

FROM RITUAL TO ENTERTAINMENT: THE CHANGING ROLE OF BARONGAN PERFORMANCE ARTS

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Abstract

Purpose of the study: The aim of the study is to 1) describe the Barongan Performance Arts presented in the form of parades and dance-drama on aspects of motion, accompaniment, makeup, fashion, and venue; 2) describe the role of Barongan Performance Arts in Blora society, namely the role of ritual and the role of entertainment that has lasted a long time; and 3) describe the changing role of Barongan Performance Arts from ritual to entertainment in Blora society.

Methodology: This research is based on qualitative analysis—the data collected by observation, interview, and documentation. Data validity is using credibility, transferability, dependability, and confirmability. The data of the form of Barongan Performance Arts were analyzed used the ethnocoreology approach, and the data of the changing role of the Barongan Performance Arts were analyzed used the social action method.

Main Findings: Barongan Performance Arts are displayed in two forms, namely the form of a procession or parade and dance-drama. Barongan Performance Arts from ritual to entertainment because, the development of social and cultural life of the Blora people, this is influenced by economic and globalization factors. The growth and development of Barongan Performance Arts as an entertainment center is inseparable from the participation of artists and managers in introducing Barongan Performance Arts.

Applications of this study: The results of this study are expected to be beneficial for the development of Barongan Performance Arts so that it still exists that is loved by the community, as a reference for local governments in the effort to develop and preserve Barongan Performance Arts, to be an appreciation for and development of Barongan Performance Arts teaching materials and to be an additional aesthetic experience that sourced from Barongan Performance Arts.

Novelty/Originality of this study: The conflict between ritual and entertainment interests in Barongan Performance Arts is definite. Reflection of the conflict can be seen from the existence of competing with each other, influencing each other in its presentation and strategies attracting the attention of a broad audience. While the comparison seems they can live and develop side by side.

Keywords: *Barongan, Ritual, Entertainment, Changing, Role.*

INTRODUCTION

Barongan Performance Arts is a group dance that mimics various wild animals such as lions, tigers, and wild boars. Diversity is the result of the times (Effendi & Kusumastuti, 2013). Barongan arts are widely available in various regions in Indonesia such as North Sumatra, Bali, Special Region of Yogyakarta, East Java and Central Java (Shaliha, 2019); (Dewi, 2016); (Gottowik, 2008); (Marschall, 1995); (Ibda, 2019) and (Pambudi, Iswidayati, & Supriyanto, 2015). Barongan Performance Arts found in Central Java is spread in several areas such as Tegal (Murni, Rohidi, & Syarif, 2016), Pati (Effendi & Kusumastuti, 2013); and Blora (Ibda, 2019) and it can be concluded that Barongan is one of the unique performance arts of Central Java, since 2009, Blora Regency has declared Barongan as one of Blora's traditional arts (Ibda, 2019). The existence of Barongan in Blora a quantity more than other regions in Central Java. Therefore, Barongan Performance Arts are very popular in Blora, especially in rural communities.

Barongan Performance Arts is a form of traditional populist arts that grows and develops among the people and becomes part of the life of the supporting community. As with other traditional arts, Barongan Performance Arts comes from the heritage of ancestors who until now passed down from generation to generation. Therefore, Barongan Performance Arts as a cultural product does not belong to the individual, but belongs to the supporting community (Armani, 2019). Barongan Performance Arts in Blora has its uniqueness, so it is different from Barongan in various regions in Indonesia. This uniqueness lies in the story contained in Barongan Blora. Barongan from North Sumatra tells the tale of *Putri Junjung Buih* married to the son of the ancient Javanese King (Majapahit). This is the beginning of the North Sumatra Barong Banjar Dance. However, not all Banjar people know the head of *Indarok*, which came to be known as the Barong Banjar. This due to the making of the head of *Indarok* and the Barong dance performance that must be preceded with burning incense to summon ancestral spirits. It is the spirit that will show how to make the head of *Indarok* through the subconscious of dancers involved in the event (Shaliha, 2019).

Barongan from Bali tells of a battle between the good represented by Barong and the evil represented by Rangda (Anjasuari, Sumadi, & Widana, 2017). Barongan from the Yogyakarta Region tells the story of the struggle against the

invaders ([Marschall, 1995](#)), Barongan from East Java tells the story of resistance to the evil giant ([Ibda, 2019](#)); ([Purwanto, 2019](#)). Barongan Blora tells about forest preservation ([Pambudi, Iswidayati, & Supriyanto, 2015](#)).

Barongan Performance Arts in Blora is very closely related to mythology in animals. In the history of the oral culture of Blora residents, Barongan Performance Arts are associated with an old grave in Mlangsen Village, Blora, which is believed to be the tomb of *Singa Lodra* or *Singo Lodro*. At the tomb, they found a giant tiger incarnation of *Mbah Singa Lodra*. Another source of Blora's oral tradition, Barongan is the incarnation of a person named *Gembong Amijoyo* in the Panji's ([Ibda, 2019](#)).

Barongan Performance Arts tell about two influential figures named *Gembong Amijoyo* and *Joko Lodro*. The story raised in Barongan is a hallmark of Barongan Blora. The *Gembong Amijoyo* is an influential figure that can transform itself into a giant tiger, whose job is to protect a forest area. Based on written records, Barongan Performance arts have been in Blora since 1830, Barongan Performance Arts were present in every ceremony or wedding procession during the *Naya Gimal* that occurred in the era of the Diponegoro War around 1825-1830 ([Soedarsono, 2002](#)).

Indonesian traditional arts, for example, have been addressed as an expression and cultural identity; is also based on local wisdom and uniqueness of society. It defines how simple a man's life is, there are chances to express and harness the beauty of art while trying to fulfill their primary needs. Furthermore, a traditional art that is existed and developed is standardized through the traditions of a society, as well as to sustain and retain social collectivity ([Irianto, Laksono, & Hermintoyo, 2018](#)).

As a folk art, Barongan Performance Arts reflects a variety of social traits and values. The characteristics and values reflected in Barongan in Blora are spontaneity, kinship, simplicity, roughness, hardness, cohesiveness, and courage based on truth. Therefore, during modern society, Barongan Performance Arts continues to flourish. Barongan Performance Arts have an essential role in Blora's social life. As Kay said, art has various essentials roles in society, such as individual development, the identity of a community group, a symbol of creativity, and a means of expression ([Kay, 2000](#)).

Barongan Performance Arts are depicted as a frightening giant lion. The shape resembles the Lion Barong played by two people; one acts as head, and the other acts as the tail. Barongan Performance Arts has initially been only for ritual purposes, such as the earth alms tradition, the clean village tradition, and the *lamporan* tradition (refuse reinforcements), then developed to serve entertainment interests ([Murni, Rohidi, & Syarif, 2016](#)). Changing roles from rituals to entertainment also occur in Balinese Barongan dance that the form of Barong Art performances in Bali began to eliminate the value of sacredness (ritual) due to the development of tourism ([Dewi, 2016](#)); ([Sugiartha, 2018](#)).

Barongan Performance Arts art is present in various events to entertain Blora people, such as folk entertainment in the form of processions, carnivals, and marches. Besides, some people in Blora invited Barongan groups to enliven the celebrations that were held, for example, at the parading the bride and groom at the wedding celebration and so on. Therefore, public support and appreciation for Barongan Performance Arts is a social reality ([Ali & Salim, 2019](#)).

The development of Barongan Performance Arts is related to changes in social, political, and economic conditions of the community that support it both from internal and external factors ([Pambudi, Iswidayati & SUPriyanto, 2015](#)). However, the development of Barongan Performance Arts is influenced by internal factors, namely the activity and creativity of artists. These mean that inner strength is the dominant factor causing changes in Barongan Performance Arts ([Slamet, 2012](#)). So that the participation or action of the community in preserving these arts ([Puspita, Nurhadi, & Liestiyasari, 2017](#)).

Barongan Performance Arts have firmly rooted in the Blora's community's traditions that still exist amid the fusion of contemporary performing arts, and a manifestation of local culture ([Saputri, Saddhono, & Sulaksono, 2019](#)). Therefore, the existence of Barongan Performance Arts in Blora, which can survive amidst the bad luck that befalls some other traditional performing arts, is satisfying to study. The life of these arts is inseparable from the social role of the supporting community that still maintains these performance arts.

Several studies on Barongan Performing Arts including conducted by [Anjasuari, Sumadi, and Widana \(2017\)](#); [Dewi \(2016\)](#) about Barong Dance on the island of Bali from an economic and tourism point of view describes that the performing arts of tourism character have sale value and are much in demand by tourists. Bali, as a tourist destination that is rich in cultural diversity and customs, is certainly appropriate to be able to display its characteristics in the form of cultural arts performances to be enjoyed by tourists. Art packaging that was originally sacred in value but now can be used as a tourism commodity without leaving the religious element.

[Effendi & Kusumastuti \(2013\)](#) who studied the Jogo Rogo Barongan in the Selapan Dino Tradition from an aesthetic point of view. This study only describes the use of clothing, musical accompaniment, and forms of movement and use of makeup, venues, and Barongan performers in the implementation of rituals as Selapan Dino traditions in Pati Regency. [Ibda \(2019\)](#) about the Barong Sardulo Krida Mustika group's strategy in preserving Barongan Blora Art from the perspective of cultural conservation. The results of the study explained that there were nine strategies for the nine barong Blora preservation strategies developed by Sardulo Krida Mustika based on the AGIL concept (adaptation, goal

attainment, integration, and latent-pattern-maintenance) in Talcott Parsons's structural functionalism theory. Thus these nine strategies can also be applied to other Barong Groups.

Furthermore, a study conducted by [Septiyan \(2018\)](#) examines barong performances from an aesthetic point of view describing the form of performances from Barongan Samin Edan and to find out the value contained in the Barongan Samin Edan show. The results of the study concluded that Barongan as one of the performing arts can be danced individually or by groups depending on the staging situation. This study shows the existence of Barongan in society as a means of entertainment.

Some of the results of the studies that have been described above, each of which is described based on one perspective. Some studies are only described intra-aesthetically without looking at the extra aesthetics of a work of art. work of arts cannot be described from just one point of view. Barongan Performance Arts still exists today, why the art can survive amid the onslaught of contemporary art. Therefore a study will be conducted that will explain Barongan performance arts intra-aesthetically using ethnochoreology approach, and extra aesthetic to explore Barongan Performance Arts based on the viewpoints of the social actions of the supporting community.

METHODOLOGY

This type of research is qualitative. Qualitative research is an activity that places observers to see the real world ([Denzin & Lincoln, 2005](#)). Qualitative research designs do not have a standard form, and there is no standard agreement on qualitative research designs ([Creswell, 2007](#)). However, based on the description of qualitative research, which that, the design, measurement, analysis, and reporting, are based on the objectives mentioned above, the object studied in the study to 1) describe the Barongan Performance Arts presented in the form of parades and dance-drama on aspects of motion, accompaniment, makeup, fashion, and venue; 2) describe the role of Barongan Performance Arts in Blora society, namely the role of ritual and the role of entertainment that has lasted a long time; and 3) describe the changing role of Barongan Performance Arts from ritual to entertainment in Blora society.

To analyze the Barongan Performance Arts form used the theory of Performance Studies, and sub theory is ethnochoreology, which includes contextual and textual views by utilizing interpretation techniques ([Narawati, 2003](#)). To analyze the changing role of Barongan Performance Arts used social action theory. The role of ritual and entertainment in the Barongan Performance Arts has its respective interests so that it can lead to conflict or competition that is influenced by social change ([Jazuli, 2014](#)). Conflicts of interests of the two objects of this study can influence each other so that it still exists in society. Therefore the analyzed used in this study applied social action theory ([Jazuli, 2014](#)).

The design of this research be seen in Figure 1

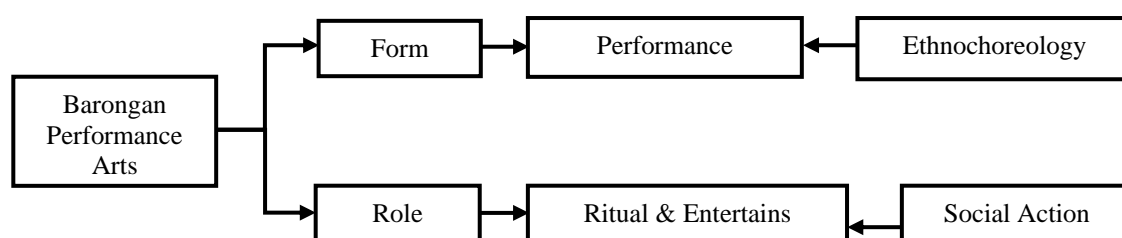


Figure 1: Research Design

1. Research Data and Sources

The data in this study are in the form of qualitative data, data in qualitative research is in the way of words and actions, the rest is additional data such as documents and photographs and statistical data ([Sumaryanto F., 2007](#)). The privilege of qualitative information is "perfection and depth" has a strong potential in expressing very complex statements ([Miles & Huberman, 1994](#)).

2. Data Collection Technique

Data collection techniques in this study include the following:

a. Observation

Observations in this study were conducted; 1) community environment; 2) Barongan Performance Arts forms; and; 3) the social condition of the community where Barongan Performance Arts are held. In the process of observation, researchers use visual recording aids (digital cameras) to bridge the limitations of the five senses of the researcher in collecting data in the field.

b. Interview

Interviews were conducted to find out various hidden data with interviewees who know Barongan Performance Arts. There are two types of interviews used, namely; 1) structured interviews to obtain information from the actors of Barongan Performance Arts, and cultural figures of the Blora community; 2) semi-structured interviews are used to obtain information from the Blora community who are also the audience of Barongan Performance Arts. Participants in this interview were 3, namely; 1) Adi (Performer of Barongan Performance Arts); 2) one of the spectators randomly selected to be interviewed, and 3) Nurcahyo (leader of the Barongan Community in Blora Regency). Document Data Collection.

These data are in the form of research data regarding the existence and texts relating to Barongan Performance Arts.

3. Data Validity Techniques

Data validity is a requirement that must be fulfilled in a study to have high credibility (Sugiyono, 2009). Test the credibility of the data using Triangulation and informant review.

a. Triangulation

The Triangulation used is source Triangulation. Source triangulation is comparing data from observations with data from interviews, comparing what was said in public with what was said privately and comparing interviews with related documents.

b. Informant Review

This activity is reviewing the data obtained to develop the validity of research data. The data is corrected to the key informant, whether it is following the objectives of the study so that the data that has been approved as valid data is obtained.

4. Data Analysis Technique

Data analysis is the process of systematically searching and organizing interview transcripts, field notes, observations, and other materials that have been collected for reporting to other parties. Qualitative data analysis is data reduction, data display, and concluding (Miles & Huberman, 1994).

a. Data Reduction

Data reduction activities are making conclusions of data from interviews with key informants involved in Barongan Performance arts. Observation data and interview results are grouped based on themes, namely data about rituals, entertainment, and social action of Blora people.

b. Data Displays

The data displayed are long sentences or stories obtained through interviews and observations. Data is displayed based on themes that fit the aim of this study, namely the form and presentation of Barongan Performance Arts, the role of Barongan Performance Arts, and the changing Role of Barongan Performance Arts.

c. Conclusion/Verification

Data conclusions are interpretations or interpretations of the data that have been presented based on each theme following the aim of this study.

The stages of data analysis activities in this study used flow model analysis, as shown below:

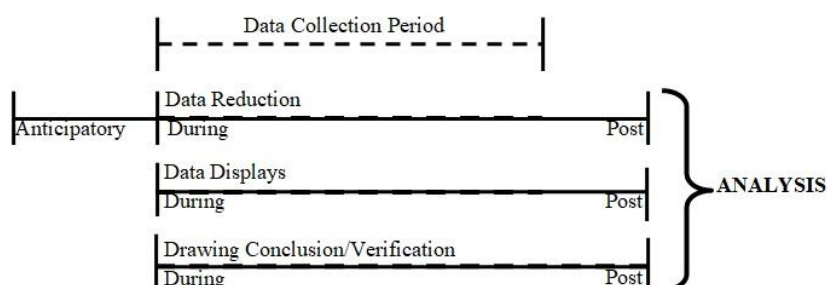


Figure 2: Research Data Analysis Activity Model (Miles & Huberman, 1994)

DISCUSSION/ANALYSIS

Barongan Performance Arts is a native Blora's folk arts, in which Blora people have the spirit of life as positive values contained in Barongan (Septiyan, 2018). The word "Barongan" refers to equipment (mask and its accessories) that is made to resemble the *Singo Barong* (giant lion) and can also be a tiger (Marschall, 1995). Jazuli (2014) pointed out that traditional populist arts are a mirror of the appearance of people who live outside the castle or from commoners.

Feudalism life gave birth to a pattern of social life that separates between people living in the palace environment and those living outside the castle. The people who live in the castle environment are called nobles, and all its cultural products, including dance, are usually called classical dance. Conversely, people who live outside the castle are called commoners, and their artistic works belong to popular patterns.

Barongan Performance Arts, as one of the folk arts, is a reflection of Blora's community expression. This is based on the results of an interview with Adi (February 12, 2020) who is one of the performers of Barongan Performance Arts who stated that:

"I know Barongan from generation to generation from my elders. I experienced and heard the story from generation to generation from our previous elders. That is what I have also planted in my future generation who will preserve the existence of Barongan".

Furthermore, Adi also stated that Barongan Performance Arts:

"Is essentially a form of dance that is often performed at certain times such as earth alms rituals, rejecting reinforcements, circumcisions, slametan and mantenan. Currently, Barongan has often been exhibited to the community outside of ritual activities because the community likes Barongan".

Based on the findings of the interview with Adi, the authors formulated three study objects to be discussed, namely the form and presentation of Barongan Performance Arts, the roles of Barongan Performance Arts, and the changing role of Barongan Performance Arts.

1. Form and Presentation of Barongan Performance Arts

The form of Barongan Performance Arts is a dance. Dance produces beautiful types of vibrations, when limbs such as hands, feet, head, body, and other body parts are arranged and arranged into a straightforward unit of motion (Spampinato, 2019). The purpose of simple arts is the spontaneous movement of the performer or dancer Barongan in under the accompaniment without any standard change but contains dynamism.

Barongan Performance Arts are displayed in two forms, namely the form of a procession or a parade and a drama. In its presentation, Barongan Performance Arts must pay attention to the aesthetics of dance, is manifested in the way of introduction and equipment used (property). Some aspects that support the introduction of a Barongan Performance Arts include motion, accompaniment, cosmetology, fashion, and the venue. A dance presentation will have aesthetic value if there are elements in an integrated dance presentation. Traditional art is a collective form of performance arts that presents aesthetics. Thus, its appearance requires no small cost. To display a dance performance is needed, dancers, dance clothes, makeup artists, musicians, stage performances, stage performers with equipment, and so on (Soedarsono, 2002). Because connoisseurs as funders of production (production cost) demand an excellent presentation of the show, so as an aesthetic performance of the performing arts requires serious cultivation.

The form of the performance is presented as a series of a Barongan Performance Arts consists of the form of a stage (Barongan) dance performances, the form of ceremonies (rituals), percussion (gamelan), and stories (plays) Barong dance performances. While the accompaniment in the Barong Dance Performances uses gamelan, in presentation, the Barongan Performance Arts, which is mainly attractive, requires the dancers to have strong stamina and functional physical fitness. Djelantik (199) said that every dancer must maintain physical fitness because they have to spend energy in following the dance moves. Movements are a significant element in dance. Changes in position and place are all through action (Djelantik, 1999).

The presentation of the Barongan Performance Arts show began with the accompaniment of the horsemen of the escort *Raden Panji* and *Singo Barong*. Barongan Performance Arts equipped with several musical instruments that function as accompanists, namely the *Kendang*, *Gedhuk*, *Bonang*, *Saron*, *Demung*, and *Kempul* (Depdikbud, 1998). But in its development, there are several additions to modern devices, such as drums, trumpets, big drums, and keyboards. Sometimes in some instances, the show is combined with the *Campursari* (Septiyan, 2018). The combination of traditional musical instruments and contemporary is unstoppable due to the influence of globalization through mass media (Shafazhinskaya, Kats, Smirnov, Ovsyannikova, & Kruglova, 2019).

The forms of the Barongan dance-drama performance are divided into three parts, namely:

- The part before the show consists of sub-sections, i.e., *slametan* and prayer together, then *talun*, and ends with *padupan* as a closing part before the show.
- The performance part is divided into several scenes, namely the *Kiprahan* Barongan, *Bujangganong* dance, *jaranan*, Barongan Solo, *Panakawan*, *Joko Lodro* war scenes, and Barongan *kerah* as the closing scenes of the show.
- The final part of the Barongan Performance Arts is usually filled with an evaluation from the group leader and or when there is a request for a discussion, limited discussion. Barongan *Dance-drama* also involves all the supporting characters of the Barongan story and the elements of appearance as the form of the procession; its orientation is more for the sake of entertainment or spectacle.

Singo Barong or called *Gembong Amijoyo* is the primary and dominant character in the Barongan Performance Arts story. As Adi said in an interview on February 12, 2020:

"Barongan is the incarnation of Gembong Amijoyo in the form of a Singo Barong, a human body and a lion head. Also there are several other prominent roles, namely Bujangganong or Pujonggo Anom, Joko Lodro or Gendruwo, horsemen, Reog Nayantaka, and Untub (Gainah). The story in Barongan sourced from Hikayat Panji, which is a story of Raden Panji Asmarabangun's journey or Pujonggo Anom from Kediri Kingdom, who wants to propose to Dewi Sekartaji from the Kingdom of Jenggala".

Gembong Amijoyo is an influential figure who can transform himself into a giant tiger. *Gembong Amijoyo* is tasked guarding *Alas Jati Wengker* (Forest). *Joko Lodro* is a magic person who can change his form into a giant figure in the Barongan story called *Gendruwo*. *Joko Lodro* was assigned to guard the Janggala Kingdom in Kediri and was led by a king, *Panji Asmara Bangun*.

According to Adi (interview on February 12, 2020):

'... my great-grandfather once told me that Barongan was the Gembong Amijoyo, Commander of the Kingdom of Kediri, had the magic of Tiwikrama and Rawarontek, his powers were able to turn into giants and would live again if ridiculed, but with his defeat against Joko Lodra, he claimed to lose and Tiwikrama supernatural powers, his supernatural powers were able to turn into giants and would live again if ridiculed, but with his defeat against Joko Lodra, he claimed defeat and his supremacy. want to serve to Panj Asmarobangun ...'.

Gembong Amijoyo has the principle "*aku bakalan njogo alas wengker sak isine*" (I will protect the forest). *Gembong Amijoyo* has a brother and sister named *Joko Lodro* who lives in the Kingdom. *Panji's* Story, *Panji Asmara Bangun* has the desire to propose to *Dewi Sekartaji*. To propose *Dewi Sekartaji*, the fastest way is to pass *Alas Jati Wengker*, then *Panji* sends *Patih Pujangga Anom* who in the Barongan story becomes *Bujangganong* along with the cavalry which in the Barongan story is described as *Jaranan*.

The cavalry brought the followers of the Barongan Performance Arts story called *Nayantaka* and *Gainah*. *Bujangganong* with the control of the cavalry followed by *Nayantaka* and *Gainah* in the Barongan story created as *Pentulan*, and went into the *Alas Jati Wengker*. After entering the *Alas Jati Wengker*, *Bujangganong* and his cavalry met the *Gembong Amijoyo*. Following his task, *Gembong Amijoyo* forbade *Bujangganong* and his guards to open the *Alas Jati Wengker*, because if *Bujangganong* and his bodyguards pass the *Alas Jati Wengker*, then the natural wealth and the *Alas Jati Wengker* will be depleted. Then there was a fight between the *Gembong Amijoyo* and *Bujangganong*. In the battle, *Bujangganong* suffered defeat. *Nayantaka* and *Gainah* remind the *Gembong Amijoyo* that he has a colleague in charge of the Janggala Kingdom called *Joko Lodro*.

After the defeat, the *Bujangganong* guards returned to the Kingdom to report the incident that had occurred to *Bujangganong* to *Panji Asmara Bangun*. Noting that *Joko Lodro* is the brother of the *Gembong Amijoyo*, *Panji* gave *Joko Lodro* the order to meet the *Gembong Amijoyo* in the *Alas Jati Wengker*. Upon arrival at *Alas Jati Wengker*, *Joko Lodro* and *Gembong Amijoyo* met. The two brothers have their respective duties; *Joko Lodro* is in charge of the Kingdom of Janggala while the *Gembong Amijoyo* is in charge of guarding *Alas Jati Wengker*. Disputes between the two brothers cannot be avoided because they are responsible for their respective duties. In the conflict, the *Gembong Amijoyo* suffered defeat; thanks to the supernatural powers he had, *Gembong Amijoyo* survived.

Based on the exposure of the story or play in Barongan Performance Arts, it can be concluded the essence of the story in the story is a battle between good and evil as stated by [Stuckey \(2007\)](#) that dance-drama in traditional barong rituals has centered on the struggle between good and evil. Barongan dance movements tend to be energetic movements, not bound by musical accompaniment because they depict spontaneous disputes. *Joko Lodro* brought a group from outside the *Alas Jati Wengker* area. The message from the *Gembong Amijoyo* is the need for future generations from Blora to protect and preserve the natural wealth owned by Blora so that the preservation of Blora's Teak forests can be maintained. Today, the words uttered by *Gembong Amijoyo* are realized; because the quality of Blora's Teak wood is excellent, causing the community to sell teak wood to buyers from other regions so that the teak forest begins to lose its wealth.

2. The Roles of Barongan Performance Arts

The presence of art forms during a community a particular role in the middle of its community life, both as a means of the ceremony, entertainment, or a spectacle to be enjoyed by the general public. Traditional arts created by a community can have meaning and significance for the community; thus, traditional arts that live in certain groups of people have a certain ([Sedyawati, 1983](#)).

Traditional arts have roles for magical purposes and as entertainment. Magical purposes that affect the human condition, and environment, such as to bring rain, obtain prosperity, survivors of disasters, and so forth. The roles of presenting traditional arts as entertainment are for entertainment or aesthetic dining, which is the development of magical features ([Djazuli, 1994](#)). Conventional forms of traditional arts have an essential role in rituals, education, and even entertainment ([Okado, 2012](#)).

a. Ritual Role in the Barongan Performance Arts

Ritual is a social and religious activity developed for a long time in every culture (Khouri, 2017). A ritual is also inseparable from a group of people who believe in it (Parker, 2010). Ritual ceremonies in native cultures throughout the world have manifested this practice from the beginning (Brown & Dissanayake, 2018); (Richman, 2018). Regarding tradition, ritual ceremonies have an essential role and everyday activities (Moore, 1996). Supporting communities feel confident that by holding traditional ceremonies, the community can fend off distress. Besides the population believes that keeping the service prepare to withstand difficulties.

Performances of ritual are significant that requires strict rules of conduct and the enactment of theatre (Abdoh, 2018). On the other hand, performances that are characterized by spontaneity serve to provide respite and entertainment to the participants (Shepard, 2018). Whereas the ritual performance must be controlled, and unchanged, the spontaneous and fashionable nature of the show created for entertainment makes adlibbing, extension, and foolish actions so that the forms change with the mood and acceptance of the participant. Sometimes the form also varies based on the style of presentation at the show (Bujang, 2005).

The results of an interview with one of the people who hold a ritual that presents Barongan performance Arts states that:

"Barongan is always displayed on the 'sedekah bumi' (earth alms ritual) because barongan a popular art and can be accepted by communities ... Barongan is held basically to preserve culture ...".

The results of an interview with one of the other community members stated that:

"My child, who is still in grade 4, elementary school, is a dancer because my child is happy with Barongan ... loved by young people to the elderly ... all groups fully support the Barongan".

Barongan Performance Arts in the form of the parade can be found at ritual events, such as *lamporan*, *ruwatan*, *sedekah bumi*, religious celebrations, and cultural carnival. Barongan by the Blora community is used as a means of getting rid of the plague or disease by transporting Barongan around the village (especially for *khitanan*). Therefore before the ceremonies are practiced begins with *slametan* (prayer together). If Barongan Performance Arts for *Khitanan*, the content in line with *Khitanan*. Similarly, if it is for *lamporan*, *ruwatan*, and *sedekah bumi*; the content of the prayer depends on the importance that accompanies it. In carrying out these rituals, it costs a lot, so it can be said the rituals are part of material culture (Boivin, 2009).

Barongan Performance Arts used in rituals have unique characteristics; 1) chosen venue is required, sometimes considered sacred; 2) election needed as well as the selected time, usually also regarded sacred; 3) selected players are required; usually those who are considered holy or who have cleaned themselves spiritually; 4) a set of offerings which are sometimes very many types and kinds needed; 5) goals are more important than aesthetic appearance; 6) distinctive fashion needed (Soedarsono, 2002).

Barongan Performance Arts in the ritual do not give importance to the aesthetical aspect but the primary role is a *tolak bala*. The purpose of Barongan in a ceremony is to obtain salvation based on the beliefs and magical powers possessed by Barongan Performance Arts (Blackledge & Creese, 2018); (Grimes, 2012); (Insoll, 2009). Brown & Dissanayake (2018) state arts-permeated religious ceremonial rituals are intended to attract and establish contact with supernatural beings, creating a divine realm of interaction distinct from ordinary social interactions. These manifestations are meant to influence the actions of these supernatural beings toward particular individuals and, or the social group as a whole. The arts, as manifested in ceremonial rituals, are mostly acts of persuasion. Rituals are expressed in ceremonies and performances, such as the ceremony of disaster rejecting, ceremonies of change or cycles in human life, marriage, and death (Agus, 2007); (Hull, 2014). Barongan, as a work of art, can be said as a reflection of humanity (Usman, Sailin, & Mutalib, 2019).

Nurcahyo (Interview, February 19, 2020), one of the community leaders interviewed explained that:

"If the people do not do the lamporan ritual, it is not uncommon for the disaster to occur, even though such a thing is according to God, because every incident has become the least of God. He gave an example, once upon a time in the village of Berbak and a few other villages that used to lamporan ritual, but did not hold lamporan ritual. What happened? The major roads majoring in Blora-Pati and Blora-Purwodadi have many accidents. Does this have anything to do with rituals in the Blora area ... maybe?"

Society has a belief that Barongan Performance Arts is the embodiment of the mythological tiger and is considered to have magical powers to protect from distress. For Example, Barongan Performance Arts procession at the earth alms ritual, the role of Barongan Performance Arts as a companion or guard of offerings, namely escorting the bearer who moves from one place to another called *punden* (a place considered sacred). *Punden* can be in the form of a character's situation (forerunner), a well or spring, and a tomb. So, Barongan serves to escort the offerings from one *Punden* to another *Punden*.

b. Entertainment Role in the Barongan Performance Arts

Barongan Performance Arts, which formerly served ritual interests, has been modified and packaged as spectacle art that can entertain, even though it still contains equipment of ritual, such as there are stages in the process, namely, there are *talun*, *slametan*, *padupan*, and *sesaji*, how to develop Barongan Performance Arts processions, including by displaying various forms of Barongan masks, developing creative movements that are memorable, and so on.

This method of development is carried with the aim that the Barongan Performance Arts for the ritual does not seem monotonous as ritual, which is merely a procession without attraction or riveting creations. Besides, it also developed in terms of makeup and clothing, musical arrangements (new *gendhing*) accompaniment. Such a packaging method certainly adds to the appeal of Barongan Performance Arts's appearance so that it can provide entertainment for ritual participants and spectators of the ritual procession. Barongan Performance Arts, which combines sacred and modern elements, is a neat and exciting performance for consumption (Dewi, 2016).

Nurchahyo (Interview, February 19, 2020), one of the community leaders interviewed explained that:

"Community participation in witnessing Barongan during the ritual was very enthusiastic. Therefore the Barong artists decided to hold Barongan not only during rituals. Barongan can be held at any time following the request of the audience.... Because of the very high public interest to watch Barongan, many Barongan groups were born in Blora. ... Because barongan is not used for rituals, the stages for ritual are nullified. Non-ritual Barongan is displayed more dynamically and so that the audience does not get bored".

Barongan Performance Arts have become a spectacle or entertainment that is presented to the public. Barongan Performance Arts are explicitly presented to be watched without any ritual frills has changed the role that was initially from ritual to entertainment, or can be said to have occurred commodification, which is an effort to make something ready to sell for economic gain. As stated by Manuati that the commodification or it is said that the change in the form of a performance is a process of packaging and selling cultural objects, and various people's lifestyles (Manuati, 2006).

Performing arts that have entertained roles are presented by dancers as entertainers, and those who act as connoisseurs are spectators. In the type of dance that features entertainment, there are no strict rules on the stage, as long as the audience can follow the rhythm of the song that accompanies the dance (Soedarsono, 2002). Entertainment as an activity designed to provide fun and relaxation to others, where the audience is passive (one-way communication). Thus, everything that is fun and relaxing is subjectively is categorized as entertainment.

3. The Changing Role of Barongan Performance Arts as a Social Action

Barongan Performance Arts from sacred to profane and a shift in the role of dance occurs because, the development of social and cultural life of a society, its influence cannot be separated from the economy, and the impact of globalization, namely the existence of social interaction. The growth and development of Barongan Performance Arts as an entertainment center is inseparable from the participation of artists and managers in introducing Barongan Performance Arts (Anjasuari, Sumadi, & Widana, 2017).

Nurchahyo (Interview, February 19, 2020), one of the community leaders interviewed explained that:

"Every time there is a sedekah bumi (earth alms ritual), khitanan (circumcision), lamporan and slametan. people flocked to watch Barongan performances. Because the community was very happy, the audience who came asked the barong artists to have Barongan also displayed on holidays".

Based on the explanation above, the two forms of presentation of Barongan Performance Arts (parade and dance-drama) show the influence of each other, side by side, and compete to prove their existence. Each also has a segment of viewers, fans. This because society is a social system that consists of interrelated parts and unites in balance. This a form of adjustment to the situation as stated by Robert K. Merton with his theory of the structure of change which includes; 1) conformity (to achieve the goals decided upon by the community, the method agreed by the city); 2) innovation (to achieve the targets recognized by the city is used); 3) ritualism (so overly concerned with ways that goals are forgotten); 4) retreatism (rejecting the methods and objectives agreed upon by the community); and; 5) rebellion (reject the old ways and goals, then propose new approaches and goals). This theory emphasizes order and ignores conflicts and changes in society (Jazuli, 2014).

In its development, the form of Barongan Performance Arts parade, which formerly served ritual interests, has been modified and packaged as a spectacle art that can entertain. Barongan Performance Arts parade always has a theme; the theme presented in the Barongan Performance Arts procession adjusts the purpose of the celebration or ritual, such as *khitanan*, marriage, *ruwatan*, and *lamporan*. Therefore, the theme in the performance is the core meaning is expressed through the problematic figure, or figure is supported by a competent role in a performance. The basic principle of the theme is oriented to the values of life whose spirits are exemplary, heroic, loyal, unity, togetherness, cooperation, harmony, and happiness.

Therefore Barongan Performance Arts for rituals has also taken place competition to win the audience. So, if there is a Barongan performance for ceremonies with complete facilities and processions, on the other hand, there are relatively simple ones that are important not to leave the main principle of the ritual procession. Likewise, in the Barongan Performance Arts for entertainment, the Barongan Performance Arts groups compete in terms of innovation and creation in their equipment and performance attractions. Estuary of all these actions is to remain interested in the audience's behavior so that a lot of responses. With a lot of stage frequencies (often considered for the stage) certainly can increase revenue economically because it is not uncommon for a Barongan Performance Arts group to perform 15-20 times each month.

There is no boundary between ritual and entertainment because they are integrated into the activity that aims to please the audience (Witulski, 2016). The act of capturing the interest of the audience in a Barongan Performance Arts without any conflict and side by side is a social act that Max Weber said that; 1) human actions arise from their consciousness and external situations in their position as objects called subjective awareness; 2) humans as subjects in acting always have a purpose; 3) in serving humans use means, tools, procedures, methods, and devices that are deemed able to be used to achieve goals; 4) the continuity of human actions is only limited by a situation and condition that cannot be changed by itself; 5) humans always sort out, choose, and assess the activities that will, are, and have been done; 6) moral rules or principles are expected to occur at the time of decision making; 7) the study of social relations requires subjective techniques, such as *verstehen*, imagination, sympathetic reconstruction or as if experiencing themselves (Jazuli, 2014).

CONCLUSION

Based on the description that has been stated above, it can be concluded that:

1. Barongan Performance Arts are presented in the form of parades and dance-dramas. Barongan Performance Arts presented in the form of a parade does not concern the interests of the audience. On the contrary, Barongan Performance Arts presented in the form of dance-drama has fulfilled aesthetic elements;
2. The role of Barongan Performance Arts in Blora society is for rituals and entertainment. As a means of ritual, Barongan is an embodiment of mythological tiger animals that are considered to have magical powers to protect from distress. As a means of entertainment, the presentation of Barongan Performance Arts without any ritual frills is specifically designed to provide fun and relaxation to the audience;
3. Changing the role of Barongan Performance Arts from ritual to entertainment in Blora's society has caused turmoil so there is competition for interests. The struggle between ritual and entertainment interests in Barongan is definite. The conflict that occurred was a form of competition, as well as a comparison between ceremony and entertainment. Race appears in the way of competing for supporters (audience and responders). In contrast, the comparison seems that they can live and develop side by side; the thesis is ritual and entertainment each lives in its interests.

LIMITATION AND STUDY FORWARD

This study is limited to the describing the Barongan Performance Arts presented in the form of parades and dance-drama, describing the role of Barongan Performance Arts in Blora society, namely the role of rituals and the role of entertainment, and describing the changing role of Barongan Performance Arts from ritual to entertainment. This study uses an ethnochoreology perspective to explain the form and presentation of Barongan Performance Arts, and the Role of Barongan Performance Arts. The social action perspective is used to explain the changing role of Barongan Performance Arts. Limitations in this study form the basis for subsequent studies of Barongan Performance Arts using other perspectives, both from the perspective of education, social change, social conflict, tourism, and various other perspectives.

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AUTHORS CONTRIBUTION

Muhammad Jazuli had the initial idea to design this study and invited Samsul Alam to be involved in completing this study. We jointly designed a research instrument in the form of an observation sheet, a list of questions for structured interviews, and a questionnaire for questions for semi-structured interviews. We are also always involved in collecting data, analyzing data, and writing this article. Muhammad Jazuli is responsible for the correspondence of this article with the journal. Samsul Alam read and proofreads the article. However, Muhammad Jazuli is entirely responsible for everything related to this article.

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