

The Intrapsychic conflict of a *Kuda Lumping* dancer after carrying out a trance ritual in Kediri

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KEYWORDS

**Belief
Inner conflicts
Kuda Lumping Dance**

ABSTRACT

Kuda Lumping Dance is an art that comes from Ponorogo. This dance, also called *Jaranan*, features warriors riding a horse. This dance depicts the spirit of heroism in the military aspect by the soldiers. In this dance, there is a tradition when one to two dancers are deliberately possessed before the end of the performance. The purpose of this research is to describe the inner conflict experienced by dancers after carrying out a trance ritual which, according to the subject itself, is not under Islamic law. The method used in this study is qualitative, with informants from several *Kuda Lumping* dancers in Kediri. The results of this study illustrate that there is an inner conflict in the *Kuda Lumping* dancer described as confused, anxious, indecisive, and in denial. Inner conflict is experienced by dancers as a reaction to situations and circumstances after carrying out the 'ndadi' ritual. In this, intrapsychic conflict can be caused by actions, emotions, beliefs, and values that can cause basic anxiety. The inner conflicts experienced by dancers can be controlled by them.

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Introduction

Indonesia, which is an archipelagic country, makes Indonesia have a variety of cultures ranging from clothing, and traditional houses, to dances. Geographical differences can be a gap in the birth of different cultures in each region. Each region has its own characteristics according to the conditions in that area. Adjustments in the creation of culture have the goal of describing life in that region. One of them is the *Kuda Lumping* Dance which depicts the spirit of soldiers in war riding horses.

Kuda Lumping art is a traditional dance art in the form of dancing by riding a fake horse accompanied by traditional musical instruments. *Kuda Lumping* is a folk art whose existence has existed from the past until now. *Kuda Lumping* is usually present at celebrations, circumcisions, or other celebrations. In the Kediri Regency area, there is the *Kuda Lumping* art,

which has existed since ancient times and is still often performed today. The Kuda Lumping was born as a symbol that the people also have the ability (mastery) to face enemies or against the power of the royal elite who have armies. Apart from that, it is also a medium for presenting cheap but phenomenal entertainment to the masses. The show is usually shown at circumcisions, weddings, or special events such as the Republic of Indonesia's Independence Day or other big day activities. Kuda Lumping is synonymous with male dancers who dance using woven bamboo in the shape of a horse and experience trance or *ndadi*. Still, not infrequently, the Kuda Lumping dancer is played by a woman. Kuda Lumping is also synonymous with debus attractions such as eating glass and eating raw chicken. Kuda Lumping has several names from various regions: Jathilan, Ebeg, and Jaran Kepang, Jaranan.

The performing of the Kuda Lumping or Jaranan art cannot be separated from the trance ritual. Possession has the aim of entertaining or enlivening the Kuda Lumping dance to make it more lively (Jathilan, 2019). The trance culture contained in the Jaranan Tradition Art begins with a ritual of summoning spirits with supporting media such as offerings including seven kinds of flowers, yellow glutinous rice, fish side dishes, black chicken, burnt coconut shells, and incense. Apart from that, there are four ways that are commonly used when starting a trance in Jaranan, namely by concentrating on opening the path of the spirit to enter oneself, dancing the opening Jaranan dance, reciting a spell, or with the help of a charmer or Bopo to summon the spirit to enter the dancer (Jathilan, 2019).

When viewed from its impact, Kuda Lumping has a negative impact or endangers others and himself, so the law is unlawful. If it is not dangerous, the law is permissible (al-Fiqh'ala Al-Madzahib al-Arba'ah, 5/460-461). In addition, the public's perception of the possession ritual is negative because this ritual works with spirits that are considered Haram in Islam, which the majority of the people of Kediri adhere to. Because in Islam, asking for help from jinn or spirits is a disgraceful act because, as a Muslim, you should ask for help from Allah SWT, not from jinns or spirits, as stated in the Qur'an that "There are some men among humans who seek protection from some men among the jinn, A dancer often experiences intrapsychic conflict as a response to a situation that occurs, namely neurotic anxiety or the need for recognition. Horney (Alwisol, 2014) states that basic anxiety can become a neurotic tendency, developing from the child's relationship with other people. In the concept of intrapsychic conflict, there are aspects, namely ideal self-image and self-loathing. Intrapsychic conflict arises due to the discrepancy between the ideal self-image and self-hatred.

This study aims to determine the intrapsychic conflict felt by Kuda Lumping dancers and how the dancers deal with it in their daily lives.

Method

The method used in this research is qualitative. Sugiyono (2018) explains that the qualitative research method is a research method based on philosophy, and positivism, used to research the conditions of natural objects (as opposed to experiments) where the researcher is the key instrument. This data collection was carried out by conducting open interviews with five Kuda Lumping dancers in the Kediri area with criteria. Interviews were conducted to collect data about the inner conflict description of Kuda Lumping dancers.

The analysis technique according to Miles & Huberman, the analysis consists of three streams of activities that occur simultaneously, namely: data reduction, data presentation, and drawing conclusions/verification (Milles and Huberman, 1999). This study used time triangulation, namely conducting repeated interviews with the same questions until data certainty was found.

Result and Discussion

Kuda Lumping Art is still a show that is enough to captivate the audience's hearts. One of the highlights of the Kuda Lumping is that there is a trance ritual. This trance process is mediated by (at least) one of them, namely: smoke, especially from incense, and also offerings so that the ritual runs smoothly. The possession ritual, which is mediated by these things, makes the Kuda Lumping dancer experience inner conflict. The following describes the inner conflict of the Kuda Lumping dancer due to the ritual of being possessed before performing the Kuda Lumping dance.

a. Description of the Subject's Inner Conflict 1

The subject is a Kuda Lumping (Jaranan) dancer from Janti, Kediri Regency. The subject named MAW is 21 years old. He pursued the field of Jaranan dance starting from grade 5 elementary school until now, namely becoming an undergraduate student in Psychology. Subjects learned the Jaranan dance on their own, supported by the subject's father, who is the owner of the Jaranan and is a bopo (guide for the Kuda Lumping dance performance). This made the subject interested in participating in the world of Jaranan and wanted to be famous in the community. This is explained as follows:

"The first time I joined Jaranan was in 5th grade. My father was a leader of Jaranan, so I was also interested in joining Jaranan and joining the world of Jaranan. I've never participated in studio practice, but I'm self-taught practicing on my own. So, because I often see Jaranan dance performances, over time, I can be alone and want to become famous in the community, Ms.

The process of knowing and being interested until finally deciding to join in the art of Kuda Lumping (Jaranan) because the subject received an offer to take part in a district-level

competition and finally he was able to win the championship. From there, he started to follow Jaranan's art and continues until now. This is explained as follows:

"Initially, when I was in elementary school, I was offered an offer for a Jaranan contest, after that I practiced a lot until I decided to take part in the competition and was able to win. Day after day I decided that I wanted to learn how to play Jaranan, that's where I started playing Jaranan in early 2012, and have been performing in the villages until now sis."

In the end, after the subject went through the process, he decided to join because he felt his artistic soul could be formed, and it was one of the subject's hobbies on the side. There were no obstacles felt by the subject when participating in the Jaranan art, perhaps only his movements were stiff the first time he entered the stage. This is explained as follows:

"Because after going through this process a soul of art can be formed. Being able to dance and be seen by many people can also entertain the surrounding community. During my participation in Jaranan, I never experienced any obstacles at all, Ms. The process used to be when I was in elementary school before participating in the competition, I had previously played Jaranan in the village, but at first, I couldn't play Jaranan, I couldn't dance as well as my friends who had played Jaranan for a long time before. Before the competition, when I was in elementary school, I had 2 weeks of practice. After the practice took place, I immediately joined the competition, and in the end, the training process was not in vain and produced results. After practicing for the competition, finally, I can dance just like the other friends."

During the Kuda Lumping (Jaranan) dance performance, there is a trance ritual, in which all dancers feel trance, including the subject. This is explained as follows:

"In the Jaranan there must be a ritual of supernatural creatures that can enter the Jaranan player, sis. Every time I play Jaranan, everyone, including me, goes into a trance. The ritual of Bopo Jaranan can summon these supernatural creatures and can be included in the Jaranan player. Ordinary people can be possessed, provided that their focus and mind are empty. But maybe there are also those who are in a trance, sis, it's just an act."

When participating in a trance ritual, the subject feels like a sleeping person who does not feel anything because what is inside him is a spirit or a controlling being, not the subject. After the trance ritual was completed, the subject felt aches and pains in his body. This is explained as follows:

"During the process of incorporating the ritual, I started to stay still and focus. If you want to be able to enter a trance, you have to fast first, so that you can be holy, if people say before, you can be possessed by supernatural beings. A person who is possessed feels like someone is sleeping, they don't feel anything because of what moved the spirit, after being possessed by the spirit it feels like the body feels achy and a little dizzy like that, sis."

The trance ritual does not affect the subject's awareness every day, according to him, after the trance ritual is over. spirits are no longer in the subject's body and do not affect his activities. This is explained as follows:

"I didn't feel the impact at all. Because if you don't use it, it will return to normal and normal life. The supernatural creature is no longer in the body, so I'm just used to it."

In Jaranan art, there is a ritual of possession in Islam, which may not be appropriate, but this art is an ancient tradition that must be preserved. The subject is the next generation who appreciates art and preserves and maintains it well. This is explained as follows:

"According to the Islamic religion it may be illegal because the name is allied with Satan. In my opinion, the Jaranan ritual is a tradition from ancient times that is still being preserved today, so I just respect and continue this tradition and am not a fanatic in the world of shamanism. Because if you are too fanatical, you will later study the world of jin and, if in my opinion, you can become a musk, if I just follow the procedures and play as usual."

After carrying out the process when entering the Kuda Lumping dance, the subject persists because they want to preserve the Jaranan dance culture as well as a hobby. This is explained as follows:

"Still holding on and still holding on, sis. Because I still want to preserve tradition and I also have a hobby in that field, so when it comes to hobbies, I will continue to progress, sis."

In carrying out the trance ritual, the subject feels an inner conflict, that is, when after the performance is finished, he feels confused because it can be said to be polytheistic, but on the other hand, what he is doing is his hobby. The amount of gossip heard from the public made the subject ashamed because she could not be the best, the subject also blamed herself because the dance being played was out of sync, and decided not to take part in the trance ritual. This is explained as follows:

"If there is a feeling of polytheism, it must exist because people are called religions. If there is an inner conflict, sis, I feel confused, but I have the principle that all supernatural beings are creatures of Allah who are not worshiped and revered. Just to preserve the culture, Ms. In the beginning, I didn't go into a trance, sis, because I was still embarrassed, sometimes I felt like I was blaming myself, Ms."

b. Description of the Subject's Inner Conflict 2

The subject is a Kuda Lumping (Jaranan) dancer from Sukomoro Village, Kediri Regency. The subject is named SY and is 22 years old. To pursue Jaranan dance from early 2022 until now. Subjects learned the Jaranan dance on their own because they often participated in performances in villages and in a supportive environment. This made the subject interested in participating in the Jaranan world and wanting to be famous because he performed attractions that people rarely do. This is explained as follows:

"I took part in Jaranan art a year ago, I studied Jaranan art on a self-taught deck. I didn't participate in any studios, so I learned from every performance in the villages. Yes, at first it was stiff but after a while it became smooth. My goal is to participate in the jaranan because there is a trance because I did the ritual."

The process of knowing and being interested until finally deciding to join in the art of Kuda Lumping (Jaranan) because the subject is interested in preserving Indonesian culture. It

started with watching Jaranan performances when he was little, then the subject was interested in joining. This is explained as follows:

"In my opinion, Miss, Jaranan is one of the Indonesian cultures that must be preserved. And we Indonesian youths must maintain this culture. When I was little, I often saw Jaranan art. Gradually I liked Jaranan art and was interested in following it."

After the subject went through the process, he decided to join because at that time the subject liked Jaranan art, supported by his friends who also joined first. There were obstacles felt by the subject when participating in the Jaranan art, namely when all the dancers were fluent and memorized every movement and the subject was required to match the movements so that they still looked neat and good. This is explained as follows:

"Because at that time, I really liked Jaranan art and really wanted to become a Jaranan dancer like my friend. But it was challenging for me when I first joined, and I had to stay professional and dance well."

During the Kuda Lumping (Jaranan) dance performance, not all dancers participated in the trance ritual. The subject was a dancer who did not feel trance, maybe only a few times, not every performance. This is explained as follows:

"Not all Jaranan arts undergo a trance ritual. Okay, I just danced during the performance. But if I want to during the performance, I will also be in a trance, so if my body is tired, no, Dek."

The possession ritual made the subject very dizzy and disturbed his daily life. So he decided not to perform any trance. This is explained as follows:

"I feel dizzy after being possessed, so sometimes I can't work the next day. Maybe if I take a day off from work or when my body is ready, then I want to go into a trance."

The trance ritual has an impact on the subject's daily life, such as if after performing a trance, he feels dizzy and cannot work or cannot carry out his usual activities. It is very disturbing. This is explained as follows:

"Yes, it's like I can't go to work the next day because I'm still dizzy. When I leave the house, I also feel weak in my body."

In Jaranan art, a ritual of possession in Islam may not be appropriate. What if there is a ritual that is not in accordance with religion then he is only playing as a hobby and naturally. The subject was once embarrassed to distance himself from society due to gossip given by society. This is explained as follows:

"I don't understand whether the issue is in accordance with religious teachings. If the ritual is not in accordance with religion then just play normally like dancing. Back to the person deck, if the person already has the principle that this violates religion, he doesn't like it forever. But I also once withdrew from society because of gossip after I was possessed by eating live cemani chicken on deck."

After going through the process and several things such that not a few said that it was haram or musrik, but not a few also said that even though this was true it was only used for dancing

or for hobbies. The subject persists because wants to preserve the Jaranan dance culture as well as a hobby that he now enjoys. This is explained as follows:

"Like what I said earlier, Dek went back to the person, but I myself persisted because if we don't feel that we have violated the rules why should we abandon the Jaranan art? This art is also a legacy that we must preserve as well."

In carrying out the trance ritual, the subject feels an inner conflict. That is, when he has the intention to perform the ritual, he is restless and fights with his emotions because he wants to do it, but many say that it is musrik because what is done is like eating cemani chicken, so the subject feels he is guilty of doing something that is polytheistic. But he still did it because his friends also performed the trance ritual. He thought that what was interesting was only when he was possessed. This is explained as follows:

"I feel restless and keep on beating the deck even though I have been joining the Jaranan arts for one year. I feel restless like this when I want to do the ritual, but many people say that it is musrik or some say it is haram. But yeah, what an interesting deck, that's all."

c. Description of the Subject's Inner Conflict 3

Subject is a founder of the Jaranan art studio named Maheso Sakti Wijaya. Apart from being the founder, the subject is also a bopo, often participating in dancing during performances. The subjects came from Kampung Baru, Kediri Regency. The subject is named GA and is 34 years old. He started his career in the field of Jaranan dance starting in 2014 when the subject was still actively participating as a dancer who eventually founded his own studio. In 2022 the Maheso Sakti Wijaya studio won 1st place at the Kediri district level. The subject studied the Jaranan dance because he had a hobby and had friends who supported it. This is explained as follows:

"Since 2014, when I started attending there was no studio, then as time went on and having a friend who is a hobby of Jaranan finally decided to create a studio called Maheso Sakti Wijaya and has already won the district level championship in 2022."

The process of getting involved in the Jaranan art is because it is a hobby and the dancers who are members of the group are silat fighters who feel cool and want to show their best during the performance. Established a studio and played Jaranan because it was to preserve Indonesian culture, and the subject was more able to channel his aspirations. This is explained as follows:

"Art of Jaranan one, is a hobby, sis, so because of my hobby and that of Jaranan's friends, they are also members of the silat grub as well. secondly, to preserve culture. Third, to channel such aspirations. I am also a fighter, so I am more reliable"

After the subject went through this process, he decided to set up a studio because if he joined another group he would feel uncomfortable and unable to channel his aspirations. There are

many obstacles when playing Jaranan, namely, rationally and spiritually. This is explained as follows:

"Indeed, my friends and I did not join, but founded it. At first, we joined other groups, then we lacked comfort and aspirations, and then we established our own with our own options. there are obstacles, 1. Rational: displaying visually beautiful spiritual knowledge must be procedural. 2. Spiritually, you have to get permission from the Danyang (regional ruler) or the regional administrator in a supernatural way because we in this world have to get permission, and we have to be careful because we can't violate the rules, for example, possession cannot be cured and it has happened. Have you ever deliberately damaged an offering that is part of a performance? We are also here to guard Indonesian culture,

During the Kuda Lumping (Jaranan) dance performance, all of them followed the trance ritual. Before the performance, the subject does what is usually called paged so that occult safety during the performance can be ensured to be safe. Preparing offerings such as bananas, and coconut, and if the offerings are lacking, will cause unwanted things. The process of trance occurs when the player feels increased emotion or is supported by one of the powers possessed by the dancer. This is explained as follows:

"Before playing the pager, there is ghoip security first when you want to perform. we are only because there are no great people, powerful people because we are just neglectful. I rarely dance, sis, but I am one of the handlers. There is a trance ritual where the process lasts for a certain time, for example, a bull when emotions increase. Those who enter are not only spirits but there are also those who are kharomah, namely one of the powers possessed by the person himself or from the past or certain items such as asthmaan (actions). treats not only frankincense but only salt."

To end the ritual, namely with offerings or called farewell. Usually, this farewell uses a prayer song. This is explained as follows:

"The offering first and then the initial farewell was like that sis, there was contact with the spirits. Earlier, Jaranan had two events, right, Ms. So you have to be able to play procedurally. I'm rarely possessed, even though I'm bored. When you say goodbye, you usually use the song sholawatan, mba."

The possession ritual has no impact on the subject's daily life because if the staging is played procedurally, it will be safe, and there will be no impact. This is explained as follows:

"It doesn't have an impact, because when we play procedurally it's safe because you understand it well and if you start well it will end well and vice versa."

In Jaranan Art, there is a ritual of possession according to the subject in Islam, which is not contradictory because it plays rationally and spiritually. This world is created by God, so inviting creatures of a different nature to play there is no other element because, in the end, it will return to the Almighty. This is explained as follows:

"The ritual is not contradictory but is not in religious teachings because it plays rationally and spiritually and returns to the one and only, miss."

After going through this process where the game does not violate the rules of the Islamic religion, it will become a positive vessel. This trance tradition also honors a Jaranan art performance. Bad things that violate the rules are probably only done by some people. This Jaranan art is also to maximize aspirations by establishing their own container. This is explained as follows:

"Starting as a hobby is seen from the faith or deeds as well, so it doesn't conflict, and being a positive vessel will also be a positive thing. Another reason is that it is a medium to appreciate art. Maybe what's bad is human behavior, not the spirits. To maximize the aspirations of my friends and me by making their own containers, making their own houses more comfortable, etc.."

In carrying out the trance ritual, the subject feels an inner conflict, namely hesitating, even though the game is played professionally and does not violate Islamic religious rules. Subjects often reflect on what they have done and often blame themselves for being away from the surrounding community. This is explained as follows:

"I feel an inner conflict, Ms., but the most important thing is that we don't violate the rules in our religion. This ritual is also sacred so don't play it carelessly. But yeah, sometimes I daydream while blaming myself for being able to do that, but I like and have hobbies with jaranan."

d. Description of the Subject's Inner Conflict 5

The subject is a student at UIN ONE Tulungagung. Who is currently studying constitutional law in semester 4. The student with the initials DMSA is a native student from Kediri who lived in a boarding house during her studies. DMSA started to work in the world of art, especially the Kuda Lumping Dance or commonly known as Jaranan since he was 11 years old when he was in grade 2 of elementary school. The subject danced for 6 years until he was 17 years old. The following is the description of the subject that we got:

"Since when did it start from 6 elementary school to 2 high school, and the other is up to 6 years."

Subject started his hobby of dancing after joining a studio founded by his brother. Finally, the subject was able to explore more broadly about dancing culture, especially Kuda Lumpings. In addition, the subject also joined various Kuda Lumping studios in various regions. As conveyed by the subject below:

"Where did I join? At first, I attended a studio owned by my cousin in Purwoasri. Then he also participated in a studio in Kertosono, then Nganjuk, and finally in Kediri. Then also joined other art galleries in Tulungagung"

The subject began to get to know the culture of the Kuda Lumping dance as seen from the family tree of the subject, who was of Kejawen descent who was Muslim, Kejawen in the DMSA family was very strong so that it was able to make DMSA interested in preserving culture, especially

the Kuda Lumping Dance. In addition, the subject also really likes challenges and new things that make him curious about dance cultures. As the narrative of the subject below:

"As for the process, how did I get interested? I can see it from the family tree, which has a thick and strong Javanese history. So, for the arts in Java, they are already interested, and everyone is following it. I decided to join because I have a soul that likes challenges and likes to be curious about 'how come the art here is like this?' so I like to do research on art in Kediri or in other areas"

According to what was conveyed by the subject, the possession ritual in the Kuda Lumping Dance does not have to be carried out. Because it turns out that the ritual depends on the group or studio of the performer of the Kuda Lumping Dance. Here's the delivery of the subject:

"The possession ritual itself depends on the class or studio. But after doing this ritual personally, because of my family lineage, maybe the ritual meant an ancestral prayer for my family apart from the possession ritual. Because the ritual is only performed during appearances, it doesn't always exist."

The subject thinks, as a religious person, the subject must be careful in the ritual. Because in everyday life, there are impacts such as feelings that are often confused suddenly. Therefore, the subject is very careful in the ritual regarding the religion that the subject adheres to. In addition, the subject has been provided with procedures for preserving the culture he likes well so that he is kept away from things that deviate from Islam. So that the subject can continue to carry out these cultural rituals while still paying attention to the aspects of the religion he adheres to because the subject knows the rules of religion but still respects the ancestors.

"In everyday life, there is indeed an impact. Kinda worried, sure. Because it is also from the kejawen family lineage, which is very thick and dense. Therefore, for religion, maybe I have to be careful in carrying out rituals that have been passed down from generation to generation in my family."

"I think this ritual is in my religion because my family has taught me how to do this ritual so as not to deviate from Islam. So, the word inappropriate is not used. In my personal opinion, and to this day, the ritual has been passed down from generation to generation. And even then, I'm still trying to adjust to religion, because I know the rules of religion and respect the rules of the ancestors"

DMS also experienced being ostracized by the surrounding community. People who already have a negative connotation for this dance increasingly dislike it when the subject, who is a woman, performs the dance. For the community it is very taboo if women do the Kuda Lumping Dance

"I've also been alienated by society. The reason is trivial because I'm a girl. For them, a girl doesn't deserve to dance Jaranan because that dance is not for girls. Sometimes I also wonder why I am a woman?"

Finally, the subject said that the rituals in the Kuda Lumping dance are hereditary and must be respected. The subject also understands that maybe the community's view of the ritual has a negative connotation because it has somewhat deviated from the religion that is adhered to by the majority of the community. And as a Muslim who tries to be an obedient person, the subject tries not to perform the ritual of being possessed because, according to the subject's narrative, this is an act of associating partners with Allah

"Because it has become a hereditary thing in the family and respect. Maybe in the eyes of the community, it is a bit off the mark. Still, because the family has the descendants of the Kejawen Keraton, it is possible that the ritual in question is not the ritual in Jaranan. Because of the ritual, there are several groups in which person A can do this and person B can do this. I also try not to perform rituals that deviate from my religion, such as the ritual of being possessed at Kuda Lumping because of allying with the devil. Because, on the other hand, I believe that in my religion, as a people, I am not allowed to associate partners with Allah."

Judging from the subject's experience above, the last subject danced the Kuda Lumping and performed the trance ritual 3 years ago. It is only natural that, at this time, the subject has begun to understand how the ritual laws of possession in Islam. So that the subject is more mature to choose which is good and which is bad according to the religion professed by the subject.

e. Description of the Subject's Inner Conflict 5

The subject is a Kuda Lumping dancer who is still active today. The subject with the initials MAP is 20 years old, joining for the first time at the age of 14. It's been 6 years since the subject joined until now, and the subject is still actively pursuing the culture. The subject likes a hobby he has pursued for the past 6 years. The subject said that he did not have any special expectations in his career in the art world. He only did this as a hobby, performing from one place to another. As the narrative of the subject below:

"Is that what the future looks like? There are no special expectations because it's just a hobby."

But of course, the subject has certain expectations of himself before starting a performance that he will present. The subject expects within himself that he must show the best appearance and according to the directions or exercises that have been carried out a few days before the performance is carried out.

"Before performing, there must be rehearsals, so there is still hope in oneself before performing to perform well. Later, it should be like this according to previous training."

The subject explained that in a performance of the Kuda Lumping Dance, which was danced by around 6-8 dancers, only 1-2 dancers were truly possessed by spirits. According to

the subject's narrative, each Jaranan studio has different methods and sequences - different in appearance, especially the dancing of the Ndadi ritual, which is a characteristic that can only be performed by certain dancers. The subject also said that in the 6 years, he was in the Jaranan world, he had never been possessed at all. Sometimes it's just acting.

"Usually, only 1-2 Jaranan are actually possessed. Because every studio is different. Not all necessarily be possessed. So far, I myself have never really been possessed. Sometimes it's just acting."

The subject explained that his self-loathing arises when he appears not in accordance with expectations or in accordance with training that was carried out long ago. Or the movements that the subject displays cannot be in harmony with the other dancers. Both of these can cause a feeling of disappointment and self-loathing for the subject. The subject cursed himself for the mistake. However, the subject tries to make peace with himself by calming himself because mistakes naturally occur.

"It doesn't match the image that has been prepared, so I'm disappointed. It's like I'm supposed to be dancing movement A, but instead, I make a different move. Or maybe sometimes I'm not in sync with other dancers, which can make me disappointed with myself. But how come to the name is wrong so that's fine."

Sometimes the subject also gets scorn from people around why he has this hobby which is sometimes considered inappropriate by people who don't understand Jaranan culture. But the subject is not too bothered by it.

"Yes, there are those who blaspheme. Why do you do that? What he said was bad, and so on."

Table 1.1 Intrapyschic & Consequence

No.	Name	Work	Gender	Intrapyschic Conflict		Consequence
				Ideal self-image	Self-hatred	
1.	MAW	Student	Man	The dance that is played wants to look attractive in the eyes of the public and wants to be famous	He is considered musrik because he performs the ritual of drinking perfume when he is in a trance	Confused
2.	sy	Work	Man	Wants to be accepted by society because of its attractions that not everyone can like eating live cemani chicken	feel guilty for doing things that are considered musk	Nervous

3.	GA	Work	Man	Looks attractive in a trance	Keep doing it even though you know it's wrong in religion	undecided
4.	DMS A	Student	Woman	Wants to be a professional female Jaranan dancer.	Hate myself because the subject is a woman, which is difficult to become a Jaranan dance artist.	undecided
5.	FOLDER	Work	Man	Presenting the best performance because they feel they have practiced diligently.	Bad at dancing and messy mind.	Disappointed

The art of Kuda Lumping is an artistic asset for the Indonesian nation which is full of life philosophies. The art of Kuda Lumping is still a show that is popular with the public, but there needs to be more special attention and awareness from the community to maintain and preserve this Kuda Lumping art so that it becomes an artistic asset for the Indonesian nation that will not become extinct and its position will not be replaced by culture and art. foreigners entering the country. The art of Kuda Lumping has a characteristic in its performance, namely the moment of being possessed in the performance, which is a sacred moment. Trance becomes a moment as well as a symbol where humans relate to spirits (demons or spirits). There are rituals such as lighting the fragrance of incense and incense that spreads, plus the chanting of spells that sound, which is a crucial moment for them because that is the moment when spirits enter their bodies. Accompanied by the sound of gamelan and a whip played by a bopo who is the show's leader.

This ritual is usually called 'Ndadi' taken from the word be - so. Because in this Ndadi session, the players of the Kuda Lumping Dance, or what is commonly called Jaranan in the Kediri area, will be like going berserk, shouting, attractions, actions which are considered capable of endangering the audience, or just dancing, but actions the dancers remain under supervision and care. Even though this cultural heritage has begun to compete fiercely with the entry of foreign cultures and arts into the country, the dance still shows high appeal, including in the Kediri area. Until now, none of the historical records are able to explain the origin of this dance. Only verbal history is passed down from generation to generation.

In psychology itself, this trance phenomenon is called Folie a Deux, which in French means "madness divided in two". Folie a Deux is a syndrome in which an individual experiences a delusion/belief that is not true within himself and is transmitted to others, usually experienced

by two or more people (Enoch and Ball, 2001). The condition of dancers who experience trance is more than one person, or sometimes up to five dancers can undergo the ritual with different effects for each individual.

A dancer often experiences intrapsychic conflict as a response to a situation that occurs, namely neurotic anxiety or the need for recognition. According to Horney (Alwisol, 2014) states that basic anxiety can become a neurotic tendency, developing from the child's relationship with other people. In the concept of intrapsychic conflict, there are aspects, namely ideal self-image and self-loathing. In addition, inner conflict has the potential to arise if there is an intrapsychic conflict due to inner conflict being a conflict caused by the existence of two or more ideas or conflicting desires to control oneself so that it affects one's behavior (Alwi et al, 2005).

In a conflict, there is an intrapsychic conflict, which is a conflict caused by actions, emotions, beliefs, and a value in a person that can cause basic anxiety. The ideal self-image attempts to resolve conflicts by creating the desired self-image. This description depends on the environment of each individual Horney (Alwisol, 2014). Horney (Alwisol, 2011) explains himself that there are six ways how a person expresses self-loathing. One is that the incessant demands on oneself exemplify the imposition of what it should be. The person will not stop in the emergence of self-needs. When he has achieved success, they will continue to push him to move toward perfection.

The intrapsychic conflict has 2 aspects, namely, ideal self-image and self-hatred. The subject's ideal self-image in this study is, first, wanting to be famous among the wider community because of the dances played. Aspects of self-loathing are seen because many people consider polytheism and many religious leaders say deviant things. These two things cause dancers to feel confused and uneasy. Feelings of confusion and anxiety experienced by dancers have the potential to interfere with the dancer's performance because according to Lazarus (1976), confusion is a feeling capable of causing a response in the form of anxiety. Anxiety responses caused by feelings of confusion can affect the performance of dancers in staging (Pradipta, 2007). Furthermore, anxiety which is a response to feeling confused is also the meaning of a person's existence which is disrupted as a result of an individual's inability to engage in intrapsychic conflict (Lazarus, 1991).

Second, the subject's ideal self-image, namely wanting to be accepted in society because of passing attractions shown such as eating ayam cemani, assumes that not everyone does that. Self-loathing is shown by the amount of gossip from society because what they do is an unnatural and strange thing.

Third, the self-image of wanting to be a professional female dancer, self-loathing, and self-blame for being born as a woman who has limitations in all aspects. As a result, dancers feel indecisive within themselves. Feelings of indecision hinder the desire to continue to preserve culture because of the limitations of being a woman.

The last ideal self-image is wanting to be a dancer who is able to present good and professional dances. Still, self-loathing arises because they are not good at memorizing choreography, and the dancer's focus is often disturbed. Disappointment with oneself arises because of these two things. The dancer feels what he wants and what he shows cannot be in line with his expectations. Making dancers often blame themselves for the disappointments they have made of themselves.

The inner conflict the subject feels can be controlled by the principled subject that all supernatural beings are creations of Allah SWT. those who are not to be worshiped but in the performance are invited to participate in enlivening a show, are the subject's hobby, and do not violate existing rules in religion. Hence, they persist and do not leave, and from the family, side educates properly how to perform rituals properly without violating existing rules either the rules in the game or in the world of the occult.

Conclusion

The Kuda Lumping dance has a ritual at the end of the dance in the form of a trance commonly called 'ndadi' where spirits possess the dancers and experience several hallucinations that are able to control them. In a conflict, there is an intrapsychic conflict, which is a conflict caused by actions, emotions, beliefs, and a value in a person that can cause basic anxiety. The intrapsychic conflict has two aspects, namely, ideal self-image, and self-hatred. Intrapsychic conflict is experienced by dancers as a reaction to situations and circumstances after carrying out the 'ndadi' ritual. Intrapsychic conflict arises due to the discrepancy between the ideal self-image and self-hatred. This conflict is reflected in the aspect of ideal self-image, namely wanting to be famous through the dances played, being accepted by society because of their attractions, and wanting to be a professional dancer. In addition, intrapsychic conflict is also reflected in the aspect of self-hate, namely, many who blame themselves for committing polytheistic and unlawful acts, and self-loathing for being born as a woman who is considered to have limitations in all aspects. The subject experienced confusion, anxiety, indecision, and denial due to the intrapsychic conflict he experienced. Inner conflict becomes a problem for

dancers because they feel confused, indecisive, and anxious after they complete the ritual of being possessed in the dance.

Based on the results of the research that has been done, the suggestions given include:

- 1) The government should provide more education, such as seminars about the importance of studying Islam more deeply
- 2) For Jaranan dancers to pay more attention to every procedure or rule in the game so that it remains within the rules of religious law and the game runs well
- 3) For the community to continue to preserve regional culture in Kediri but also pay attention to the negative impacts.

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