, musician and leader.

Aiming to compare the effect of group on members of Bantengan and Jaran Kencak groups, particularly on conformity and obedience, this study involved groups of Jaran Kencak consisting of approximately 12 people and Bantengan consisting of approximately 25 people with their roles. This study shown that each member of the group Bantengan and Jaran Kencak simultaneously experiencing conformity and obedience, where conformity occur because they conform to group values and obedience because they must be obedient to the leader.

Although some research on conformity and obedience has been done, but the role of conformity and obedience in the traditional cultural art of Indonesia are still limited in number and interesting to study. As a pilot study, this study only covers two districts in East Java and will be followed by a broader research scope to get better results.

Keywords: Conformity, Obedience, Indonesia, Bantengan, Jaran Kencak

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Introduction

Indonesian culture is the entire national culture, local culture, and foreign culture that existed in Indonesia before Indonesia became independent in 1945. The national culture in Ki Hajar Dewantara's view is "the tops of local culture". The quotation of this statement refers to the unity of the unity increasingly strengthened, so that pedigality is more perceived than diversity. Its form is a unitary state, national economy, national law, and national language. The definition given by Koentjaraningrat can be seen from his statement: "the peculiar and qualities of any tribe of origin, of origin can identify and generate pride, that is national culture". This statement refers to the peaks of regional culture and tribal culture that can generate a sense of pride for the Indonesians if presented to represent a common identity. Nunus Supriadi, "Regional Culture and National Culture".

Local culture is reflected in various aspects of community life throughout the region in Indonesia. Each region has different cultural characteristics. Traditional ceremony is a form of tradition that is passed down through generations which is carried out regularly and orderly according to the customs of society in the form of a series of activities of petition as an expression of gratitude. In addition, the traditional ceremony is a manifestation of a belief system of society that has universal values, sacred, sacred, religious values, carried out from generation to generation as well as into the richness of national culture. The elements in the traditional ceremonies include: ceremonial venue, time of execution, objects / equipment and ceremonial actors that include leaders and participants of the ceremony. Types of traditional ceremonies in Indonesia include: Birth ceremony, marriage, death, burial, worship, ethnic and other inauguration.

Indonesian dance reflects the richness and diversity of ethnic and Indonesian cultures. There are more than 700 ethnic groups in Indonesia: can be seen from the cultural roots of the Austronesian and Melanesian peoples, influenced by various cultures from neighboring countries in Asia and even western influences absorbed through colonization. Each tribe in Indonesia has its own unique dances. Indonesia has more than 3000 indigenous Indonesian dances. The ancient traditions of dance and drama are preserved in various dance studios and schools that are protected by Traditional Leaders or art academies.

This diversity of traditional dance products has its own unique characteristics and uniqueness that spread from Sabang to Merauke. One of the famous art product traditions in East Java is Banteng art tradition in Jolotundo Trawas and Jaran Kencak tradition art in Lumajang.

Traditional Art of Bantengan

The traditional arts of Bantengan are in the majority of rural communities or suburban in the mountainous area of East Java, Bromo-Tengger-Semeru, Arjuno-Welirang, Anjasmoro, Kawi and Raung-Argopuro.

The art of this tradition has actually existed since the Dutch colonial government, where this art is a merger between the art of silat and the art of gamelan music combined with the symbolic story of colonial era heroism struggled with trance

conditions or trance. Symbolically is a picture of the hegemony of lions and the resistance of the bull, then the art of this tradition is better known as the art of Bantengan. Demonstration of Pencak Silat moment in a performance of art of Bantengan can be seen in movement of dance (*solah*) in Bantengan art which many come from pattern of step (*jangkah*) Pencak Silat. The adoption of Pencak Silat stepping pattern into *solah* movement was backed by the use of Bantengan art as a tool of camouflage of Pencak Silat practice during Dutch colonial rule (Desprianto, 2013). Pencak Silat training activities during the Dutch colonial government is so closely supervised. Pencak Silat is considered to bring a sense of confidence and courage to oppose the colonial government (Maryono, 2000). This is why the youth took the initiative to use the art of Bantengan as a form of disguise of Pencak Silat training activities so as not to be suspected by the Dutch colonial government.

At the time of independence Banteng art is no longer as a function as originally, where the art of Bantengan no longer serves the camouflage tool Pencak Silat training, but has become an independent art (Desprianto, 2013). Nevertheless, the existence of art Bantengan as an independent art can not be separated from Pencak Silat just like that. This can be seen on the attractions of Pencak Silat moment display which is still given place in a series of art performances of Bantengan. The martial arts movements show the show is coupled with a fight using various types of weapons and a magic match.

Changes in the times and circumstances and the entry of several new ideas on artistic membership of Bantengan, making this art is growing rapidly. Like audience, the *Sinden Gumingan Duri Salak*, *Topengan* and *Macanan* become part of the art of Bantengan. In the theatrical each art group Bantengan has differences and distinctive characteristics of each, but usually each show featuring attractions pencak silat as the basic art of the formation of art Bantengan. The highlight in the art performance of Bantengan is when the bull figure appears against the tiger (Desprianto, 2013).

This action became the highlight of the event because the level of difficulty and tension is different from previous actions and one of the characteristics of this action is the number of players who are in trance or trance conditions. The elements of attraction in this attraction where the process of trance or trance that occurs in each player is when animating every animal character, be it a bull or a tiger. In a trance or trance state the players are guided by an expert handler in this field. This trance process is no different from similar arts from other areas such as *jaranan* for example. Aesthetically both have different goals apart from the pro or not trance element into the realm of art.

In the beginning, the art of Bantengan is an entertainment element for every Pencak Silat player after every routine practice. Each group has at least two bantengan. Bantengan as well as one pair of males and females. Although developed from the circle of Pencak Silat, at this time Bantengan art has stood as part of the tradition so that not all Pencak Silat colleges in Indonesia have a group Bantengan and vice versa.

The development of arts Bantengan matoritas are in the villages of East Java region, one of them in the village of Jolotundo, Trawas. Bantengan art game played by two people who act as the front leg as well as the head holder of Bantengan and the controller of dance and rear legs that also act as the tail of Bantengan. Bull's costume

is usually made of black fabric and a mask of bull's head made of wood and the original horn of a bull. Since bulls, especially Javanese bulls, have become increasingly difficult to find, horns and heads are now mostly used as wood and horns from cows as well as dead buffalo.

This bantengan is always accompanied by a group of people who play typical music Bantengan with musical instruments such as gong, drum and others. This art is played by two men, one on the front as his head, and one at the back as his tail. Usually, the front man will be possessed, and the person behind him will follow every move. Not infrequently people in the back are also possessed but very rare people who are in the back trance while the front is not. Bantengan assisted to possessed by people (men) who wore red clothes that are usually called *abangan* and black shirts are usually called *irengan*.

Bantengan also always accompanied by *macanan* (tiger like costume). These *macanan* costumes are made of dyed fabrics (usually orange striped yellow), worn by a man. This flower usually helps to trances possessions and hold them when their possessions are too fierce. But not infrequently also experience trances.

In every show (called "*gebyak*"). Bantengan supported by several players, namely:

- Two bullion head controllers (using a strap)
- Players *Jidor*, *gamelan*, *pengerawit* and *sinden* at least one person at each position
- Shaman Leaders who are have skill in terms of calling the ancestor Bull / *Dhayangan* and return it to the place of origin,
- Pamong and warrior leaders who take control of the group by bringing the control of whip
- Minimum 2 people who become *macanan* as bullies role.

(Desprianto, 2013)

Jaran Kencak

Jaran Kencak is a typical traditional art of Lumajang. This art is also closely related to the history of Lumajang in the time of the Ariya king Wiraraja who is very famous for his horse troops. The interesting thing about Jaran Kencak art is horses who hear the *gending* or gamelan sound, then the horse dances to the rhythm of the gamelan (Kencak). It is said that this art was born in the time of Arya Wiraraja who ruled the kingdom of Lumajang (now in the village of Biting, Sukodono, Lumajang) whose territory includes the Horseshoe and Madura.

The performing arts grew in the Lumajang area in 1949, one of the leaders of Kalipepe village, Yosowilangun sub-district, Lumajang Regency, developed this art into a cultural art of Pandalungan in the form of a horse procession decorated with cloth (*dikemuli*) and accompanied by Kenong Telok music. Kenong Telok music is a blend of ethnic Javanese and ethnic Madurese. The arts surrounded the village of Kalipepe to entertain the people who at that time felt depressed and frightened because of the condition of the Lumajang area. There is also a mention that this art as a form of homage to the favorite horse Ranggalawe from Arya Wiraraja named Nila Ambhara is famous as the most powerful and smart horses of the era.

At the end of 1960 Jaran Kencak art experienced a very rapid development, both on the horse decoration and the addition of personnel in the following order:

1. Dancers in the form of Jaran Bodak that resembles Jaran Kencak, behind the bride who sits his horse (the bride here is the child who dikhitankan)
2. Kopyah (Cap) Dancers
3. Gamelan music accompaniment with the equipment

Since 1963 until now Jaran Kencak pegelaran start to appear and often attracted to perform at the occasion of the celebration. Lumajang should be proud because Jaran Kencak art is still there. Even in some villages such as Klakah, Ranuyoso, Kalipepe, Kedungrejo, Yosowilangun and a number of other villages, Jaran Kencak is an art show that uses horses as entertainment and is still in demand by the community.

To be able to perform attractive horse horses this specially trained to perform dance moves, turning spin while lifting both legs, just waiting for orders alone jaran-jaran is already clenched-kencak. Jaran Kencak Performances usually also serves as a tradition of *nadzar* release for someone who is in accordance with the manner and behavior of hereditary.

Musical instruments are classified into two: a set of Javanese gamelan used in stage or arena and a set of gamelan Kenong Telo (Madura) used during opening and parade. Rhythm or songs played are Madura gending-like Sarka'an, Giro Seronen and Loro-loro

Conformity to group members

A. Definition of Conformity

Baron & Byrne (1994) argue that conformity is an adjustment to social groups because of the demands of the group to adjust even if the claim is not open. According to Myers (2002), conformity is a behavioral change as well as belief or belief caused by a noticeable group pressure or only as an imagination of the individual

B. Aspects of Conformity

Baron and Byrne (1994) suggest that a person conforms to his group if the individual's behavior is based on the expectations of the group or society. The basics that cause it are:

1. The social influence of normative is the social influence based on the desire of the individual to be liked or accepted by others and to avoid rejection.
2. Informational social influences are social influences based on the individual's desire to be true.

According to Sears, Freedman, and Peplau (2009) that in essence, people adjust for two reasons:

1. The behavior of others provides useful information. Often others know something we do not know. By doing what others do we will benefit from their knowledge.
2. The desire to be socially acceptable and to avoid reproach. Individuals will behave in accordance with the behavior that other people usually do. This is to avoid feeling that he is different from others so that he will be protected from reproach and acceptable in the social environment.

C. Types of Conformity

Worchel and Cooper (in Brehm & Kassim, 1996) categorize conformity into two forms:

1. Acceptance, is a form of conformity that individuals do by equating attitudes, personal beliefs, and behavior in public with the norm or pressure group.
2. Compliance, is a form of conformity that individuals make by changing their behavior in public to suit group pressure, but secretly does not change their personal opinion.

In line with Worchel and Cooper, Allen, Kelman and Maschavici (in Brehm & Kassim, 1996) also suggested two types of conformity:

1. Private conformity is the same as acceptance of conformity behavior that is done not only by changing the behavior of the outside, but also change the mindset. Conformity is the result of informational influence.
2. Public conformity is also called the compliance, that is, conformity behavior is only done by changing the behavior outside without any change of mindset. This type of conformity behavior is the result of normative social influence.

D. Factors affecting conformity

According to Baron and Bryne (1994) conformity is influenced by:

1. Cohesiveness. Kohevisitas is defined as the degree of individual interest to the group. The greater the cohesiveness, the higher the individual wants to conform to the group.
2. Group Size. The increasing number of group members will affect the high level of conformity within the group.
3. Types of social norms that apply to certain situations. The prevailing social norm may be a descriptive norm or an injunctive norm. Descriptive norms are norms that only indicate what most people do in certain situations. The injunctive norm is the norm that determines what behavior is accepted or not accepted in a particular situation.

Myers (2002) states that the factors that affect conformity consists of six factors:

1. Group Size

A person will tend to identify when three or more groups mimic behavior or trust.

2. Uniformity of Sound

The effect of uniformity of sound on conformity when one gives the correct answer and injures uniformity of sound in a group (Asch, 1955).

3. Cohesiveness

The more cohesive a group, the more the group has the power to the members of its group.

4. Status

The higher the status of the behavioral or trust pilot, the greater the tendency to bring conformity.

5. General Response

The highest conformity occurs when a given response is raised publicly (in group existence).

6. Previous Commitment

An earlier commitment to a behavior of a particular belief will increase the tendency that a person will remain on the commitment and not be self-assured.

Conformity to members of the arts of Bantengan and Jaran Kencak

Both members of art Bantengan and members of art Jaran Kencak is a communal art that involves many people in every show. As well as the life of the bull, which is the life of the bull (colony), this bantengan culture shapes the behavior of the people who do it to always live in communion, mutual cooperation and high sense of unity and unity

Obedience to group members

According to Colman (2009), obedience is a form of behavior of a person who obeys orders directly from the leadership. In addition, according to Constable (Constable et al., 2002), obedience is said to occur if a person follows his superior orders without questioning the order. Baron & Byrne, 1994; Brehm & Kassin, 1996 suggests that Obedience is a form of compliance because of a request to do something declared in command.

The Milgram experiment began in 1961, 3 months after the start of the trial of the Nazi war criminal, Adolf Eichmann in Jerusalem. Milgram developed an experiment to answer a question: "whether the holocaust (the holocaust of about six million Jews in Europe during World War II initiated by Hitler) undertaken by Eichmann himself has the same intent as the objective of the Holocaust itself, Which in other words question whether there is equal moral value to the elements involved. The study itself suggests that the elements are only following orders, despite the fact that the command is completely outside their moral values. This research has been done many times with more or less constant results, but with different percentages in every part of the world.

In a study conducted by Milgram using varying electric shocks when subjects were wrongly answered, found that 65% of subjects remained obedient to their job to a voltage level of 450 volts and no subject stopped stopping at 300 volts. Milgram proves that the potential for compliance is a necessary requirement for the societal life that may have formed in our species through evolution.

Effects of the group

Milgram also shows the effect of group members on the subject's compliance level. The subjects recorded information and performed tasks when the experimenter's hands were asked to reverse the surprise switch, as much as 92.5% of subjects kept performing their duties without intervention. When the experimenter's arms refused to regulate the electric shock and asked for another subject to replace it, 10% of the subjects were obedient. In 2 experiments, when 1 subjects resumed giving an electric shock, while the other wanted to stop, all subjects chose to obey the holder of better authority. (Johnson & Johnson, 2005).

Obedience to members of the arts of Bantengan and Jaran Kencak

In the art of Bantengan which became the highlight of the event is when the number of players who are in trance or trance conditions. The elements of attraction in this attraction is the process of trance or trance that occurs in each player to be able to animate every animal character that he played either be Bull, Tiger or ape. In a trance or trance state the players are guided by an expert handler in this field.

The player in this Bantengan art is controlled by the leader (Pawang). Their movement is attractive and very dynamic let alone accompanied by *gamelan* beats that memorable magical. Not infrequently the arts of this Bantengan be wild and memorable if the Pawang is not proficient. Some of the successors who act as Pawang are generations of generations, which is not unlike his grandfather or his father who acts as a swordsman of Pencak Silat and the leader at the same time.

In the art of Jaran Kencak, in the performances of the dancers started the movement with the whiplash dance by teenage girls. Furthermore, one horse becomes icon, because it is very according to the owner, move and dance with *kopyah* dance, and two horses filled with ornaments / symbols of ancient culture. Before performing, this dance was paraded around the village. Arriving from the parade, then held the show completely. *Gamelan* in percussion with a certain rhythm. His companion, usually called "Janis", will also join in dancing and bringing chants, a kind of sarcastic quip and sung in reply. In the gamelan rhythm that the horse with his antics nodded, shook his head and jerked his feet in the rhythm of the sounds. The horse is in the hands of a reliable coach.

Research methods

Based on the background and literature review, this study assumes that there is a conformity relationship with obedience both to members of the traditional art group Bantengan and Jaran Kencak. The research location for the Bantengan group is located in Jolotundo Trawas. Subjects in this research is a member of the art group Bantengan tradition named Paguyuban Pencak Silat Mulya Sakti Tiger Twins in the village Biting Selaliman Trawas. While the location and subject of research Jaran Kencak group is located in Lumajang city.

The range of possible written sources to be utilized in this research will be used to the maximum extent possible to drive the success of this research. Among them are literature books, internet, magazines or scientific journals, archives, personal

documents, and official documents of the institutions associated with this research. The researcher did some of these things:

1. Observations undertaken before and during this research are conducted which cover the general picture, the atmosphere of social life, physical condition, economic conditions and social conditions that occur.
2. Documentation Study that is, Information data needed in this research also we get from study of documentation. Prior to field research, researchers have conducted a study of literature, magazines, journals, seminar results, articles both available in the media and the internet in the library.
3. In-depth interviews, conducted directly with informants separately in their respective environments. Interviews will be conducted with informants who are considered competent and representative.

Results and Discussion

Conformity and Obedience relationships to members of the Banteng art group and members of the Jaran Kencak group

Art Bantengan and art Jaran Kencak is a communal art means to involve many people in every show. As well as the life of the bull, which is the life of the bull (colony), this bantengan culture shapes the behavior of the people who are involved in it to always live in communion, mutual cooperation and high sense of unity and unity, as well as members of art Jaran Kencak which involves many Dancers, gamelan musicians and horse trainers.

The members of Banteng art and art members Jaran Kencak in doing their activities are very conform with their group. There are two studies that show that group members will perform conformity for two different reasons, namely informational and normative (Crutchfield, 1955, Deutch & Gerrard, 1955, in Brehm and Kassin, 1996). Through informational influences, members of the arts group Bantengan and Jaran Kencak conduct conformity because they want the decisions taken by them to assume that others agree on something that is right. Each member of the group involved in this artistic activity realizes that their group has the fairness to cultivate these activities simultaneously. The normative influence directs each group member to conformity because of the anxiety and negative consequences of something distorted. Because they want to be accepted, group members will avoid behaviors that make each member look conspicuous. Of course every member of the group thinks that he is unique. But rejection and conflict can lead to stressful situations. A number of studies have shown that group members who deviate from group norms are often disliked, rejected, harassed and ridiculed (especially Scmhchter, 1951, Levine, 1989, in Brehm and Kassin, 1996), especially when the group requires the achievement of a consensus (Kruglanski & Webster, 1991). The statement, "go together," may seem unpleasant, but it is a real reality of social life.

The realization that each member of the group often succumbs to group pressure is only a step in understanding the process of social influence. The next stage is to identify situations and personal factors that make each group member easier or difficult to conform. Members of this arts group tend to conformity when social pressure is so intentional while they do not feel safe in behavior (Campbell & Fairey,

1989; Santee & Maslach, 1982; in Brehm and Kassin, 1996). The influence of the majority on conformity is determined by group size, awareness of group norms, presence of friends, age and gender and culture.

Obedience is a form of social influence when one follows the request of an authoritative person / institution. Learning from childhood experiences that respecting legitimate leaders is important, people will think twice before opposing parents, teachers, coaches and government officials. In fact, a child understands (at a younger age), that certain authority figures have powers that particular domain but not domains on other domains (Laupa & Turiel, 1993, in Brehm and Kassin, 1996). The issue of symbols of title authority, racing, emblems, and so on can influence ordinary people to be obedient servants (Bickman, 1974, Bushman, 1984, in Brehm and Kassin, 1996).

At the attraction of art Bantengan, members of this art group wear some equipment in the staging. CEMETI (whip) is one of the attributes of the handler or warrior leader used to invite the souls of the bull, either from the north, south, west, to the east as a form permit the holding of art performances Bantengan. In addition, the whip also serves as a controlling movement or attractions that experienced transe Bantengan. In each performance, the accompaniment of *gamelan* music in the form of *jidor* and drum is important in every performance. The first wash of *jidor* started the art game of Bantengan, as a sign of the start of *gebyak* Bantengan. *Jidor* and drums must be beaten until the end of the performance and the *gebyak* may not even stop because it will make members of the art group Bantengan in transe become angry. The rhythm of the *jidor* and drum beat must be constantly beaten with the same fixed tempo. How to beat like this gives a magical feel and thrill every member of the art group Bantengan. The handler who acts as the leader and leader of the leader with the whip / whip attribute, and the magical music accompaniment of the *gamelan* that can not stop, is the embodiment of obedience or obedience from members of the art group Bantengan.

In Jaran Kencak art, ancient Javanese gending played from the *gamelan*. Two black horses, complete with strikingly colored costumes enter the stage area. Following the coach's command, the sandel horse demonstrated the action, the two horses nodding as they fluttered their legs following the *gamelan* beat. In addition to dancing, the two horses also show the action, sitting and standing on two legs. In addition to dancing, Jaran Kencak art attraction is a striking colored horse costume. Like *kemul* (quilt / saddle) are golden yellow, crown or colorful flowered flower, chest necklace, and complete with a stretch along the horse's back.

The result of the interview with Mr Rugito, one of Jaran Kencak art owner, said that Jaran Kencak means that the agile horses danced to the song. "The so-called *kencak* is how to play the legs alternately. So his feet should be right following the drum. When the big gong sounds the sign of the song is finished then the horse will stop by itself. "Clearly this new 5 year old Rugito pursue Art Jaran Kencak. Rugito told, to get the horses are good at dancing do require special training. One horse takes about 1 month to be able to dance from the music played from the tape. The horse used for this art is Sandel type commonly obtained from Sumbawa. This type of Sandel, said Rugito, was chosen because it has a higher physical form than ordinary horses.

Bertram Raven calcifies the main principles of power that give rise to submission (Taylor, et al, 2009), the classification among others is skill, which refers to others who are experts with better knowledge and ability, this is the basis Obedience member of Jaran Kencak group against group leader

Remarks

Every effort is made to preserve this art. After the era of reform, their existence began to appear along with the freedom of expression, it is proved by the more frequent art of Bantengan or Jara Kencak art is presented in various events such as wedding convoy, ruwat village, carnival area, inauguration of village head, Other art festivals. Realizing the importance of art as a cultural treasury of the nation that must be preserved because it will become a heritage for children and grandchildren because they also have the right to know that their ancestors are a nation that is creative, cultured and concerned about its cultural preservation.

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Bapak Paino, Chairman of Bantengan Mulya Sakti Macan Kembar Traditional Art Group, desa Biting, Seloliman, Kecamatan Trawas, kabupaten Mojokerto

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