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Function and Form of Presentation of the Barongan Dance at the Jaranan Pegon Temple in the Clean Ritual of Sumbergedong Village

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Abstract: This research examines the function and form of presentation which includes the structure and elements of the Barongan Dance. The uniqueness of this research lies in the object studied, namely the barongan dance in the village clean ritual, which is different from the barongan in general which is used as an art performance. The aim of this research is to find out and describe the function and form of the Barongan Dance in the Jaranan Pegon art in the clean ritual of Sumbergedong Village, Trenggalek District. This research uses a qualitative method with a descriptive type. The data collection techniques used are interviews, observation and documentation as well as using data analysis techniques in the form of field data. The research results stated that the function of the barongan dance in filling the clean ritual in Sumbergedong Village, Trenggalek Regency is as a means of ritual, entertainment and aesthetic presentation. The form of Barongan Dance presentation consists of movement, accompaniment or music, clothing, props and performance venue. The structure of the presentation of the Barongan Dance places this dance in the middle or final part of the Jaranan Pegon art performance, starting from the barongan entering the war stage with the jaranan dancers, followed by a trance scene from the selected person, then in the final round, the barongan jamasan procession occurs. The variety of barong dance movements is characterized by repetitive movements. Barongan dancers when experiencing trance display different levels of movement and floor patterns, the floor patterns they create tend to be unstructured and directionless. The type of accompaniment used is external music.

Keywords: *Barongan, Form, Function*

1. INTRODUCTION

One type of traditional performing arts in the Trenggalek district area that still survives today is Jaranan art. Jaranan is not just a means of entertainment, but has a function more than just entertainment, namely also as a means of presenting rituals. Jaranan is still alive and served for earth alms, circumcision and khauln (nadzar) in various regions (Tri Broto, 2009: 1). Jaranan is a folk art where dancers ride toy horses made from a series of woven bamboo strips and added with accessories and paintings depicting real horses (Nurcahyo, 2019: 17).

Jaranan Pegon is a traditional performing art that has been popular with the people of Trenggalek for a long time. According to Soedarsono, traditional performing arts have the main function as a means of ritual, personal entertainment and aesthetic presentation (Soedarsono, 2002). Jaranan Pegon is the first art in Sumbergedong which was introduced by Eyang Manggolo Yudho. He himself was Patih Jawi Brang Wetan (coordinator of Governors and Regents) who was assigned to East Java in charge of the Mataram region so that he



could spread Jaranan Pegon to Mataram regions including Trenggalek, Tulungagung and Blitar. After Grandfather Manggolo Yudho died, the Manggolo Yudho Community was formed by a new generation. The Manggolo Yudho Community is an association that was first established in Sumbergedong Village, Trenggalek District, Trenggalek Regency around 1960, initiated by Mbah Kabul. The change in chairman of the Paguyuban occurred because the previous chairman died or was old and unable to manage the Paguyuban, the second generation was continued by his son, Mbah Sumadi Ledeng, until now in the third generation by Mr. Ely Sunarko (interview, 10 December 2023).

Jaranan Pegon Arts Paguyuban Manggala Yudho is the oldest association in Sumbergedong. As time progressed, many jaranan associations emerged and developed to this day in Sumbergedong Village. It cannot be denied that the emergence of these associations was inspired by the Manggala Yudho Association. However, even though currently there are many associations spread across the Sumbergedong sub-district, the community and sub-district government still appoint the Manggala Yudo Paguyuban as entertainment in a series of village clean-up activities. The appointment to the Manggala Yudho Community was given as a form of respect because the Manggala Yudho Community is the first and oldest jaranan association in the sub-district. Apart from that, the presence of the Manggala Yudo Association as entertainment in the series of village cleaning activities is related to the barong purification which must also be carried out at the same time as this activity.

The village clean-up activity in Sumbergedong Subdistrict is intended as a form of gratitude, thanks to God Almighty and respect for the existence of a water source that never recedes (Mbelik) as a source of life, as well as an effort to ward off reinforcements from all future disasters. People believe that the spirit of the village founder and guardian (village danyang) is able to bring happiness or disaster to the entire population. By keeping the village clean, it will avoid future disasters, thereby improving the welfare of the local community.

The village clean-up is carried out on a chosen day, based on the Javanese month, namely the month of Selo, Friday Kliwon, if there is no such day, Friday Pon is taken. The chronology of the village clean-up in Sumbergedong Sub-district started on Thursday with the community working together to clean the environment, followed at 3 pm by visiting the graves of elders and former heads of Sumbergedong sub-district. At 5 pm a joint prayer was held with a tumpengan at the sub-district prayer room which was attended by RT, RW, Village officials, Religious Leaders and the event committee. Then Isyak ends at around 7 pm followed by istigosah. The next series, namely at 10 pm, water is collected at the mbelik with various offerings including setangkep, cok bakal and flowers. The water collection route starts from the sub-district office then to Mbelik and back again to the sub-district office. The collection process is accompanied by the gamelan "monggang" and water is placed in a barrel. The purpose of collecting water is to have a water carnival which is distributed to residents (water is believed to bring blessings) the next day during the carnival activities. Another goal is to ask permission from the guard of the mbelik (a sacred place that is guarded) and Grandfather Patih Manggala Yudho.

The origin of mbelik itself is as a reminiscence from Grandfather Patih, as a form of community concern for irrigating rice fields and for community needs, mbelik Sumbergedong is a water source that is protected by walls and never dries up. After taking the water from the mbelik, the water in the barrel is put into the village well so that the water from the mbelik merges with the water in the well, which is believed to be a symbol of prosperity. Then the tirakatan process is carried out with the complete presentation of ingkung and lodho. (interview, December 17, 2023).

The village clean-up on Fridays starts at 8 am, namely the procession of water that has previously been taken to the store and distributed to the community. Simultaneously with the carnival which was attended by the people of Sumbergedong sub-district. In the afternoon, to conclude the series of village clean-up activities, a Jaranan art performance was held by Manggala Yudho. The performances carried out are not just Jaranan Pegon dances, but there is a barong purification which is always carried out and is included in the village clean circuit. The phenomenon of barong purification is usually carried out by jaranan associations in other villages. What differentiates the barong purification of Sumbergedong Village from other villages is that the barong shower is carried out during the performance after the scene where the barong dancer experiences a trance.

In the Jaranan Pegon art there is a performance featuring a mythological animal called barongan. Barong, as a performing art, inherits traditions from the Prehistoric or Pre-Hindu period which are related to the concept of totemism. In its role as a manifestation of goodness, Barong is considered the guardian and protector of society (Soedarsono, 2002: 17-19). In Jaranan Pegon art itself, barongan is a form of depiction of snakes and dragons which are likened to a nuisance/obstacle by jaranan pegon dancers. On the island of Java, there are special mythological animals, such as the Barong whose name in Javanese is barongan which is explained through the concept of "disguise" in performances. This term refers to depictions of animals, ghosts, or creatures from other realms. (Pigeaud in Rahayu and Hariyanto, 2008: 27).

Apart from being displayed in the Jaranan Pegon performance, the Barong in Sumbergedong Village is also used as a ritual medium for cleaning the village. Barongan is sacred and is believed to have magical powers as an intermediary for communication with the regional elders who are believed to have the power to protect the community. The sacred barongan belonging to the Manggolo Yudo Community are barongan with the names Kyai Mega Mendung and Nyai Gadung Melati. There is something unique about the barongan in the Manggolo Yudo Community in Sumbergedong Village, that the sacred barongan is placed in a special room in Mbelik Sumbergedong. Mbelik is a place that is considered sacred and is used for clean rituals by the community. According to interviews that have been conducted, if the sacred barongan is danced in the jaranan pegon performance, it will bring fertility in the form of rain after the performance.

The Barongan dance in the Jaranan Pegon art begins with a battle scene with the jaranan pegon. The barongan property used initially was another barongan or an imitation barongan which was sacred, because not just anyone was allowed to touch the barongan.

Apart from that, only selected people can perform the barongan dance because they are believed to be highly religious. The selected dancer will experience a trance and ask for the barongan stored in a special place to be taken out, after which the barongan dancer will use the property and dance it with other jaranan pegon dancers. Before performing the barongan dance, dancers must be in a pure state, purifying themselves can be done by bathing and washing their hair and then performing ablution. Researchers are interested in researching the Barongan Dance in the cleaning of Sumbergedong village, Trenggalek District, Trenggalek Regency because it has a unique structure in the dance, there is a scene of watering the barong or purification of the barong after the trance scene as a mandatory activity that must be carried out every year by Sumbergedong Village as a series of village cleanups.

The urgency in this research is that the Barongan Dance in the Manggolo Yudo Community is used as a medium for carrying out rituals to clean the village. However, when the barongan dance is no longer used as part of the village clean ritual, this will be the beginning of researchers' concerns about the disappearance of the barongan dance in society. For this reason, there is a need for documentation and preservation so that the Barongan Dance has written evidence before the Barongan Dance is completely lost, both in form so that it remains known in the Trenggalek community.

Based on this focus, the researcher focused research on the function and form of presentation of the Barongan Dance in the Jaranan Pegon art in the clean ritual of Sumbergedong Village, Trenggalek Regency. The aim is to find out the function and form of presentation of the Barongan Dance in the Jaranan Pegon art.

2. METHOD

The method in this research is qualitative with a descriptive approach, usually used to provide an overview using words and numbers or present a problem profile, type classification or outline of stages to answer questions, who, when, where and how (Hamzah, Amir 2020: 26).

In the research "Barongan in the Jaranan Pegon Art in the Clean Ritual of Sumbergedong Village, Trenggalek District" describes the form of barongan dance in the Jaranan Pegon art in the clean ritual of Sumbergedong village, and the data collected is definite data. This data includes interview transcripts, videos, personal documents, interviews, photography, field notes, memos and other official records.

The object of this research is Barongan in the Jaranan Pegon Art in the Clean Ritual of Sumbergedong Village, Trenggalek District. This research focuses on the study of dance forms. Research carried out by researchers to study objects is carried out directly and indirectly. The data collection techniques used are observation, interviews and documentation. This observation technique was carried out to collect detailed data about the Barongan dance form in the Jaranan Pegon art in the clean ritual of Sumbergedong village. This research uses structured and unstructured interview techniques. Structured interviews are prepared and structured by researchers before the interview takes place and are asked directly to the resource person. Meanwhile, unstructured interviews are used with the aim of obtaining more in-depth information from sources or respondents.

Interviews were conducted several times with the interviewees. In the interviews conducted, the research was facilitated with a voice recording device to obtain more accurate information. Research documentation carried out by researchers coordinates with village leaders and community leaders to carry out every documentation during the activity so that no part is not documented, one of which is by photographing the performance venue.

Data validity techniques primarily use source and time triangulation. The techniques in this research use data reduction, data presentation, data verification and drawing conclusions

3. RESULTS AND DISCUSSION

3.1 The function of the Barongan dance in the Jaranan Pegon art in the Clean Ritual of Sumbergedong Village

Performing arts have different functions in every era, every ethnic group, and every social environment. The functions of performing arts are very diverse with various opinions from performing arts experts. Soedarsono (1998:57) believes that performing arts have three primary functions, namely:

3.1.1 The function of the Barongan Dance in Jaranan Pegon Arts in the Clean Ritual of Sumbergedong Village as a Ritual Means

Ritual comes from the word ritus which is defined as procedures in religious ceremonies, seems to have the most prominent position (Lubis 2007: 30). Meanwhile, according to Soedarsono (1998:57), performing arts for ritual purposes are enjoyed by the rulers of the upper and lower worlds, while humans themselves are more concerned with the purpose of the ceremony than enjoying its form.

The Barongan dance is religious because it functions as a means of communication with ancestral spirits, in a series of performances. The village cleansing ritual event in Sumbergedong is aimed at fertility and repelling evil. Barong has a role as an exorcist of evil creatures, a cure for disease, an antidote to black magic, and also as a symbol of goodness in the views and beliefs of society (Soedarsono. 2002: 18-19). The barongan that is danced in the clean-up activities in Sumbergedong village is a barongan that is a ritual tool or media in these activities.

Jaranan Pegon art has always been an art that must be present, this is related to the barongan jamasan of the Manggala Yudho Community. Jamasan Barongan is the barong purification procession which is carried out on Friday following the Javanese lunar month, namely the month of Selo. It is held on Friday Kliwon, if that day is not available then a deliberation will be held and it can be held on Friday Pon. The place used in the procession is a chosen place that is considered sacred by the local community, a place that has become the center of clean activities in Sumbergedong village. Where most of the village clean-up series are carried out in Mbelik Sumbergedong. The barongan dancers in this ritual are not chosen at random, but are specially selected who are considered to have high spiritual qualities by the community and are appointed by the danyang village elders. The event started with ruwatan, tirakatan, jaranan pegon performance, until finally the jamasan barongan performance.

The jamasan barongan procession is a ritual carried out by pouring water alternately by village elders, village officials and members of the Manggala Yudo community. Before the jamasan procession, it will begin with offerings. The offerings prepared are in the form of complete offerings including coconut, rope, plantain, setaman flowers, powder, glass, husks, kinang, gambier, order, gimbal sugar, gringsing sugar, cengkaruk, dawet, parem herbal medicine, cok bakal, rujak uni and prayed for by the village elders. This aims to ask for permission so that activities can run smoothly without any obstacles (interview, 10 December 2023).

The barongan jamas begin after the Barongan Dance is presented, in the middle of the Barongan Dance the selected dancers will experience a trance and ask for a procession of pouring water on the barong. When the jamasan procession begins, the water in the genthong container is released into the middle of the performance and the ritual procession begins. The waters were filled with garden flowers and prayers were given to them by the village elders. After that, the water that has been prayed for will be poured onto the barongan held by Mbah Suraji. The watering process will be carried out alternately by village elders, village officials and also members of the community association. After the jamasan procession is finished, Mbah Suraji will crunch coconuts to mark the end of the event.

3.1.2 The Function of the Barongan Dance in Jaranan Pegon Arts in the Clean Ritual of Sumbergedong Village as a Means of Entertainment

Entertainment according to Jazuli (2008:58) focuses more on providing emotional satisfaction, without having a deeper goal in gaining knowledge and experience from what one sees. Soedarsono (1998:98) explains that performing arts as a means of entertainment actually have no audience, because fans of personal entertainment dance must involve themselves in the performance (art by participation).

The Barongan dance is considered a very interesting form of entertainment for both the performers and the audience. The Barongan Dance performance at the Jaranan Pegon Arts gives pleasure to both the performers and the spectators who witness it. People who watch will be entertained by the variety of barongan dance movements. Entertainment is not only obtained when watching the Barongan Dance performance, but also when taking part in the Jamasan Ritual Procession which is held at the village clean ritual event.

The activity that always includes Manggala Yudho as entertainment every year is the village clean-up activity in Sumbergedong. The jaranan arts displayed in this activity are varied. There are the arts of Jaranan Senterewe, Turangga Yaksa, and Jaranan Pegon. However, Jaranan Pegon Art has always been an art that must be present, this is related to the barongan jamasan of the Manggala Yudho Association.

3.1.3 The function of the Barongan Dance in Jaranan Pegon Arts in the Clean Ritual of Sumbergedong Village as a Means of Aesthetic Presentation.

Performing arts that function as aesthetic presentations are performing arts that require very serious cultivation, because

audiences who generally buy tickets will demand good performance offerings (Soedarsono 1998: 58).

The aesthetic value of the Barongan Dance is seen in terms of movement, floor patterns and the arrangement of the uba rampe or offerings. Even though the various movements are considered very simple, the movements in the Barongan Dance also have aesthetic value because they contain standard movements. Barongan dancers on Jaranan Pegon in the Village Clean Ritual display attractive flexibility of movement that can amaze the audience. The floor pattern of the Barongan Dance is fairly simple, changes to the floor pattern will be made by the jaranan pegon dancers who will usually make parallel, circular and zig-zag floor patterns. The simple pattern does not make the performance monotonous because there is a lot of movement interaction carried out by the jaranan pegon dancers.

Arrangement of uba rampe or offerings, the offerings prepared are in the form of complete offerings including coconut, string, plantain, setaman flowers, powder, glass, husks, kinang, gambier, suruh, gimbali sugar, gringsing sugar, cengkaruk, dawet, herbal parem, cok bakal, rujak uni and prayed for by the village elders. Before the performance started, the elders had prepared water from Mbelik which was stored in containers or barrels (interview, 10 December 2023).

The aesthetic value can then be seen from the properties of the barong mask and the relationship between movement and accompaniment. The barong masks used in this ritual event are the Barongan Kyai Mega Mendung and Gadung Melati, which are sacred and believed to bring blessings. People believe that if there is a barongan from Kyai Mega Mendung in the performance, it will rain after the event. These two barongan were placed in a special room in Mbelik. Access to the barongan is not given to just anyone; only certain people are allowed to touch it.

Another aesthetic value of the Barongan dance is that the barongan dancers in the village clean ritual are only selected people who have the trust of the community. Before performing the barongan dance, the dancers must be in a pure state, purifying themselves can be done by bathing and washing their hair and then performing ablution.

3.2 Form of Presentation of Barongan Dance in Jaranan Pegon Arts in Clean Rituals in Sumbergedong Village, Trenggalek District, Trenggalek Regency

The form of dance is a manifestation as a result of various elements of space, time and energy which in a structured manner achieve beauty. Dance technique is all processes, both physical and mental, that enable dancers to realize their aesthetic feelings in a choreography. This is closely related to individual skills (Hadi. 2007: 23-24).

The form of presentation according to (Soedarsono, 1977:42-45) is the presentation of the dance as a whole involving elements in the dance composition. The supporting elements for the realization of a work of dance include: movement, floor pattern, music/accompaniment, fashion, make-up, performance venue, equipment/property.

The presentation of the Barongan dance form includes the structure of how the dance performance is arranged and presented

as well as the elements of the dance form that must be considered so that the dance presentation can look good and of high quality.

3.2.1 Barongan Dance Structure in the Jaranan Pegon Art in the Clean Ritual of Sumbergedong Village, Trenggalek District, Trenggalek Regency

Structure is an arrangement consisting of interrelated elements, so that its existence can be enjoyed through a close relationship between its aspects. (Djelantik 2004:18).

In the structure of the Barongan dance performance, this dance is placed in the middle or end of the Jaranan Pegon art performance. This series of barongan dance performances begins with the barongan entering the performance stage arena and performing its movements until the battle stage. This round is a battle scene with the Jaranan Pegon troops as a form of expelling negative and evil things. War scenes are usually followed by trance or trance scenes. During the trance, the barongan dancer is possessed by the danyang elder of Sumbergedong Village. At the end of the performance the barongan dancer who is in a trance will ask for a shower of water from Mbelik, then at that time the barongan jamasan ritual begins by the elders. The Mbelik water used in the barongan jamasan procession is believed to have magical powers for self-cleaning and driving away negative air. The number of Barongan dancers consists of 2 dancers. Barongan dancers who dance together with Pegonan jaranan dancers and selected dancers who experience trance. At the end of the performance there will be a procession of breaking coconuts from the offerings by the barongan which indicates that the performance is over.

3.2.2 Elements of the Barongan Dance in Jaranan Pegon Arts in Clean Rituals in Sumbergedong Village, Trenggalek District, Trenggalek Regency

Elements of the dance form that must be considered so that the dance presentation can look good and of high quality. A dance presentation will have aesthetic value if it contains integrated performance elements. As for describing the elements in the Barongan dance form using Soedarsono's theory, including movement, floor design, accompaniment, make-up and clothing, props, and performance venue. (Soedarsono. 1977: 40-41) This chapter will describe in more detail the elements of the Barongan dance as follows:

3.2.2.1 Motion

Movement is the main manifestation of humans to express their desires, and is also a form of spontaneous reflection of human inner movements (Soedarsono, 1977: 15).

Movement is divided into two, namely meaningful movement, namely movement that contains a clear meaning, and pure movement, namely movement that is done simply to get an artistic form and is not intended to depict something.

The sequence of movements in the presentation of the Barongan dance has a structure that starts from the lumaksana movement, this movement depicts the gate at which this dance

performance has begun. Dancers play Barong freely with symbolic movements.

The characteristics of the barongan dance are that the dance is simple, spontaneous, and not too bound by certain rules. The movements danced by barongan dancers have simple movements, dominant in the movements of the feet and hands which play barongan properties. The variety of movements in the barong dance is characterized by repetitive movements carried out during the performance so that it does not have a specific standard for the sequence of movements in its presentation.

3.2.2.2 Floor Pattern

Floor patterns are lines in dance that are used by dancers or created by groups. There are two types of line patterns, namely straight and curved. Straight lines are simple and strong, while curves are soft and weak. Thus, objects can be moved forward, backward, sideways, or diagonally. Additionally, lines can be transformed into V designs, triangles, rectangles, T's, etc. Curves can be forward, backward, lateral curves, and curve patterns such as snakes, spirals, circles, and the number 8 (Soedarsono, 1977: 42-43).

The Barongan dance floor pattern is a simple, but interesting and varied form of pattern design. The floor designs used in this dance performance are parallel, straight and diagonal patterns. However, the floor pattern created in the Barongan dance does not necessarily look like that. The floor pattern can also be changed depending on needs, number of dancers and conditions during the training process. The floor patterns used in the Barongan dance are usually parallel, straight, zigzag, diagonal and circular patterns.

3.2.2.3 Musical Accompaniment

Music and dance are two things that are interrelated and cannot be separated. Music in dance is not just an accompaniment but also an inseparable dance partner (Soedarsono, 1977: 46). There are two types of music, namely internal which comes from within a person and external from outside a person.

The Barongan dance uses a type of external musical accompaniment that comes from outside the dancer, namely using a set of gamelan including gong suwuk, kenong, slompret, kempul and kendang.

3.2.2.4 Clothing

According to Soedarsono (1977:127-131), clothing or costumes include all clothing, shoes, headwear and equipment. The use of dance clothing is not only useful as a cover for the dancer's body, but also supports the design of the dancer's body movements.

The clothing used by Barongan dancers uses red and yellow barongan trousers with a rumabi or rempel design. The neat clothes on barongan clothing also use colors that match the trousers worn. According to Soedarsono, these colors have their own symbolic meaning. The color red is an attractive color and has the meaning of being brave, aggressive or active. Next is the color yellow which gives the impression of joy and black which has the impression of wisdom.

3.2.2.5 Performance Venue

According to Soedarsono (1977:57) the places used to stage performances or performances vary. There are several types of performance venues used in dance performances, including prosceniums, horseshoes and arenas.

Places Performances can be held on stages, pavilions, proscenium stages, arena stages, and others. Not just any place can be used as a venue for a performance. In general, dance performance venues have a flat shape to make it easier for dancers to move, bright lighting so that the audience can see the dancers. The Barongan dance performance venue is generally held in an open area or can be called an arena stage, but because of the village's clean ritual, this dance is often invited to perform at the Sumbergedong village clean event, namely in a belik which uses an arena form that has spectators from all corners.

3.2.2.6 Properties

Props are equipment used in dance performances. Dance characteristics are basically used to create beautiful forms in dance performances. We hope that the dance performance will be even more perfect. The use of dance props requires consideration of type, form, function and accuracy. Because, in using dance props, the dancer must be proficient and skilled (Wayudianto, 2008: 27).

What can be explained conceptually in dance notes is a dance form that uses special properties and contains meaning in the dance presentation. For example, the property of an umbrella with a certain color usually depicts a symbol of rank, majesty, king's throne, palace, and so on (Sumandiyo Hadi, 2003:92).

In the Barongan dance, the property used is the Barongan mask which is made from carved wood. The old form of the Barongan dance uses a pair of barongan named Kyai Mega Mendung and Nyai Gadung Melati. Because they are old, the barongan is no longer used in dances, it is only used in jamasan rituals.

Currently, the barongan dance uses barongan properties made of wood which are used in the shape of a red dragon's head but do not have fangs. The cheeks and nose have no scales, no horns. The changes that occur in the new form lie in the shape of the nose which changes according to the creation, the shape of the ears and eyes are created to get more of the character you want to create in the Barongan.

4. CONCLUSION

Based on the explanation of the research results, it can be concluded that the function of the Barongan Dance as a ritual filler in village clean-up activities is as 1) as a ritual means, the Barongan Dance is religious because it functions as a means of communication with ancestral spirits, in a series of performances. The jamasan ritual event is held at the cleanliness of Sumbergedong village for the purpose of fertility and repelling evil. Barong has a role as an exorcist of evil creatures, a cure for disease, an antidote to black magic, and also as a symbol of goodness in the views and beliefs of society. 2) as a means of entertainment, the Barongan Dance is considered a very

interesting means of entertainment by both the performers and the audience. 3) as a means of aesthetic presentation, the aesthetic value of the Barongan Dance is seen in terms of movement, the arrangement of the uba rampe or offerings and the barongan dancers in the village clean ritual are only selected people who have the trust of the community, before performing the barongan dance the dancer must be in a pure state, purifying yourself can be done by bathing and washing your hair then performing ablution.

Barongan dance is characterized by its simplicity and not being too bound by certain rules. The structure of the presentation places this dance in the middle or final part of the Jaranan pegon art performance, starting from the war stage with the jaranan dancers, followed by a trance scene from selected people, then the final round, namely the jamasan barongan procession. The variety of movements in the barong dance is characterized by repetitive movements. The floor patterns used are usually parallel, straight, zigzag, diagonal and circular patterns. Barongan dancers when experiencing trance display different levels of movement and floor patterns, the floor patterns they create tend to be unstructured and directionless. The barongan dancer's movement levels during trance are middle and lower levels. The type of accompaniment used is external music, namely using a set of gamelan including gong suwuk, kenong, slomporet, kempul and kendang. The clothing used uses red and yellow barongan trousers with a rumbi or rempel design. The performance venue is held in an open area or can be called an arena stage, but because of the village clean ritual, this dance is often invited to perform at the Sumbergedong village clean event, namely in a belik which uses an arena form that has spectators from all corners. The property used is the Barongan Mask which is made from carved wood.

The suggestion in this research is that the Barongan dance in the Manggolo Yudo Community as a ritual in cleaning the village requires preservation and expansion of the spread of culture so that it does not decline or even disappear. For this reason, cooperation between the Community, the community and the central and regional governments is needed to provide space and opportunities to expand and make it easier to convey regional culture to the community, especially young people, so that its sustainability is maintained without abandoning the cultural values contained therein.

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