



## The *Pangasuah* (Singer) Strategy in Evoking Hysteria through the *Rantak Kudo* Performance

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**Abstract :** The strategy of the *pangasuah* (Singer) in arousing hysteria is an effort to preserve the traditional arts of *Rantak Kudo* performance in Kerinci traditional essential reference to prevent from disappearing and eroding through its modern performance arts development. The presence of traditional *Rantak Kudo* becomes crucial for society members since it serves a means of spiritual healing for the community. This study used a qualitative research design, from which the data was obtained through the field observations and in-depth interviews with *pangasuah* and *Rantak Kudo* groups. The findings showed that that the *pangasuah* played a crucial role in arousing the existing hysteria of traditional *Rantak Kudo*. The *pangasuah*'s strategies created a hysterical atmosphere that was determined by (1) the verse of the *Rantak Kudo* tale, (2) the *pangasuah*'s character, and (3) the *Rantak Kudo* Performance. These strategies significantly influence the preservation of hysteria in traditional *Rantak Kudo* performance arts.

**Keywords:** *Pangasuah*, Hysteria, *Rantak Kudo* performing arts, Traditional music



**1. Introduction** The traditional *Rantak Kudo* performance, which has evolved within the Kerinci community, has the capacity to generate mass hysteria among many participants who engage in the dance. This hysteria, often manifesting as trance-like states or temporary unconsciousness during the performance, is an experience eagerly anticipated and actively sought after by the community. Many participants perceive these states of hysteria as a source of enjoyment that they wish to repeatedly experience while performing *Rantak Kudo* (Hidayani & Pramutomo, 2022). This sense of exhilaration fosters widespread enthusiasm for *Rantak Kudo* performances, as participation is often regarded as a means of alleviating personal burdens and psychological distress. As a result, the presence and popularity of *Rantak Kudo* performances continue to expand within the community.

A key factor contributing to the occurrence of mass hysteria in *Rantak Kudo* performances is the proficiency of the *pangasuah*. The *pangasuah* is responsible for delivering vocal performances throughout the event and also serves as the leader of the performance group. The songs performed by the *pangasuah* are composed in the local language and are inspired by various societal issues, including family conflicts, economic hardships, and social interactions. The combination of song and music presented by the *Pangasuah* plays a critical role in inducing hysteria among the audience, further enhancing the immersive experience of the performance (Fitri Rahayu & Fuji Astuti, 2024).

Research on the role of the *pangasuah* in *Rantak Kudo* performances remains limited. Existing studies on *Rantak Kudo* can generally be categorized into structural analyses and research on its overall development. Currently, only three studies have examined the structure of the performance (Rahayu & Astuti, 2024; Hidayani & Pramutomo, 2022; Rahmayanti, 2023), while research on the historical development of *Rantak Kudo* as an art form has been conducted by (Ratmi & Nerosti, 2021; Sari, 2019). However, studies specifically addressing hysteria and the strategies employed by the *pangasuah* to evoke hysteria have yet to receive significant scholarly attention, despite hysteria being a defining characteristic of *Rantak Kudo* performances. Given its central role in shaping the distinctive nature of the performance, research on the *pangasuah*'s strategies for inducing hysteria remains a relevant and necessary area of study.

This study specifically examines the phenomenon of the *pangasuah*'s strategies in inducing hysteria within Kerinci performing arts. The discussion is structured around three key aspects: (1) the lyrics of *Rantak Kudo* songs, (2) the practice of *Rantak Kudo*, and (3) the role of the *pangasuah*. Analysing these three elements provides insight into

the significance of the *pangasuah* in *Rantak Kudo* performances and the potential solutions that can be formulated based on this understanding. Furthermore, this study highlights the crucial role of these strategies in modern adaptations of *Rantak Kudo* to evoke trance states during performances, thereby preserving the sacred value inherent in *Rantak Kudo*. These three aspects will be systematically examined in the subsequent sections of this article.

This article is based that knowledge is essential for future generations of *Rantak Kudo* performers to preserve the sacred values embedded within the performance. The sacredness of the performance is closely tied to the strategy employed by the *pangasuah* to evoke hysteria. These strategies include the ability to assess the atmosphere and setting of the event, as well as maintaining control over the performance's rhythm. Such efforts are undertaken to ensure that hysteria in *Rantak Kudo* performances is not merely an artistic spectacle but also serves as a medium for spiritual healing within the community.

## 2. Literature Review

### 2.1. *Pangasuah* Strategy

The *pangasuah* is the vocalist in *Rantak Kudo* performances. The songs performed by the *pangasuah* use lyrics in the local language, known as *tale*. The skilful delivery of *tale* can induce a trance state in the audience members who participate in the dance. Similar to other trance-related performing arts, the *pangasuah* also serves as a shaman within the performance. This role aligns with that of a shaman, who is believed to communicate with supernatural beings and access the transcendental realm. In addition to this ability, a shaman in performing arts also possesses the capacity to restore the consciousness of individuals experiencing trance states (Ibáñez & Cervel, 2023; Kastanya, 2019; Kusumastuti et al., 2020). In carrying out their duties, the *pangasuah* chants mantras intended to bless the performance. Similar to a *pengrawit* (a traditional Javanese musician), the *pangasuah* does not merely produce sound but embodies an artistic expression deeply rooted in everyday life. The messages conveyed by the *pangasuah* constitute a creative endeavor to imbue the performance with cultural and aesthetic value (Prasetya et al., 2016; Sánchez-Dorado, 2023).

Additionally, the *pangasuah* assumes the role of a leader within the performance. The management of a performance requires teamwork guided by a central figure, who must employ specific strategies to achieve the intended artistic and ritualistic objectives. The interaction and communication between performers and the audience are essential in ensuring the coherence and effectiveness of the performance (Hidayani & Pramutomo, 2022). This alignment also extends to individuals working

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both backstage and frontstage, whose collective dedication contributes to the overall success of the performance. Furthermore, the fulfilment of a performance's objectives is influenced by the diverse characteristics of those involved in its execution (Fitriya & Dwiningtyas, 2017; Maunah, 2016).

## 2.2. Hysteria

Hysteria is a depiction of an individual's experience of intense pleasure or enjoyment, losing oneself in that moment. Hysteria often occurs when dramatizing a phenomenon, where the formation is no longer considered whether it exists within or outside reason (Bataona, 2021). Thus, awareness is easily alienated by an imaginary structure along with information, news, or hoaxes. Imagination arising from ambiguity in producing meaning creates an impression of mystery that affects perception and symbols. The manifestation of hysteria is the culmination of pressure and emotional disturbance, reaching its highest stage when explosive hysterical behaviour emerges. The symptoms of hysteria displayed defilements of disorder and disturbance in affective functions. Additionally, emotional disorders serve as a trigger for the epidemic of hysteria in society, driven by suppressed guilt from the past, envisioning something frightening, sadness, anxiety, pressure, and panic (de Witte et al., 2022; Saparudin et al., 2014; Niro, 2023).

The hysteria that occurs in *Rantak Kudo* is based on efforts to define myths and other intangible elements. In the study of myths, three things underlie the conception of reality: factual reality, psychic reality, and collectively constructed reality. The reality in the field is that hysteria is a response to the desire to achieve individual psychic reality. What becomes a dramatization originates in the mind and emotions, resulting in images, scenes, memories, dreams, fantasies, and dramatization in acting (Breger, 2014; Lothane, 2015; Caballero et al., 2022; Rosegrant, 2010).

## 2.3. The Performing Arts of *Rantak Kudo*

*Rantak Kudo* is a ritual that is packaged and explored into a form of performing arts. *Rantak Kudo* is a traditional art form that has developed within the Kerinci community, played as an expression of gratitude from a family, and the performance becomes a symbol of pride for that family. Traditional performing arts often have specific purposes and serve as a means of healing, using the performance medium and its presence in ritual ceremonies (Nasuruddin & Ishak, 2015; Sukotjo et al., 2023). Dance arts are therapeutic for those who engage in them, even when done in a very simple manner (Khanlou et al., 2022; Morris et al., 2023).

Performing arts are live arts with complexity in their execution, involving various elements such as dance, theatre, music, vocals, and more. This form of expression encompasses cultural manifestations performance casing human creativity across multiple cultural heritage domains and social roles. Additionally, performing arts contribute to the preservation of traditional values rooted in existing cultures (Hidayatulloh et al., 2024; Matusky & Beng, 2017; Tater et al., 2023) *Rantak Kudo* is a regional performing arts form, a creative endeavour by cultural enthusiasts and artists from Kerinci, reflecting their cultural manifestation. The development of community arts is a social consequence of artists' involvement, continuously innovating and evolving in various community activities. In its traditional arts form, *Rantak Kudo* can influence the subconscious of its audience (McHenry et al., 2018; Burrows & O'Sullivan, 2020; Komander & König, 2022; Monteiro, 2018; Sonn & Baker, 2016).

### 3. Methods

The study of *Rantak Kudo* art was conducted in the Hamparan Rawang area of Kota Sungai Penuh and Siulak in the Kerinci District of Jambi Province. In the Siulak region, there is a *Rantak Kudo* group called Seruling Sakti, known for incorporating a flute in every performance. This group was led by P1, who also served as the *pangasuah*. Meanwhile, in the Hamparan Rawang area, there was the Ruwaih group, the longest-standing group that continued to retain the performances till this present day. The leader of this group, P3, also acted as the *pangasuah*. These two groups were selected due to the prominence of the renowned *Rantak Kudo* performing arts troupe, which is frequently invited to give performances.

The research used ethnography design. Data was collected through the observation, interview, and literature review (Hastuti et al., 2023). The observation of the *Rantak Kudo* performance was conducted five times to examine the processes and phenomena occurring during the performance. Observations took place from August 2022 to June 2023. Data collection through literature review aimed to gather materials related to the research object, including books, articles, theses, magazines, journals, catalogs, and social media. Various documentary sources relevant to the research problem were also reviewed, encompassing documents found both at the research site and from external sources. Interviews were conducted through two approaches: informal interviews during observations and structured interviews. Informal interviews were carried out during the performances to obtain preliminary information about the *Rantak Kudo* art form. These interviews were conducted with individuals encountered during the event. Structured interviews were conducted with ten selected informants to further explore the initial information obtained. The selection of informants was based on the relevance and necessity of the data required. Below is

Table 1. The informants in the interviews were coded according to the guidelines.

Table 1: Coding of Information

No.	Types of Informants	Code
1.	Cultural expert 1	TA
2.	Cultural expert 2	BK
3.	Pangasuah(Shaman permeates) 1	P1
4.	Pangasuah(Shaman permeates) 2	P2
5.	Pangasuah(Shaman permeates) 3	P3
6.	Drummer Spectator 1 Spectator 2	TG
7.	Spectator 3	M1
8.		M2
9.		M3

Interviews to explore the types and interrelationships of traditional arts in Kerinci were conducted with informants coded as PDB, TA, and BK. The cultural affairs government official, coded as PDB, is a representative of the local government in Kerinci Regency. The traditional leader, coded as TA, holds the honorary title *Depati Nyampai Bumi*, is 64 years old, and is a retired police officer. The cultural expert, coded as BK, is both a writer and a traditional leader in Kerinci Regency. To gather information on the performance process, interviews were conducted with informants coded as P1, P2, P3, PK1, and PK2. *Pangasuah* P1, is the leader of a Rantak Kudo group from the Siulak area. *Pangasuah* P2 is a male street musician who is skilled in playing the flute. *Pangasuah* P3 is a senior *Pangasuah* who leads a Rantak Kudo group in the Hamparang Rawang area. PK1, a male drum player, is a musician from the Rantak Kudo group *Seruling Sakti*. To investigate the social and cultural significance of the Rantak Kudo performance for the community, interviews were conducted with informants coded as M1, M2, and M3. M1 is a community member from Sungai Penuh City who frequently watches and participates in Rantak Kudo performances. M2 is a community member who has hosted a traditional celebration and invited a Rantak Kudo performance. M3 is a local resident who actively participates in Rantak Kudo dancing.

**4. Results 4.1. The lyrics of *Rantak Kudo* songs** The songs performed by the *Pangasuah* in *Rantak Kudo* performances were known as *Tale*. *Tale* consisted of poetic verses in the Kerinci language that conveyed wisdom and narrated stories reflecting societal events. It was an essential textual component of *Rantak Kudo* performances, accompanied by musical instruments such as drums (*gendang*), flutes (*seruling*), and keyboards. The use of *Tale* was regarded as a crucial element in inducing trance like states among participants (Interview with P1, April 12, 2023). Originally, *Tale* consisted of incantatory verses used in community rituals. Over time, it evolved into poetic lyrics integrated into Kerinci performing arts. In *Rantak Kudo* performances, *Tale* was structured into two main sections: the opening and the core section. A distinctive feature of *Tale* in *Rantak Kudo* lay in its adaptability, particularly in the core section, which could be adjusted to reflect the specific circumstances of the community where the performance was held. When delivering *Tale*, the *Pangasuah* had to consider the local social and environmental context, incorporating themes such as declining agricultural yields or local issues like infidelity (Interview with P2, May 2, 2013). As noted by P1, the lyrics of the core section of *Tale* were not fixed but were developed spontaneously by the *pangasuah* in response to the prevailing social conditions. Below is an example of a *Tale* text frequently used in *Rantak Kudo* performances, as recorded from informant P1 (recording, April 12, 2023). Table 2 presented the opening verse of the *Rantak Kudo* performance:

**Table 2: Verse in Local Language Opening Verse of *Rantak Kudo***

Verse in Local Language Opening Verse of <i>Rantak Kudo</i>	Translation of Verse
1. <i>Minto mpaouh baribumpaouh</i>	1. Begging for a thousand apologies,
2. <i>Minto maoh haribu maoh</i>	2. Seeking forgiveness, a thousand times,
3. <i>Minto inzaih kamai manarai Pado</i>	3. Requesting permission to dance, To Kayao, the guardian
<i>kayaou dinga manunggu yalea dingga</i>	of the Long Road, With the guardian of the short road.
<i>panjaa Dingga nunggu yalea dingga</i>	4. Do not harm the teacher, do not destroy the teacher,
<i>pandak</i>	5. apologize to Kayao.
4. <i>yangea rusak gureu, nyangea</i>	6. Asking to be cradled by the caregiver, seeking guidance
<i>binasaou gureu, minto inzaei nguse</i>	7. from the Drummer.
<i>kayaou</i>	8. Drummer, do not perish.
<i>minto papah</i>	9. Aiiiii.... Begging for a thousand apologies, asking for
5. <i>minto bim diasuoh tuka asuoh,</i>	forgiveness a thousand times.
6. <i>baeh gendea</i>	We want to dance. Aiiiii....
7. <i>Aiiiii gendea yangg ea binaso</i>	Chorus
<i>barib i.... Minto ampauh</i>	The teacher comes like the wind,
<i>u ampauh Manto maoh baribu</i>	The teacher comes like lightning.
<i>maoh</i>	Have met the same supernatural power
8. <i>kamai inzaih ndo naraiAiiiii....</i>	It's not magical, you can ask for it
<i>Reff</i>	It's notmagical, you can borrow for it
<i>Guru tibeo mnto ngei</i>	Aiiiiiollaa ollallaa...
<i>Gureu tibeo mntokilak</i>	
<i>Lah suao sakti dinga sakti</i>	
<i>Kalu ideasakti uleh minto</i>	
<i>Ka lu idea sakti uleh nyellak</i>	
<i>Aiiiiiollaa ollallaa...</i>	



The lyric above represents the opening verse of a *Rantak Kudo* performance. The opening section consists of verses requesting permission from the spirits of the local *niniak muyang* to conduct the performance. This ritual is performed to ensure protection from disturbances throughout the event. The lyrics in the opening section sung by the *pangasuah* exhibit similarities across different performers. As noted by P3, the opening verses they use are identical to those recited by P1.

*"Tale kau idunyo samo dinga pangasuah dinga laiuh, dinga samo toh syair mamukea, neh dinga ntuk roh niniak muyang, supayo diinsaih pertunjukan Rantak Kudo"*

[The tale that I have is not the same as the one played by other *pangasuah*. The similarity lies only in the opening verse. This opening verse is created for the spirit of *niniak muyang* to seek blessings in the *Rantak Kudo* performance] (interview with P3, April 15th, 2023).

P1 explains that the verse seeking permission that goes "*Minto mpaouh baribu mpaouh*" is an opening verse always recited to apologize to the spirit of *niniak muyang* for being present in the *Rantak Kudo* performance. The verse *minto papah diasuoh tuka asuoh, minto bimbaeh gendea* is intended as an effort to introduce the *pangasuah* and the drummer and to seek strength from *niniak muyang* in conducting the performance. This is meant to ensure that the spirits present do not disturb the *pangasuah* and the drummer.

*"Syair dinga kadue kamai pangasuah dinga pemain musik minto insai ke roh ninik muyang, supayo kamai lancer lek narai Rantak Kudo, supayo kamai diageh kesehatan lek mamusik"*

[The second verse, the *pangasuah* along with the musicians, seeks permission from the spirit of *niniak muyang* so that we are facilitated in the implementation of *Rantak Kudo*, and so that we are granted health in making music] (interview on April 12th, 2023).

The verses "aiiii" and "Aiiiiiolllaa ollallaaa" were sung with a faster rhythm than before. They were intended to signal to the dancers and the audience that the spirit of *niniak muyang* was present or had already arrived around them. The rendition of these verses made the dancing audience more enthusiastic. This text served as a cue to the drummer and other musicians that, if the tone sung by the *pangasuah* rose, the musical rhythm would also rise, and conversely, if the tone sung by the *pangasuah* dropped, the musical rhythm would also drop. Based on observations, the *pangasuah* gained more energy in reciting the verses when the drum sounded. The change in rhythm depended on the trance conditions that occurred. When the trance reached its



peak, the *pangasuah* lowered the tone, followed by a decrease in the rhythm of the musicians.

The quality of the Tale recitation had a significant influence on the mass hysteria of the community. The process of reciting the *Tale* began with an introductory text, which served as an introduction to the rest of the content. In many ritual arts that induced trance, the catalyst started with verses from another world referred to as mantras. Mantras exert an extraordinary influence on the desires of those who experience them (Nasuruddin & Ishak, 2015). The text contained in the Tale was crucial for the *pangasuah*, as the recitation of the Tale was expected to be a trigger for the onset of hysteria. The creativity of a *pangasuah* in the performance became a determining factor in the quality of the performance. In the effort to achieve quality, a performance leader continually explored ideas generated from both everyday life and the values inherent in a phenomenon (Prasetya et al., 2016).

4.2. Character of *Pangasuah*

The total number of *pangasuah* in the Kerinci Rantak Kudo art could not be confirmed. There were 11 active *pangasuah*, consisting of 8 women and 3 men. It was believed that there were still many other *pangasuah* who were not always active in performances. They did not have their own Rantak Kudo groups, which made it difficult to detect them, and they were only seen when their services were needed by other Rantak Kudo groups. The total number of active traditional Rantak Kudo art groups was 8, and most of the *pangasuah* served as leaders of Rantak Kudo groups. The following table 3 showed the distribution of Rantak Kudo in Kerinci:

Table 3.  
Distribution of traditional  
*Rantak Kudo* groups

No.	Group Names	Location	Total of <i>Pangasuah</i>
1.	Seruling sakti	Siulak	2 Persons
2.	Ruwaih	Hamparang Rawang	1 Person
3.	Cempaka	Simpang Tigo Rawang	2 Persons
4.	Kincai	Jujun	2 Persons
5.	Asaik	Tanjung Rawang	1 Person
6.	Langkah Tigo	Tanjung Ra	1 Person
7.	Sinar Kota	Siulak Gedang	1 Person
8.		Kota Sungai Penuh	1 Person

From the three performances observed during the field study, each performer had their own distinctive characteristics. For instance, performer P1 possessed a unique vocal intonation. P2 was a skilled flutist. Meanwhile, P3 was a senior performer who had mastered the entire Tale tradition. He was also recognized as a spiritual healer, and in each performance, he successfully induced hysteria in many spectators. In addition to reciting Tales, performers also served as ritual masters. To assume this role, one had to possess spiritual knowledge, which was believed to function in bringing forth and controlling the hysteria that occurred during the performance.

*“pangasuah neh geou yadi pawang lek Rantak Kudo, lek seuih pangasuah yadi dukeuh ntak mpek diaa, pangasuah kuwa diminta tunjaou, disuhaoh baduea ntuk kesehataa masyaraka”*

[*pangasuah* also serve as ritual masters in the *Rantak Kudo*, and in fact, *pangasuah* even act as shamans where they live. *pangasuah* is often sought for guidance and requested to offer prayers for the well-being of the community (Interview with BK, May 17th, 2023)]

There is a difference between *pangasuah* in traditional *Rantak Kudo* and *pangasuah* in modern *Rantak Kudo*, in traditional *Rantak Kudo* the rhythm of the performance is determined by the *pangasuah*, while in modern *Rantak Kudo*, the rhythm is determined by the musician which is produced by a single organ. The differences between *pangasuah* and *Rantak Kudo* artists were outlined in Table 4.

**Table 4.**  
**Differences in *pangasuah* functions in *Rantak Kudo***

Type of Differences	<i>Rantak Kudo</i> Tradition	Modern <i>Rantak Kudo</i>
Leadership	<i>Pangasuah</i>	<i>Rantak Kudo</i> Artist
Tasks	-Chanting tale verses	Singing songs
	-Regulating rhythm	Not emphasizing rhythm
	Acting as a spiritual guide	Focusing on dance moves
	More than two people	Maximum of 2 individuals
Musical Instruments	Using spells	Not using spells
	Drum	Single organ (musical instrument)
	Flute	
	Drummerine	

From the analysis conducted, the difference between a *pangasuah* and an artist lies in the underlying motivation. Spiritual values are reflected in the functions inherent in the *pangasuah*. Meanwhile, artists do not possess spiritual values in what they do. The life values of a *pangasuah* also determine the quality of a *pangasuah*. These values are portrayed in the *pangasuah* behavior while chanting tales (Sánchez-Dorado, 2023).

The depiction of everyday life is reflected in the tales because tales are expressions that are spontaneously uttered during performances. This spontaneous skill is the main asset of a *pangasuah*. The skill is acquired and inspired by beliefs in understanding and believing in mystical experiences that surround them (Román-Caballero et al., 2022).

#### 4.3. Implementation of *Rantak Kudo*

The most crucial step before the execution of a *Rantak Kudo* performance is the ritual preparation carried out by the *pangasuah* shortly after receiving an invitation to stage a performance at a specific location. The *pangasuah* promptly assesses the venue to determine its suitability for the performance. If the performance venue is close to the *pangasuah*'s residence, the *pangasuah* will physically inspect the location. In the case that the performance venue is distant and a *Rantak Kudo* performance has not been previously conducted there, the caretaker will perform a ritual inspection of the location. At the surveyed location, the *pangasuah* will engage in a ritual seeking permission from the spirits of the *niniak muyang* who are the guardians of the location. This serves as both a ceremonial request for permission from the spirits of the *Niniak muyang* and as a greeting to the spirits of the *Niniak muyang*, ensuring that they do not disturb during the course of the performance.

When surveying a location, each *pangasuah* always uses frankincense (*kemenyan*) and other mediums. Each caretaker has their own method of inspecting a location. There was a *pangasuah* (P2) surveys a location by burning frankincense, praying, and playing a sacred flute inherited from their parents. Another *pangasuah* (P1), when inspecting a location, burns frankincense, prays, and scatters flowers. The image presented in Figure 1 below was taken during the field observation and with the full knowledge of the informants.

**Figure 1.**  
**Venue surveying Process**  
**Figure**  
**(Source , Authors on Work:**  
**2023)**



The day before the *Rantak Kudo* performance begins, the *pangasuah* performs a ritual of bathing the tools used in the activity, namely the drum and sticks. The aim of cleaning the equipment that will be used is so that the guardian spirit of the musical equipment can facilitate the performance and not cause interference with the musical instruments.

In every performance, there were at least 2 *pangasuah* controlling the performance. Pangasuah 1 was responsible for singing tales to evoke hysteria, while the other *pangasuah* moved around the field, reciting spells to control the trance resulting from the hysteria of the dancers. The number of *pangasuah* was determined by the duration of the performance and the risk of trance occurrence. For performances lasting less than 5 hours, at least 2 *pangasuah* were required. Performances longer than 5 hours required more than 2 *pangasuah*. The atmosphere in the *Rantak Kudo* dance is presented in Figure 2.

**Figure 2. The atmosphere in the *Rantak Kudo* performance (Source, Authors on Work: 2023)**



The music and verses in the *Rantak Kudo* performance are always executed simultaneously. The tempo and rhythm produced by the drum used vary from moderate to fast. The faster the tempo and rhythm played by the drummers, the faster the verses spontaneously expressed by the *pangasuah*. The musical instrument employed is the Malay drum, and there are a total of 4 drums. The researcher observes that the rhythm and tempo patterns used become faster over time, and the musical pattern played involves continuous repetition until there is a 'cue' from the caretaker indicating a change in pattern. This element energized the dancing audience, causing them to become more enthusiastic and lose control, as depicted by the information in Table 5 below.

**Table 5.**  
**Interview Results After**  
**Dancing Rantak Kudo**

<i>W aktu kau narai sna nia tai kau,</i>	
1 <i>nanggo laggu dinga di nguo tuka pangasuahntari ntak kudeo, seolah laggu dinggadinggonyo samo nia dinga po dinga kau so mini</i> <i>Idu kitao sadar dinga dihui kitao</i>	While dancing, I thoroughly enjoyed the singing performed by the <i>pangasuah</i> . It felt as if what was conveyed in the singing resonated closely with what I was feeling. I was completely unaware of myself earlier; it feels like at this moment, I am happy, and my body feels rejuvenated. If there is another <i>Rantak Kudo</i> like this, I will join the dance again, this <i>Rantak Kudo</i> group is excellent.
2 <i>waktu narai, lupo kito dinga masalah dinga deo kalu lah narai, hatai sna, badea sna lao sonyo, kalu deo tari Rantak Ku domauh kitoo narai, grup tara ntak kudo dinga ineh ilao ugeo ndae nyo mampangaruhi wak ntuk samao narai</i> 3 <i>Kau samao narai, musiknyo ilao, d immabonyo kitao ntuk samao narai, po lagii kalu lah mallageo panggasuahnyo du kitao sadar lah amao be kitao narai</i>	I participated in the dance; the music is good, and I feel an inclination to join in, especially when the <i>pangasuah</i> sings. It's almost instinctive to join the dance.

The majority of *Rantak Kudo* spectators express that they experience joy while dancing. This joy is attributed to the music and the tale singing performed by the *pangasuah*. They state that the *pangasuah* becomes a unique attraction in eliciting hysteria from the audience and also express a particular fondness for specific *pangasuah*. As a result, some consistently attend *Rantak Kudo* performances with specific caretakers. The community feels a sense of pleasure after dancing; for them, dancing relaxes the body and brings about a comfortable feeling. From observations made after the event concludes, community members who can express hysteria during the dance return home feeling happy. The burdens in their minds seem to dissipate. According to them, there is a distinct difference in their emotions between when they arrive and when they leave.

After the performance is finished, the *pangasuah* and musicians ensure that the equipment and performers are in good condition. If there are any injured musicians, usually drummers, the caretaker must promptly attend to them. It is believed that the injuries are caused by supernatural forces disrupting the drummer, so treatment must be administered immediately and on the spot. Once it is confirmed that both the performers and equipment are in good condition, the equipment is stored in a designated storage area and adorned with flowers as a gesture of gratitude to the spirits watching over the equipment.

The *Rantak Kudo* performance must be executed meticulously from preparation to post-implementation. Performance preparation includes arranging both the physical and imaginative spaces (Prasetya et al., 2016). This is done because the hysteria that occurs is not confined to individuals conditioned for entertainment purposes only. The trance atmosphere that occurs is not designed hysteria like in the *jaran kepang* and *dolalak* performances (Kusumastuti et al., 2021). In similar performances, the trance atmosphere intentionally designed only occurs for specific individuals, making it easier to condition. Most participants in performing the *Rantak Kudo* dance seek to release and resolve all the issues that occur in their lives.

## 5. Discussions

Creativity in creating a performance piece is formed by various elements. Creative power is constantly required to utilize supporting elements in a performance (Ibáñez & Cervel, 2023). As in the case of the *Rantak Kudo* performance, the rhythm and style of the tale recitation become integral parts that cannot be separated from the effort to induce hysteria. Additionally, the sensitivity of a *pangasuah* in observing the conditions and atmosphere of the performance is crucial in generating hysteria (Niro, 2023). These situations and conditions become aspects that will be managed throughout the course of the performance. The dynamism of rhythm and tempo presented by the *pangasuah* arises from expertise in executing the performance. The *pangasuah* in *Rantak Kudo* shares similarities with the role of a spiritual guide in performing arts that invoke otherworldly spirits, such as the traditional performing arts of horse dance or *jaran kepang* and *kuda lumping* (Kusumastuti et al., 2021). In these performing, a factor of prominence is required to serve as a determining factor in a performance. The prominence of a caretaker in *Rantak Kudo* determines the quality of the occurrence of the performance's hysteria. The prominence of a *pangasuah* in a performance instantly becomes a primary requirement in a *Rantak Kudo* performance (Prasetya et al., 2016).

The diminishing frequency of traditional *Rantak Kudo* performances to modern *Rantak Kudo* poses the potential reduction of means for spiritual healing. A significant portion of the *Rantak Kudo* audience participates in the dance as part of spiritual healing through hysteria. The resolution of their issues through hysteria was revealed in the interview results presented. The concern arises over the potential loss of the trance atmosphere in the *Rantak Kudo* dance due to the perceived benefits of it as a means of spiritual healing. This concern emerges as the development of *Rantak Kudo* performances shifts towards a mere performance activity, leading to changes in processes, equipment, and players becoming more modern. The conditions occurring in this development result in the loss of hysteria as a solution found in *Rantak Kudo*.

**6. Conclusions** The most significant finding of this research is that a strategy is needed to evoke hysteria in *Rantak Kudo*. The *pangasuah*'s strategy in creating hysteria can indeed be learned, but it requires time and motivation for the learning process. The strategies employed by traditional *Rantak Kudo pangasuah* can serve as a guide in eliciting hysteria used by modern *Rantak Kudo* players. Unconsciously, hysteria becomes a healing process for the community members who are unwell. To become a proficient *pangasuah*, high motivation and continuous skill practice are necessary. The concept of embodying the spirits of the *niniak muyang* is the fundamental principle that every *pangasuah* must believe in when performing *Rantak Kudo*.

This research contributes to the scholarly understanding of the trance hysteria present in *Rantak Kudo* performances. The occurring trance is systematically described and formulated from the preparation to the conclusion of the performance. Hysteria takes place in *Rantak Kudo* performances when there are elements: 1) Tale and music, 2) *pangasuah*, and 3) the community dealing with suppressed issues. Formulation occurs when done meticulously from the preparation to the conclusion of the *Rantak Kudo* performance. Preparation involves not only the physical space but also the imaginative space. Maintaining the occurrence of hysteria in *Rantak Kudo* becomes essential. This is beneficial to ensure that *Rantak Kudo* remains a healing medium for the community even as it evolves into a more modern form.

This research complements previous studies on *Rantak Kudo*. Until now, the *pangasuah*'s strategies in evoking hysteria have been relatively understudied. This is significant given that hysteria is a distinctive feature in *Rantak Kudo* artistic performances. There needs to be awareness among those involved in *Rantak Kudo* about the preservation of hysteria, ensuring that *Rantak Kudo* performances continue to serve as a place for spiritual healing in the community. This research is limited in the number of *Rantak Kudo* performances examined. It also has limitations regarding variables and informants. This study only investigates one variable, which is the *pangasuah*'s strategy. Further research is needed concerning music, both in terms of instruments and tempo, in efforts to evoke hysterical events.

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