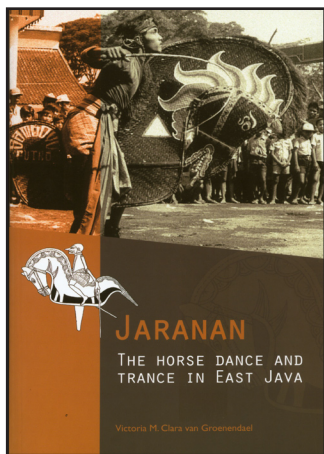


Fathurahman's work is very interesting and adds to the readers' understanding of one of the mystical orders in Indonesia and of its journey specifically in the Minangkabau, seen from manuscripts, which are simultaneously part of Indonesia's cultural heritage. As a philologist, Fathurahman not only edits, transcribes, and translates the available manuscripts but he also conducts a profound analysis of these manuscripts so that the social and historical contexts are highlighted.

#### REFERENCE

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Victoria M. Clara van Groenendael, *Jaranan; The horse dance and trance in East Java*. Translated by Maria J.L. van Yperen. Leiden: KITLV Press, 2008, xiv + 293 pp., illustrations + audio CD recordings of *jaranan* performances. [Verhandelingen 252.] ISBN 978 90 6718 306 2. Price: EUR 39,90 (soft cover).



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The fieldwork for the book *Jaranan; The horse dance and trance in East Java*, written by Victoria M. Clara van Groenendael, has been very interesting and Victoria's determination to elevate the horse dance as the object of her research needs to be appreciated. Compared with other Javanese dramatic traditions, the horse dance has received less attention as the object of research. Victoria's findings provide a sound set of comprehensive knowledge about these horse dances and contribute importantly to

the documentation of Indonesia's cultural heritage.

Victoria manages to describe the horse dance as a totality and her description is interesting to read. Although her book is a scholarly work because it is written based on scientific fieldwork it is presented in the form of a popular package and therefore anyone can read it. The Samboyo Putro horse dance group in the district capital Kediri was the primary source of the data for her research. Victoria's participatory fieldwork findings were supplemented by literature study and in-depth interviews with members of the Samboyo Putro group and she was actively involved in the performance activities of this group. Her

goal was not to come up with analytical findings; she did not use a particular theory in her analysis and her discussion of her findings tends to be descriptive. Nevertheless, her literature study and her methodological approach provide an important contribution to the study of Indonesian performing arts.

Victoria divides her book into three sections ending in a conclusion. The first section presents the dramatic genre of the horse dance. Victoria initially describes the preparation of the horse dance company Samboyo Putro for a performance in Pulihrejo. This illustration of the activities of the artists in the preparation of their performance, the way the group travels to the location of their performance, and the atmosphere during the preparation of the performance indicate that Victoria wants to give an idea of how a performance of the horse dance is presented in a traditional society, in this case, in Kediri and Pulihrejo.

In this first section, Victoria states that she will discuss the question of the role of traditional artists in the realization of the government-planned development of Indonesia into an economically strong modern nation, and the issue of the relation between the centre and the regions in the creation of an Indonesian cultural identity. Unfortunately, these goals are not supported by her analysis. Her book focuses more on a description of the Samboyo Putro group, a classification of horse dances, the performance of the horse dance by Samboyo Putro, the ritual aspects of the horse dance, trance, and the legend used as the background behind the story.

In addition to providing information about the origin of the horse dance, Victoria provides interesting information about the popularity of the horse dance in Kediri, its supporters, and the trance during the performance. She discusses the horse dance in Kediri and its association with the New Order government and pays particular attention to the way the horse dance grew and developed under this regime. Her discussion of the connection between the regime and the presence of the horse dance in the community is not in-depth but solely based on her fieldwork. The political situation during the New Order provided an opportunity to Pak Samboyo, the leader of Samboyo Putro group, to popularise the horse dance through performances in election campaigns.

In the second section, Victoria presents a description of the horse dance type genre, and especially Samboyo Putro group's horse dance in relation to other horse dances in East Java. During her fieldwork, she found the following types of horse dance: *jaranan sénthéréwé*, *jaranan Jawa*, *jaranan pégon*, *jaranan brèng*, *jaranan ké pang*, and *jaranan buto*. Samboyo Putro's horse dance is classified as *jaranan sénthéréwé*. Victoria concludes that the classification used in official government reports appears to be inadequate in their dealing with the dynamics of the different groups. The classification as found in the official report of the Proyek Pengembangan Kesenian Jawa Timur, according to Victoria, concerns only the material aspects of horse dance performances but ignores the aspects of content, such as the nature of the music and the characters presented during performances.

Victoria comprehensively discusses when, where, and in what sense

performances of horse dances are staged. Her discussion is an important topic and provides an important contribution to our knowledge of the differences between horse dances and the other Javanese dramatic traditions. The main feature of the horse dance performances is that they are not to become commercialized and should be freely accessible to everyone. The performances of the horse dance are held in public places that allow a wide audience to watch. Although the performances of the horse dances are held for private purposes, such as *kaul*, *slametan*, a typical ritual in Javanese society, or family celebrations, the public is always allowed to watch freely. Victoria reports that there are roughly two categories of horse dance groups (1) itinerant groups (*jaranan barangan*) and (2) sedentary groups (groups with a regular base). The first category includes horse dance groups that do not depend on inviting sponsors for a performance. They perform on their own accord. The spectators pay for the performance with voluntary contributions. The second category includes horse dance groups that perform at the request of a sponsor.

The ritual aspects of horse dance performances are their main distinguishing feature, differentiating these performances from other Javanese dramatic traditions. During each performance, ritual aspects are the main components in the performance of the horse dances starting with the preparations, during the performance, and in their ending. Victoria provides a comprehensive description of these ritual aspects. She describes how the ritual master by means of asceticism ritually prepares the performance, how the horse dancers go into trance, how the trance master (*gambuh*) treats the trance dancers, and how to avoid harm resulting from the relationship with the immaterial world.

Music is one of the trance triggers. Victoria mentions that the monotonous music, gradually rising to higher and higher pitch intensity, creates the hypnotic effect needed to trigger the horse dancers to enter into a trance. Victoria mentions that someone in trance tends to lose all feelings of shame '*ora weruh isin*' and may do things that are unbecoming.

Based on her literature study, Victoria concludes that there is no explanation that clearly indicates the absence of a horse dance legend underlying these genres. Panji stories are only the background story as told at the beginning of each Samboyo Putro horse dance performance.

In the third section, Victoria provided an important contribution toward the choreography of the horse dance. Samboyo Putro's performances vary from one show to the next. Choreographic variation occurs in each performance, due to requests from the sponsor, differences in the conditions under which a show is held (day or night), and because of unpredictable circumstances of the trance dancers.

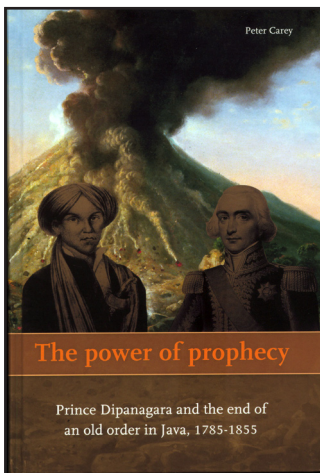
Her description of the choreography of Samboyo Putro horse dance performances is interesting. Perhaps the audience of horse dance performances does not pay attention to the choreography of the floor patterns of the dancers' movement but Victoria managed to record no less than 32 choreography floor patterns. These choreographies show that the performance of the horse dance does not merely displays the spectacle of trance, but also that of performing

art. The information about this choreography is very important for the development of traditional arts whose focus has shifted from trance elements to the aesthetic aspects of modern art.

In the last section, Victoria explains that the government, in this case the Cultural Affairs Bureau of Kediri town seeks to modernize the horse dances into a form of traditional Javanese drama by prioritizing the aesthetic aspects and reducing the trance in order to preserve the genre. Victoria's book provides the insight that any genre of marginalized culture has an equal role in extending cultural knowledge. Observers as well as cultural researchers, therefore, should read this book.

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Peter Carey, *The power of prophecy; Prince Dipanagara and the end of an old order in Java, 1785-1855*. Second Edition. Leiden: KITLV Press, 2008, xx + 970 pp. [First Edition in 2007; *Verhandelingen van het Koninklijk Instituut voor Taal-, Land- en Volkenkunde* 249.] ISBN 978 90 6718 303 1. Price: EUR 49.50 (hard cover).



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Rarely has a figure in Indonesia's history and his times been afforded an in-depth study of this magnitude. Peter Carey has set himself the Herculean task of not only describing the figure of Diponegoro (Yogyakarta, 11 November 1785 - Makassar, 8 January 1855) but of putting him in the context of the economic, religious, and political times of his days. He describes Diponegoro's journey from birth through young adolescence to adulthood and from the Central Javanese *kraton* in Yogyakarta to his abodes of banishment in Celebes, first in Manado and subsequently in Makassar. However, more importantly, he describes the situation in south-central Java at the end of the eighteenth and the beginning of the nineteenth century in stunning detail. The book contains twelve chapters and sixteen appendices and totals 970 pages. The chapters all end in their own conclusions and describe events in and around Diponegoro's life in strict chronological order. The appendices contain family trees and lists of wives, children, family, major officials of the Yogyakarta and Dutch administration and many others and provide much information not easily available elsewhere. The book ends in a glossary of Javanese words, a bibliography, and an extensive index. The book contains also several maps