

Jaranan Senterewe Turangga Wijaya in Sleman: A Study of Text and Context

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Abstract—*Jaranan Senterewe* art is a form of popular dance. This paper seeks to examine *Jaranan Senterewe Turangga Wijaya* in textual and contextual studies. These two studies are inseparable because each of them has an interrelated structure. This study uses a qualitative method along with an ethno-coreology approach. The data collection uses observation, interview, documentation, and combined techniques (a triangulation). This art textually analyzes and explores a relationship between each element as viewed in a performance structure. From a contextual perspective, the social structure of the supporting community is closely related to socio-cultural values and symptoms.

Keywords—textual, contextual, dance, *Jaranan Senterewe*

I. INTRODUCTION

Dance is a medium of communication because a language is visualized in the body language. Containing a wide variety of meanings, a language is an arrangement of letters, phonemes, and words that are interwoven. This is similar to the language in a dance, that is, a relationship arrangement ranging from the smallest part of the motive, the phrase motion, the sentence of motion to the form of a dance. Body language contains expressions of the human soul that can be an individual style of expressions. Style also refers to an identity or characteristic of individual and communal behaviors.

As a symbol of communal identity, style is a cultural and communal representation of its people. The cultural identity of an ethnic group or community can be identified through the elements of material culture expressed through its dance styles [1]. This is different from the environment or in the suburbs area. There is no binding identity produced, so that it does not rule out the possibility of other cultural elements entering and being accepted as part of their culture. In relation to a language (a dance), this is a growing concern because the structure of the language produced will have different meanings consisting of several factors that influence the form of the performance. Likewise, *Jaranan Senterewe* is historically an artistic identity of East Java, but it can be accepted in Sorogenen hamlet, Kalasan sub-district, Sleman Regency, Yogyakarta.

Sorogenen Hamlet, Kalasan Sub-district is located east of Yogyakarta city that directly borders with Klaten Regency. Most of the population are migrants who have settled in the hamlet with diverse cultures, religions and livelihoods. In general, Sorogenen hamlet people are open to the outside cultures that acculturate their environment. Therefore, as a form of folk art, *Jaranan Senterewe* can be accepted and

welcomed by the community. Even now the art belongs to the Sorogenen hamlet community.

Talking about structure is always related to the relationships that exist in the performance presentation, beginning with the smallest part of the motives and it forms the level of sentences in which motions and dance forms emerge. All parts are intertwined in a separate concept. The Turangga Wijaya art consists of several parts that have meanings. The unity of text and context forms a show that has aesthetic values and identities as communal cultural arts. The problem formulation in this study pertains to a question: How is textual and contextual analysis related in the performance of *Jaranan Senterewe Turangga Wijaya* in Sorogenen Hamlet, Sleman Regency?

The rest of this paper is organized as follow: Section II describes proposed method. Section III presents the obtained results and following by discussion. Finally, Section IV concludes this work.

II. PROPOSED METHOD

This study uses a qualitative method along with an interpretive analysis. The ethnographic approach is also used, and it is one of the qualitative research strategies that researches and investigates a group of cultures in a natural environment for a considerable period of time in collecting primary data, observing data, and data from interviews by Creswell and Tashakkori [2]. Ethnographic research is a holistic research, meaning that it not only directs attention to one or several specific variables. This is in line with the objective of this study, that is, to describe the art form of a perspective of the *Jaranan Senterewe Turangga Wijaya* in Sleman, Yogyakarta.

The research instrument is the researcher herself because it is a qualitative research. The data in this study were collected by observing and seeing the facts in the field. Data is collected from various settings, methods, and sources. In this study data were obtained using observation, interview, documentation, and combined techniques (a triangulation). Interviews were conducted with several dancers, Subari as the chairman of the *Jaranan* group, Untung Muljono as the coach of the *Jaranan* group, and several figures in the Sorogenen Hamlet.

III. RESULTS AND DISCUSSION

A. *Jaranan Senterewe Turangga Wijaya*

Jaranan art is a local art that is owned by most regions in Java along with various characteristics and cannot be ascertained at the beginning of its existence. The names for these art types also vary. The name given in the Southwest for the performance of horse dance is èbèg or èblèg or èmblèg or èmbèg, or commonly called *jatilan* if accompanied by *angklong*, getting to the east in Surakarta and Ponorogo it is called *reyog*, and finally in Kediri and East Java the name is *Jaranan* or *kuda kepang*.

The presence of *Jaranan* art is closely related to functions and contexts namely a condition of meanings and values. Initially, this art contains a ritual function, one of which is the strength of village safety. The ritual function was originally used to summon the spirit of the "totem horse" as a protector of strength for the village community. Totem or totemism is a belief in various primitive nations (including Indians in North America) that are thought to have a relationship or family relationship with a clan or animal. The relationship with the totem animal is shown in several ceremonies, besides the totem animal that is abstained from being killed because it can help and protect the nature. The form of the totem animal can be carved on the "totem pole". Even so, the *Sentrewé* performance always shows symbols of totem animals (*Jaranan*) and masked dancers (*barongan*) in the show and they will fight against horseback dancers.

The *Jaranan Senterewe* was initially developed in the areas of Kediri and Tulungagung that functioned as ritual arts. As time went by, this art has changed its function into an entertainment or spectacle that is displayed in the community. Etymologically, *Jaranan* is derived from the word *jaran* (Javanese) that means horse, and it gets the ending *-an*, that means to resemble. Thus, *Jaranan* means resembling a horse, while *Senterewe* is derived from the word *Sentherewe* (Javanese), the combination of terms *Senthe* and *Rewe*. *Senthe* is a kind of broadleaf taro tree that has an itchy gum, and is usually used by people to mate horses. *Rewe* can be interpreted as sweat due to excessive horse movements or itchy because of *Senthe* sap. Besides, *rewe* can also be interpreted as *Rawe*, which is the name of the plant that spreads and leaves itchy effects, so that anyone who is affected by *Senthe* and *Rawe* will feel itchy (Java: *ginjal-ginjal*). This itching impact is reflected in the movements of the *Jaranan* dancers, which depict troops or horsemen who are agile, strong, firm, and dynamic in every movement. This is explained by Mauricio [3], as follows:

"For instance, the name Jaranan Senterewe is derived from two Javanese words: senthe, which is the name of a type of taro plant grown in Java, and rewe, which refers to the itchy feeling that is caused when the plant is eaten before it is cooked".

In general, performing arts have written data originating from the palace, while folk performing arts are almost never included in written records. It is very difficult to trace the forms of popular dance in the past. Almost all folk arts have the background or story behind the show that describes a

figure or event in the past (certain kingdoms). Because this art comes from the people, of course, the version of the story also varies, sometimes not just one or two versions or even more. Broadly speaking, the stories behind the arts are only used as a means of communication to the public.

The existence of the stories behind the show makes it easier for people to understand the art that is among them, as happened in the *Jaranan Senterewe Turangga Wijaya* group. Untung Muljono is a figure who introduced the background of the story of *Jaranan Senterewe* originating from Tulungagung solely to bring the community closer to the arts.

B. *Textual Analysis*

The text analysis places the artwork as a text. This analysis is divided into two parts, as follows:

- Symbolic Analysis, that is, artwork is placed as a symbol. Artwork generally has symbols that can be analyzed because they have meanings.
- Structural Analysis, which is the building (structure) behind the artwork. This approach seeks to find the logic behind various structure forms and explains the relationships that are interwoven in it.

Referring to such an explanation, this analysis of text in *Jaranan Senterewe* art includes:

1) *Motion Analysis*

This art has the theme of *keprajuritan*, meaning all things related to the activities of horsemen. The dance composition in this art includes a type of literary theme that describes the activities of hussar when doing processions (marching), war training, and war against *barongan*. This theme is reinforced by various supporting elements of this show, both in terms of property and movement which will be explained in the next section. However, there are some movements that only express aesthetic values, especially in playing the *pecut* properties and *Jaranan*, namely in the *Jogedan* section. The motives in this section do not contain certain intentions, such as the *Seretan*, *Mundur Gejig*, *Onclang Telu*, and so forth.

The *Jaranan Senterewe* art has cultural symbols expressed in a representative way in terms of dancers, makeup, costumes, property, and so on. This folk art grows and develops in the community of Sorogenen hamlet. It describes a group of horsemen practicing war and finally a war against a giant happens dramatically. This is closely related to the dance theme, namely *keprajuritan*.

2) *Accompaniment Analysis*

Musicians in this art play an important role, and their existence brings forth situational changes. Every scene is always followed by a different musical accompaniment. The accompaniment in this art uses Javanese *gamelan* instruments, namely *kendhang*, *kethuk*, *kenong*, *saron demung*, *saron barung*, *kempul*, and *gong*. Besides, there is also a *sindhèn* or a singer in *gamelan* performances. This *gamelan* is equipped with other musical instruments, such as *slompret*, drum set, and organs.

More specifically, *sinden* plays an influential role to revive the atmosphere in this performance. The songs sung by the *sindhen* may vary, so that monotonous melodies should be avoided. Every song in the performance is familiar to the public. Audiences sometimes request songs to the *sindhen*, so that the atmosphere is getting warmer, and there is no border between the audience and them.

3) *Performance Analysis*

The number of dancers in the *Jaranan* is always an even number consisting of 6 people. The property used in the performance is the *Jaranan* and a whip. In addition, it is also equipped with a supporting property, namely *klinthing*. This show uses the traditional make-up and fashion that depict a cavalry. The accompaniment music uses *gamelan* instruments served in an open area, such as a field. This unity of texts has symbols and signs as an integral part of life in society.

This show usually uses an open stage, which is on the field or the yard of a house. It is enough to use the natural light (sunlight) when the show is carried out in the morning to evening, but when the show is performed until the evening it requires special lights or lighting. Each performance needs a wide arena with tents and bamboos as a barrier between the audience and the *Jaranan* players. The wide arena makes it easier for dancers to move and the floor pattern can be designed perfectly. Such a pattern of floor on the motive of motion requires a wide space and a distance between the dancers and audiences. In this sense, they do not stay too close to one another. The position of the *gamelan* or music accompaniment is behind the dancers and they are an inseparable part of this performance, so that it is not too far from the presence of dancers.

As a general art, this performance is synonymous with offerings and in Javanese it is called *sajen*. The offerings have symbolic meanings or disclosures. According to Herusatoto [4], the Javanese religious symbol has existed since prehistoric times. This action is in the form of offerings for *Sing Mbaureksa* (Almighty God), *maha* or *danyang* in trees, wells (*belik*), or other places that are considered haunted and sacred (*wingit*). The offerings are used to support their belief in the power of spirits, supernatural creatures, who dwell in these places so as not to disturb the safety, peace and happiness of the family concerned, or vice versa to ask for blessings and protection from *Sang Mbaureksa*.

C. *Contextual Analysis*

An art form will be accepted in the midst of society if it has certain functions for people's lives. This form of art can function in society related to both ritual and more secular interests. Therefore, a form of art is not only viewed from its form of side, but also its examined function of presenting the art for people's lives. Likewise, the art of *Jaranan Senterewe Turangga Wijaya* grows and develops in the hamlet of Sorogenen, Kalasan sub-district, Sleman Regency, Yogyakarta and it has a function in the community. This art is inseparable from the supporting community. As one of the cultures, art is an expression of human creativity with society as its support [5]. In addition, this *Jaranan Senterewe Turangga Wijaya* art is also a reflection of the life of a democratic society that is open to art from other local cultures.

If the folk art has become the property of all members of the community, then the existence of arts also depends on the supporting community. This is because a form of folk art will still exist or survive if it has certain meanings and functions in a community environment. In short, if the folk art has important meanings and functions in the community environment, the art will still exist and can develop and maintain its sustainability well. This is also the case with the art of *Jaranan Senterewe Turangga Wijaya* that remains survived and preserved.

1) *Functions of Jaranan Senterewe*

a. *Traditional Ceremony*

One of the activities in the community that embodies the social situation is clearly viewed through the implementation of traditional family ceremonies. In this situation, activities are carried out in a mutual cooperation and mutual assistance. Koentjaraningrat [6] explains in his book *Kebudayaan Jawa* that society is a unit in carrying out activities in which they cooperate in different activities including mutual help activities and mutual assistance in traditional and religious celebrations. This is in line with the social conditions of the Sorogenen Hamlet community, so that *Jaranan Senterewe Turangga Wijaya* is easily acceptable as it belongs to the community, and several things affect the situation, namely social kinships, and religious systems.

b. *Entertainment Facilities*

This art is not only a means of traditional family ceremonies, but also a kind of entertainment. This art performance meets the needs of an increasingly advanced community, so that the art of *Jaranan Senterewe Turangga Wijaya* exists according to the needs of the community. Most of Sorogenen's people work as laborers, namely farm laborers and factory workers. The work they do is faced with routines that can be tedious, for example, factory workers always work in a closed room and are always faced with a machine. This situation leads to boredom, therefore, the factory workers need to relieve fatigue after long and intense working days.

2) *Factors that influence the existence of Jaranan Senterewe Turangga Wijaya*

a. *Supporting Community Aspects*

As a community group in Sorogenen Hamlet along with heterogeneous conditions, people are open and able to accept all forms of cultures in their hamlets. Diverse cultural backgrounds can foster a sense of togetherness and mutual cooperation in every cultural community activity. The sense of togetherness and mutual cooperation is reflected in the acceptance of the art of *Jaranan Senterewe Turangga Wijaya* in the Sorogenen community, so that they always include this art in each of their cultural activities.

The existence of *Jaranan Senterewe Turangga Wijaya* can relieve the people's longing for art activities that have disappeared in this village. People who highly uphold cultural values, especially arts, feel that they have a place to showcase their expressions in the form of *Jaranan* art, because they not only act as spectators, but also as players. The *Jaranan Senterewe* art is a flexible art and able to adapt to the cultural conditions in the Sorogenen Hamlet, so that people openly and happily accept this *Jaranan* art in their traditional arts. In addition, this art has also become a gathering spirit among the art lovers' community in this village, and some of them are

students from Ki Gondo Margono. They express their true longing and nostalgia for performing art activities just like the one that has previously been held in the Sorogenen Hamlet.

This art continues to stand and develop increasingly because of the supporting community who feel that they have this art. It was evidently true when this art performance appeared outside the Sorogenen hamlet many times, and the supporters of the Sorogenen community followed and watched it even though it was not in their territory. Even if it is viewed from the origin of *Jaranan Senterewe* art, that is, East Java, it should be difficult to accept its broad impacts in the Yogyakarta region since East Java arts have strong, firm, and dynamic characteristics. Yet, the Sorogenen hamlet community is able to accept the *Jaranan Senterewe* art, and keep developing it according to their cultural abilities. Their love for traditional arts does not limit to where the art originates from.

- Factors in the Form of Performance

The existence of this art is also influenced by the factor of performance form. In this case, the form of *Jaranan Senterewe* Turangga Wijaya's performances has adapted in such a way that it can be accepted by the people of the Sorogenen Hamlet. The adaptation that occurs in this regard is mainly concerned with changes in the performance of the *Jaranan Senterewe* art. Three things affect the basic changes in the form of the show, namely 1) gradual changes from the imitation process to introducing an innovation; 2) change due to selective adaptation; and 3) changes due to efforts to revive existing forms [7].

The first change is related to the form of performances. A gradual process of imitation does not have any differences in terms of its dynamic of previous performances, nor does it herald innovations in each performance. This kind of change takes time and is influenced by the supporting culture of the community. If the culture of the community is very supportive of the existence of arts, faster changes will occur.

Such changes in the art performance of *Jaranan Senterewe* Turangga Wijaya are strongly supported by people of the Sorogenen Hamlet. In this art, the community adds some different magical touches from the beginning of the introduction to this art, namely adding the role of the pawang and the addition of offerings at the beginning of the show. Moreover, several motifs in the composition of the *Jaranan Senterewe* motion also change the classical Yogyakarta style dance movements, namely the Tayungan motion. This movement is not exactly the same with the original movement, because the dancers use the pecut property and lines that are always used from the beginning to the end of the show. In a nutshell, it proves that this art has undergone changes from previous performances and does not rule out the possibility of future changes.

The second change is related to the cultural contact situation. In this case, changes occur due to selective adaptation of foreign elements. This foreign element is another element from the outside world that affects the changes that emerge. The outline in this second change is about flexibility in conducting a selective adaptation process. In general, the *Jaranan Senterewe* art in East Java has a distinctive form of performance, namely displaying several animal characters such as a wild boar (Java: celeng), kucingan, and additional bujanganong in the show unity. Besides, the

game or movement of the dancers looks hard, firm, strong, and dynamic in accordance with the character of East Java. In terms of the *Jaranan Senterewe* Turangga Wijaya's art, Untung Muljono does not require dancers or the public to imitate exactly the original movements, considering the culture in this area is different from the origin of the *Jaranan Senterewe* art. The dancers from this hamlet attempt to explore the art of *Jaranan Senterewe*, which in the end results in movements increasingly adapted to the abilities of the Sorogenen community. This flexibility in the arts facilitates the acceptance of the performance of the *Jaranan Senterewe* show in the Sorogenen community.

This third change is also related to the cultural contact. Changes that occur due to efforts to revive consciously are more unlikely dynamic because the orientation is back to the old forms that already exist. In connection with the art of *Jaranan Senterewe* Turangga Wijaya, this change can be interpreted as a view of the community toward arts in their mindsets. The community considers the existence of this art as a long-dead art form in the Sorogenen Hamlet. They will consciously compare it with other arts and try to revive the arts in their memories.

Changes for the orientation back to the old forms can be viewed from the addition of offerings and the role of the pawang at the beginning of the show. The *Jaranan Senterewe* shows do not highlight the pawang, but in Turangga Wijaya's art this is a focal point of the show. At the beginning of the show, the pawang performs several attractions using the pecut while reciting mantras or prayers. This section is a change intentionally added to the art that has previously existed.

These three forms of changes are factors that influence the existence of *Senterewe* art based on the form of the performance. Even so there are other influential forms of changes, namely the *Jaranan Senterewe* art that empowers the community to initiate art-rich forms and motions. This is different from the previous art forms, such as the Jatilan Turonggo Mudho group that does not have an interesting variety of motions and makes the audience get bored easily. In what follows, the musical accompaniment used for performances is kendhang, bonang, saron, kempul, and gong that are different from the *Jaranan Senterewe* art that uses the additional slomporet, drum sets, and organs to produce a more dynamic accompaniment.

- Factors in the Form of Dance Creator

The role in terms of the creator of dance or artists is very influential for the art existence in the Sorogenen community. As a hamlet that has a heterogeneous and open society, of course, it can accept migrants who are not native to the village population. Anyone who comes and lives in Sorogenen will be accepted, especially if community relations or socializations are good. Those who consider themselves exclusive and greatest will certainly not be welcomed in the midst of society. As a migrant from East Java province, Untung Muljono is obliged to establish good relations with the surrounding community. As an artist who lives among the people, Untung is able to adapt to social conditions in the Sorogenen Hamlet. His active role in establishing social relations can be seen from his participation in every patrol schedule and meeting of fathers in the RT 02 area, and he helps when there are neighbors who die (Java: Seripahan). Untung takes time to socialize with neighbors around his

house. This situation keeps the distance between him and the surrounding community closer, so that there is no awkward feeling and suspicious when he introduces the art of *Jaranan Senterewe*.

The existence of the *Jaranan Senterewe* Turangga Wijaya's art in the Sorogenen hamlet cannot be separated from the role of Untung Muljono as the coach in this group. Untung introduced this art by teaching the people of the Sorogenen hamlet. The influence of an Untung's wisdom is undoubted for the community, because his good social life and educational background in the arts are very supportive. The community knows the figure of Untung Muljono as a lecturer at the Indonesian Institute of Art in Yogyakarta, besides he has a dance studio called Kembang Sore Dance Studio whose training center is in the Sorogenen hamlet. Untung as a lecturer and owner of the studio is a central figure in the community as an artist whose abilities are undoubtedly outstanding. His role and great influence are originally brought by Ki Gondo Margono. Consequently, the community without hesitation is interested in joining every activity carried out by these artists and one of them is the art of *Jaranan Senterewe* Turangga Wijaya.

IV. CONCLUSION

This research has described the performance of the *Jaranan Senterewe* Turangga Wijaya's art in the Sorogenen Hamlet for several reasons. First, *Jaranan Senterewe* is the art of *Jaranan* from Tulungagung, East Java, but it can be accepted and developed as a belonging to the Sorogenen hamlet community. Second, two structures of *Jaranan's* performances consist of complex elements and these three arts have become excellent arts in the Sorogenen hamlet that influence socio-cultural conditions of the people. This has evidently been studied, so that factors in this research can be found and they influence the existence of the arts and the structure of performances. In terms of socio-cultural aspects, *Jaranan Senterewe* Turangga Wijaya is a popular art of the popular dance among people of the Sorogenen Hamlet. The presence of this art originating from the art of *Jaranan Senterewe* in East Java has influenced the socio-cultural changes of the community. Three factors influence the existence of this art, namely factors in terms of supporting society, performances, and the creators of dances. The unity of text and context has an important role for the existence of *Jaranan Senterewe* Turangga Wijaya's shows, each of which can be explained in detail until concepts of the show are well-understood. This proves that every art performance can also be equated with scientific research because in it there is a high process of thinking to get a concept behind the visible show.

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