



Khazanah: Jurnal Sejarah dan Kebudayaan Islam
ISSN: 2339-207x (p); 2614-3798 (e)

ACRALIZATION AND RITUAL OF SUMMONING THE SPIRIT OF THE ANCESTORS AT THE KENDURI SKO CEREMONY IN KERINCI

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Abstract

The purpose of writing this article is to analyze the form of sacredness and the ritual of summoning ancestral spirits at the Kenduri Sko event in Kerinci. Kenduri sko is an important tradition for the Kerinci people, this tradition is connected between the community and the ancestors of the Kerinci people, because kenduri sko is related to ancestral relics in the form of objects or the sko title itself. These relics are sacred so that anything related to these relics or sko is considered to have spiritual value and contains elements of magic. The method used is a qualitative method with the type of field research, observation, interviews and documentation studies, then data triangulation techniques are carried out so that the data obtained is valid data, after which an in-depth analysis is carried out. The results of the research show that the existence of the kenduri sko tradition in Kerinci is because this tradition contains sacred things, namely being connected to the spirits of the ancestors. The community believes that holding the kenduri sko will make the spirits of the ancestors happy and have an impact on the community's harvest. For this reason, a ritual of summoning the spirits of ancestors is carried out.

Keywords: *sacralization, ancestral spirits, sko feast*

INTRODUCTION

Tradition and local wisdom are the identity of a society that needs to be maintained and preserved. One of the reasons the tradition still exists is because the community believes that the tradition is important and contains sacred elements. This is supported by Dana's statement that people generally maintain cultural traditions as an important part of ceremonies, especially in traditional religious ritual activities. In the cultural structure, elements that are considered sacred become the center of attention of the community, where sacred things can be in the form of main symbols, values, or beliefs ¹.

¹ I wayan Dana, "Sakralisasi Dalam Seni Pertunjukan Nusantara," in *Proceeding Seminar Nasional Sakralisasi Dalam Budaya Nusantara*, 2014.

Local wisdom in various forms can be in the form of customs/traditions that are deeply rooted and influence the lives of local communities ². Over time, culture and tradition remain present and become part of people's lives. Likewise, the Kerinci community has various forms of culture and traditions that are passed down from generation to generation, respected, and have a great influence on their lives. One tradition that is still preserved is the Kenduri Sko tradition ³.

Kenduri Sko is one form of traditional local wisdom of the Kerinci community. The word "Sko" in this event refers to the family or ancestors from the maternal line. Therefore, Kenduri Sko is closely related to the confirmation of office carried out in the event, namely the coronation of *depati* and other traditional leaders ⁴. skandar Zakaria, a cultural observer in Kerinci, also conveyed something similar, stating that in the Kenduri Sko procession there are two main events, namely the lowering of heirloom objects and the coronation of titles for *depati* or other traditional leaders. The implementation of this event requires very thorough preparation, because one of the requirements for the withdrawal of heirloom objects is "Sacrificing one buffalo and providing one hundred *gantang rice*" ⁵.

Although this *kenduri sko* has quite difficult requirements to be carried out, the existence of this ceremony has never faded in the Kerinci community, this is because the ceremony contains magical and sacred values. The sacred nature is a religious feeling towards an object and is believed to have sacred values so that it is treated specially ⁶. The presence of local culture or tradition is born from the spiritual encouragement of the community and local rites that are considered important spiritually and materially. The orientation of cultural values contains mystical, magical, cosmic and religious elements ⁷. Sanctification plays a role in forming and maintaining integrity in the community, because the community that is part of the sacralization is not allowed to violate sacred values so as to form a collective identity ⁸.

The Kenduri Sko ceremony has a sacred meaning which is closely related to the title *orshoe* which will be inherited, as well as ancestral relics such as daggers, cloth, gongs, or ancient manuscripts. For the community, the legacy of these ancestors is seen as a special thing that contains hospitality, so everything related to this heritage is considered sacred and full of honor.

In the *kenduri sko* ceremony itself, many magical things occur, starting from calling on the spirits of ancestors, burning incense to the trance of the *sko* sacralizers. For example, when it is carried out *department* where the purpose of this dance is to call on the ancestors to participate in enlivening the *kenduri sko*, so a container is needed for the dancers to be inserted ⁹. The Kerinci community believes that the form of the grandmother can also be in the form of a tiger, so the possessed dancers also perform a tiger dance which is then called *tarian ngagah harimau* ¹⁰. his belief was formed because

² Al Ikhlas Jamal Mirdad, "Tradisi Pegi Tepat Masyarakat Desa Talang Petai Kabupaten Mukomuko Dalam Perspektif Hukum Islam," *Juris (Jurnal Ilmiah Syariah)* 17, no. 2 (2018): 193–204.

³ Asvic Helida, "Perhelatan Kenduri Sko Sebagai Sebuah Pesan Kebudayaan Masyarakat Kerinci Di Taman Nasional Kerinci Seblat," *Masyarakat, Kebudayaan Dan Politik* 29, no. 1 (2016).

⁴ (Budhi Vrihaspathi Jauhari, 2012: 167)

⁵ (Zakaria, 1984: 177)

⁶ (Agus, 2006: 81)

⁷ Naomi Diah Budi Setyaningrum, "Budaya Lokal Di Era Global," *Jurnal Ilmu Pengetahuan Dan Karya Seni* 20, no. 2 (2018).

⁸ Dana, "Sakralisasi Dalam Seni Pertunjukan Nusantara."

⁹ Leonardo Pranata and Rizal Ikhsan, "Tauh Dance Ritual in Kenduri Sko (Study of Symbolic Interpretivism: Lolo Hilir Village Community)," *Sejarah Dan Budaya* 12, no. 1 (2018): 49–59, <http://journal2.um.ac.id/index.php/sejarah-dan-budaya/article/view/4119>.

¹⁰ Dedi Haryanto, "GERAK TARI TRADISIONAL MENGAGAH HARIMAU DI DESA PULAU TENGAH KABUPATEN KERINCI DALAM KARYA LUKIS," *SERUPA: The Journal Of Art Education* 1, no. 2 (2013).

long before, the Kerinci people had interacted with nature with cultural conditions that lived surrounded by mountains¹¹.

The study of kenduri sko is still an interesting study, because there are many aspects that can be studied in the study, such as Tantry Adiwijaya, about the preservation of kenduri sko and its existence both now and in the future. One form of preservation effort is to provide an introduction and education about kenduri sko to the younger generation¹². Mufdil Tuhridan SaySyaputra ZE discussing the cooperation of the Kerinci Regency government with indigenous people in forming cultural icons in Kerinci, one of the traditions that is used as a cultural icon is the Kenduri Sko tradition so that it becomes the Kenduri Sko Festival in Kerinci¹³. By the way Ramadani discussing the kenduri sko forming social ties in the community and also influencing regional income because the kenduri sko is used as an attraction for visitors to Kerinci¹⁴. Syaputra ZE also wrote about the kenduri sko which is related to manuscripts, relics in the form of manuscripts in Kerinci are stored in the Mendapo House, there they are stored together with other heirlooms so that to see these relics you have to be there during the kenduri sko procession¹⁵.

Deria Sepdwiko, discusses the existence of music originating from gongs in the Kenduri Sko ceremony. Gong music is starting to be forgotten by the community, especially the younger generation, but at the Kenduri Sko event, ringing the bronze gong is a very important thing¹⁶. Leonardo Pranata and Rizal Ikhsan, talking about the existence of tauh dance in traditional ceremonies, he said that tauh dance is a sacred ritual and is related to the spirits of ancestors¹⁷. hen Asvic Helida and Rafeah Abu Bakar examined the study of kenduri from an economic aspect, namely the large costs incurred by the community to carry out the kenduri sko event. Large funds can be collected because the community prioritizes the values of integration, familiarity and awareness of the importance of this kenduri sko ceremony so that as heavy as help whatever the obstacles and how much money is needed, the community can still hold this event¹⁸.

From the several studies above, there are not many articles that focus on the relationship between kenduri sko and the summoning of ancestral spirits, especially on the sacred aspect of the kenduri sko ceremony itself. The purpose of writing this article is to analyze in depth the form of sacralization of ancestral relics in the kenduri sko ceremony and rituals related to ancestral spirits. This is very important considering that the study of local wisdom is still a hot and interesting issue to discuss, especially about Kerinci culture.

For that, this article will discuss the sanctification of ancestral relics and the ritual of the kenduri sko ceremony related to ancestral spirits. This research will be useful for the community, academics, researchers or cultural activists in Kerinci to see why the sanctification of relics and the

¹¹ Asvic Helida et al., "The Ethnography of Kerinci," *KOMUNITAS: International Journal of Indonesian Society and Culture* 7, no. 2 (2015): 283–96, <https://doi.org/10.15294/komunitas.v7i2.4837>.

¹² et. All Tantry Adiwijaya, "The Efforts to Preserve The Traditional Values of Kenduri Sko Ceremony as The Local Wisdom of The Community, Kelantan Kebalai Village, Kerinci Regency," *IMPACT: International Journal of Research in Applied, Natural and Social Science* 7, no. 6 (2019).

¹³ Deki Syaputra ZE Mufdil Tuhri, "Articulation of Indigenous Traditions in Tourism: A Case Study of Kenduri Sko in Kerinci, Jambi," *Islam Realitas: Journal of Islamic and Social Studies* 6, no. 2 (2020).

¹⁴ (Yolla Ramadani, 2018)

¹⁵ Deki Syaputra ZE, "RITUS DAN MANUSKRIP (Analisis Korelasi Naskah Dengan Kenduri Sko Di Kerinci)," *Hadharah: Jurnal Keislaman Dan Peradaban* 13, no. 2 (2019).

¹⁶ Deria Sepdwiko, "Hadirnya Musik Gong Perunggu Dalam Upacara Adat Kenduri Sko Pada Masyarakat Kerinci Provinsi Jambi," *SITAKARA: Jurnal Pendidikan Seni Dan Seni Budaya* 1, no. 1 (2016).

¹⁷ Rizal Ikhsan Leonardo Pranata, "Ritual Tari Tauh Dalam Kenduri (Studi Interpretivisme Simbolik: Masyarakat Desa Koto Lolo)," *Sejarah Dan Budaya* 12, no. 1 (2018).

¹⁸ Rafeah Abu Bakar Asvic Helida, "Valuasi Ekonomi Kenduri Sko Masyarakat Kerinci Kabupaten Kerinci Provinsi Jambi," *SYLVA* 7, no. 1 (2018).

kenduri sko tradition occurs, so that they can find gaps in the study of Kerinci and access relics and manuscripts in Kerinci.

This research is of a research nature *field research* (field research) namely by studying and describing the conditions and phenomena that occur both in social interactions: society and group institutions and individuals¹⁹. This study uses a qualitative-descriptive approach, because the object of research is in the form of symptoms or social processes so that it is easier to explain with descriptions of words and explanations²⁰. The tools used to collect data are observation, interviews and documentation studies, which are informants in this article are traditional leaders, guardians of heirlooms, and the community. The data collected is then subjected to data triangulation techniques so that the data obtained is valid data after which an in-depth analysis is carried out.

RESULT and DISCUSSION

The Kenduri Sko ceremony is closely related to Sko itself, namely in the form of objects inherited from ancestors and also the title held by traditional leaders in the Kerinci community (Marhalin Interview, 13 Juni 2023). So that what is related to sko and customary titles is considered sacred. Kenduri sko is also identical to the lowering and cleaning of objects heritage, this is done every three to five years, to maintain and care for the object.

Ancestral heritage in the form of heirlooms *orshoe* In Kerinci, it is believed to have magical powers, the power or energy contained in it cannot be proven empirically and cannot be reached by the human mind. Ancestral heritage *orshoe* In the terms of the Kerinci community, in the form of property, knowledge and heirlooms, these ancestral relics are highly respected by the Kerinci community so that the Kerinci community believes that if ancestral relics are not respected, the spirits of the ancestors will be angry and there will be disasters, calamities in their village or failure to harvest the crops they plant (Ramadani & Qommanee, 2018).

The ancestral heritage in the form of heirlooms is believed to have magical powers so that it is very sacred by the Kerinci community so that mystical beliefs arise in the community towards ancestral heritage. such as the summoning of grandmother spirits through the tauh dance by the Lolo Hilir community, and they also believe in the existence of supernatural powers contained in heirlooms left by their ancestors (Pranata & Ikhsan, 2018).

The Kenduri Sko ceremony is believed to be a means of connecting the Kerinci people with their ancestors in the past, in its position this ceremony has a very special place for the Kerinci people, its existence is considered very important and sacred for the community. The rituals used in the Kenduri Sko ceremony are still very thick with traditional and primitive culture related to magic or the sacred²¹. The ancestral heritage of the Kerinci community is known as heirloom property or sko, these assets come in two forms, namely assets in the form of objects such as the traditional house or larek house which store objects such as keris, gongs, swords, walls, manuscripts, tambo, clothes, cloth and other objects. Then the assets in the form of non-objects are sko titles such as: depati, rio, mangku, patih, datuk, and so on.

Of the two forms of ancestral assets, some are sacred, some are in profane form. Assets that are stored for a long time and are not touched by the interaction of everyday community life such as keris, gongs, spears, manuscripts, cloth and others, these objects change from profane to sacred, this

¹⁹ (Usman, 2006: 5)

²⁰ (Nawawi, 1995: 79)

²¹ Salsa Bilbillah Arzetta Khalid, "KEBUDAYAAN KENDURI SKO DALAM TRADISI PERIZINAN ADAT (NGAJON ARAH) DI KERINCI," *Krinok Jurnal Pendidikan Sejarah Dan Sejarah FKIP Universitas Jambi* 1, no. 3 (2022): 107–15.

is because they are stored for a long time, coupled with stories about magic events and karomah, so that the assets become sacred. Likewise with the title of sko, because this position is a noble position for the community which then has a relationship with the inheritance of sacred objects from the ancestors, so that this sko title also becomes sacred, from the election to the form of its declaration which must eliminate one buffalo and hundreds of rice. However, it is different from the property that is always used by the community and can generate economy such as fields, rice fields, houses, it is profane because from generation to generation, the rice fields, fields and houses are always used by the inner child, so there is no magical and sacred element attached to the property.

Outwardly, sacred objects are the same as other objects, depending on the individual or group that views them, it could be the same object but has different perceptions by two groups, one group considers it sacred while the other group views it as an ordinary object. So the sacred is respected by certain communities that cannot be understood by empirical common sense.

According to James G. Frazer, humans always solve their life problems through the experiences and thoughts they digest, but they realize that reason has limitations in digesting problems. For traditional communities, they have thoughts that are in accordance with their beliefs which are then expressed with symbols so that they cannot distinguish history from myths, then a mystical history is created that is passed down from one generation to the next²².

This is reinforced by Durkheim's statement that the holy and sacred are *non-utilitarian, non-empirical*, and does not involve knowledge. He further explained that there are several characteristics of sacred things as something that is experienced and influences humans, namely *First* the sacred is part of what is experienced or a recognition of belief in power or authority, *second*, the sacred thing is marked by obscurity (*ambiguity*), namely regarding vague power and authority. This ambiguity has a dual form, namely positive and negative, loving and hating, physical and moral and so on²³.

The sacralization of ancestral relics by the community is based on the experience or information they received from previous generations known as "mystical history". They believe in the information because they obey and respect their ancestors, such as in Lolo Kecil Village, the sacralization of objects and kenduri sko has an impact on the welfare of the community, if kenduri sko is not carried out, their annual harvest could fail, which would have an impact on the lives of the community. Likewise in Tanjung Tanah Village, related to the continuity of life, the information they received, there was once an epidemic and many people died because they allowed their ancestral relics to be taken out of Tanjung Tanah Village. So whatever mystical experience they encounter, they always associate it with ancestral relics.

Based on the narrative of the people of Lolo Kecil Village, that many supernatural things they encountered, when the peak of the kenduri sko event, each community serves food in their respective homes until morning, this is a feast for guests, both guests from neighboring villages or guests from Mount Turmeric, namely the spirits of ancestors who the community believes participate in the peak of the kenduri sko event. They once met guests who entered the house of about five people who then tasted the food they were serving, they were not from Lolo Hilir Village, but after a while, the person was no longer there, the community's belief points to guests from Mount Turmeric, namely the spirits of ancestors.

One part of the sanctification of kenduri sko is related to the spirits of ancestors. According

²² Nila Rianti, "SURAU LANSEK FENOMENA SAKRAL DAN PROFAN (STUDI PERILAKU MASYARAKAT TERHADAP SURAU LANSEK DI KORONG KOTO PANJANG NAGARI III KOTO AUR MALINTANG SELATAN KECAMATAN IV KOTO AUR MALINTANG KABUPATEN PADANG PARIAMAN)," *Jom Fisip* 5, no. 2 (2018): 1–15.

²³ (O'dea, 1994: 37)

to Agus, belief in the sacredness of something demands to be treated specially, namely with ceremonies, offerings, offerings, religious worship (Agus, 2006: 97). Especially for the Kerinci community, the sacredness they believe in is framed in the form of dance, there are several dances related to spirits and sacredness, namely:

A. Tauh Dance

Tari tauh s one of the important rituals in the kenduri sko procession in Lolo Village (Mayakin, Interview, 13 Juni, 2023), it is believed to be a medium for conveying messages to ancestors to convey wishes in the kenduri sko ceremony. The community's belief in the existence of ancestral spirits remains strong, and they believe that the spirits always fulfill their promises to hold a kenduri sko and tauh dance every few years. Therefore, every time the tauh dance is held, traditional leaders and community leaders invite the ancestral spirits by informing them that the kenduri sko and tauh dance are taking place. To summon the ancestral spirits, certain steps must be followed, namely with permission from community leaders and traditional leaders, and burning incense (Iksan, 2018).

After obtaining permission from community leaders and traditional leaders, the process of summoning ancestral spirits is carried out through a ritual of burning incense. Frankincense, which is a special type of incense with a fragrant aroma, is lit as a symbol of respect and as a means to strengthen the relationship between the human world and the spirit world. In addition, there are several requirements that must be met such as providing telasi flowers, gedang flowers, and summoning flowers. These tools are believed to be requirements for the ritual of summoning supernatural beings.

During the process of burning incense, traditional leaders and community leaders deliver prayers and petitions to the spirits of the ancestors with full respect. They expressed their gratitude for the presence and help of the ancestors' spirits all this time, and prayed that the sko feast and the tofu dance would go smoothly and receive blessings from the ancestors' spirits.

After the prayers and requests are completed, they continue the implementation of the kenduri sko and tauh dance with great enthusiasm and joy. Traditional dances, music, and offerings of typical foods are presented as part of this celebration, as a form of respect for the spirits of the ancestors (Damhuri, 2013). In the view of the community, involving the spirits of the ancestors in the kenduri sko and tauh dance is a way to strengthen the bond with the ancestors and receive blessings and wisdom from them. This is also considered a form of maintaining the traditions and cultural heritage that have been passed down from generation to generation. By maintaining beliefs and involving the spirits of the ancestors in traditional celebrations, the community hopes that the spiritual relationship with the ancestors will remain strong and the cultural heritage can be preserved for future generations.

During the incense burning, one of the elders leads prayers and chants as part of the process. The community believes that the person is able to convey a message through the incense burning that Lolo Hilir Village will hold a tauh dance. After the burning is complete, the smoke from the incense is blown into the drums and gongs, musical instruments used in the traditional event. This is intended to invite all the people to dance together to celebrate the event. In addition, the aim is to summon the spirits of the ancestors who are on Mount Kunyi to come down and provide beauty in the dances of their children and grandchildren after being possessed by the spirits of the ancestors. Depati nan baranam Ninik mamak nan Batigo are also invited to bring relatives to dance together. The sign of the start of Kenduri Sko is the standing of Marwa in the middle of the village, the sound of drums and gongs, and the return of those who are abroad to their village land.

As the night deepens, one by one the dancers begin to experience trance. This is caused by the burning of incense before the tauh dance begins, which brings down the spirits of ancestors from Mount Kunyit to participate in the event (Ikhsan, 2018). During the trance, various movements are seen that are different from the usual dancers. Some dancers who are possessed show anger towards other dancers who are also possessed. This happens because of the conflict between the supernatural spirits who come that night, who want to show their power through movements resembling silat. There are also dancers who are possessed dancing in the middle of a crowd of other dancers, and sometimes invite the audience to join in the dance so that the audience also experiences a momentary trance.

The community recognizes the changes in dance movements and events that occur to the dancers as signs of the arrival of ancestral spirits. More and more dancers from the audience come forward to enliven the atmosphere. Different dance movements, such as the tiger dance, snake dance, and silat dance, make the previously ordinary dancers more agile after experiencing possession. To overcome the possession, basil water is used, which is water that has been given basil flowers as a means of awakening the possessed dancer. The water is given to the dancer to drink and is sprayed on the face while reciting a mantra so that the supernatural spirit returns to its original area. Basil water has been used since the implementation of the tauh dance in the past, because it is a drink for the ancestral spirits at the end of the event. Although the possessed dancer will be very thirsty and drink more of the water than usual, the water will be finished every time the dancer sees it.

Air tired has an important role in dealing with possessed dancers. Every time a possessed dancer sees watertired, they feel very thirsty and want to drink it all up immediately. Even though the amount of water they drink exceeds the normal limit, the watertiredThe drink will be drunk by the possessed dancer.

In an effort to exorcise the supernatural spirits that possessed the dancers, there was a leader of the event who gave them water.tired to the possessed dancer. The water contains basil flowers that function as an awareness tool. The possessed dancers are asked to drink the water, while spraying it on their faces and reciting certain mantras. The purpose of this action is to direct the supernatural spirit to return to its original area.

During the tauh dance, changes in dance movements and the dancer's condition are signs of the arrival of ancestral spirits. The community realizes that the ancestral spirits have come, and this increases the number of dancers who want to join the event. They come forward to add to the lively atmosphere of the evening.

The tauh dance is a very special moment for the community, where they celebrate their cultural heritage and pay homage to their ancestors. During this event, the spirits of the ancestors are thought to be present and participate through the possessed dancers. All elements of the event, from the burning of incense, blowing smoke into drums and gongs, to the use of watertired, aims to create a magical and spiritual experience for all participants.

Through this tauh dance, the community communicates with the supernatural world and shows their respect and appreciation for their ancestors. Kenduri Sko begins with clear signs, including the standing of Marwa in the center of the village, the sound of drums and gongs, and the return of those who are away from home to their homeland. This event is a very meaningful time for the community, where they celebrate and strengthen their bonds with their ancestors through dance, prayer, and ceremonies rich in symbolism and meaning.

B. Iyo-iyo dance

Iyo-iyo dance is also related to ancestors, this dance is performed after the harvest, kenduri sko and the inauguration of Depati (traditional leader). This dance is a form of gratitude to the

ancestors after getting an abundant harvest, this iyo-iyo dance is sacred, namely a form of dance that calls on the spirits of ancestors known as *asknow*. They express their gratitude in the form of dance and singing as a form of calling out the glorification of their ancestors who are on the mountain²⁴. In the Iyo-iyo Dance performance, incense is always used and some of the dancers are possessed by spirits in the form of the arrival of their ancestors.

In Anthropology, ritual ceremonies are called rites. Rituals are performed to obtain blessings or abundant fortune from a job, such as sacred ceremonies when going down to the rice fields, to ward off dangers that have or are expected to come, and there are ceremonies for treating illnesses (rites of healing (Agus, 2006: 97).

C. Ngagah Harimau Dance

Since ancient times, there has been a tradition called the Ritual of Taming the Tiger. In the local language of Kerinci, "Ngagah" means "to invite to play". This ritual is in the form of the Mengagah Tiger Dance which originates from tiger martial arts which is then transformed into a dance with the same movements as the tiger. This dance is held when a tiger is found dead in the forest, with the aim of preventing a group of tigers from coming down from the mountain and disturbing the people and destroying their livestock. In lieu of the damage caused by the tiger, this dance is held as an effort to "wake up" or respect the tiger²⁵.

The presence of this dance cannot be separated from the community's belief in the tiger as an extraordinary and charismatic creature as a gift from ancestors to guard and protect the forest in Kerinci, so that the tiger is often called "none" (ancestor) which means a respected creature, usually the arrival of a tiger in a residential area gives a message or warning to the community, perhaps someone has done something wrong or violated the rules that have been set by their ancestors from generation to generation.

If a tiger dies, a ritual is held to return the spirit to the ancestors, this ritual is called the tiger ngagah dance. The purpose of this dance is to apologize to the community towards the tiger in a symbolic way. This is reinforced by Heriyati's statement that the characteristic of the ritual ceremony is the manifestation of symbolic objects. Although it seems only a symbol, the community has a goal in realizing the symbol²⁶. Like the term "lost stripes replaced by stripes, lost fangs replaced by fangs, lost tail replaced by tail, lost eyes replaced by eyes. For that, the community replaces it symbolically, for example fangs are replaced by a keris, nails are replaced by a sword, tails are replaced by spears, voices are replaced by gong strikes, eye color is replaced by hard shiny objects such as the inner part of bamboo stems and stripes are replaced by cloth color²⁷.

The community believes that by performing this traditional ritual, the tiger spirit will listen and enter the dancer's body. When the Mengagah Harimau Dance performance takes place, the audience is often surprised by the act of possession or "spirit possession", both from the dancers and

²⁴ Ravena Lutiyasa, "Bentuk Penyajian Tari Iyo-Iyo Pada Upacara Pengangkatan Gelar Depati Ninik Mamak Di Desa Tanjung Pauh Mudik, Kerinci The Form of Iyo-Iyo Dance Presentation at the Title Appointment Ceremony Depati Ninik Mamak in Tanjung Pauh Mudik Village, Kerinci Regen" 11 (2022): 201–9.

²⁵ Al Ikhzan, Asril Asril, and Dharsono Dharsono, "Mengagah Harimau: Seni Tari Ritual Budaya Masyarakat Pulau Tengah Kabupaten Kerinci Sebagai Ide Penciptaan Seni Lukis Surealis," *Gorga : Jurnal Seni Rupa* 10, no. 2 (2021): 362, <https://doi.org/10.24114/gr.v10i2.27477>.

²⁶ (Heriyawati, 2016: 21)

²⁷ Putri Anisa Utami Masvil Tomi, Hadiyanto, Amor Seta Gilang Pratama, Muhammad Alfat, "Musik Tarawak Tarawoi Dalam Ritual Ngagah Harimau Di Tarawak Tarawoi Music on Ngagah Harimau Rirtuals in Pulau Tengah Community of Kerinci," *Jurnal Ilmu Humaniora* 03, no. 02 (2019): 210–21.

other spectators. Unexpectedly, a number of the audience even ran onto the stage and joined in the dance by clawing and jumping like tigers.

The above phenomena are often found in traditional community traditions. In many traditional cultures, there is a strong belief in the presence of ancestral spirits. These spirits are believed to have a great influence on the life of the tribe and can provide assistance or protect living members of the tribe. Traditional ceremonies and respect for ancestral spirits are often carried out to maintain relationships with them. To maintain this relationship, people usually perform rituals or pilgrimages to the graves or places of ancestors who are considered to have supernatural powers.

The Kenduri Sko ceremony is believed to be a means of connecting the Kerinci people with their ancestors in the past, in its position this ceremony has a very special place for the Kerinci people, its existence is considered very important and sacred for the community. The rituals used in the Kenduri Sko ceremony are still very thick with traditional and primitive culture related to magic or the sacred²⁸.

For the Kerinci community, there is a belief that the harvest is realized through the implementation of kenduri sko. This ceremony aims to celebrate the abundant harvest as a form of gratitude. Kenduri sko is held every year in various areas of Kerinci Regency. The tradition of kenduri sko continues to this day because the community believes that if this ceremony is not carried out, the spirits of the ancestors will become angry and the harvest will decline. Therefore, the purpose of implementing kenduri sko is so that the community can continue to enjoy the abundant harvest. The community believes that without kenduri sko, the harvest will decline, which in turn will have a negative impact on the economy²⁹.

CONCLUSION

The sacredness of the Kenduri Sko can be seen from how the community cares for the ancestral relics that exist, to bring down and see the heirlooms must be with a big ceremony, by sacrificing one buffalo and one hundred grains of rice. Each procession contains sacred values because it is related to the spirits of the ancestors, if this kenduri is not carried out then there will be a disaster or calamity that will impact the community's crop failure. In the procession of the kenduri sko event, spirit summoning rituals are held in the form of dances with the aim that the ancestors also participate in the kenduri sko event. There are several dances related to the spirits of the ancestors such as the tauh dance, the iyo-iyo dance, the ngagah harimau dance.

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²⁹ (Yolla Ramadani, 2018)

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