

# Jaranan Turonggo Bimo in Nganjuk

## Development and Representation of Identity

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**Abstract**—The development and representation of *Jaranan Turonggo Bimo*'s identity focuses on the Village Tourism Culture Based on Local Wisdom of Banaran Village Nganjuk Regency has a fundamental goal of Community Service namely prospering and elevating the economic level of the people of Banaran Village, Kertosono Nganjuk Regency. This Cultural Tourism Village was developed using the *Jaranan* concept as a local wisdom of Nganjuk. One of the *Jaranan* that developed in the Village as the target of developing this Cultural Tourism Village is the *Jaranan Turonggo Bimo* group led by Wahyu Hidayat. The existence of this group developed in the Nganjuk area because the quality of the *Jaranan* performance was displayed very well. This is due to the intensity of training and flight hours so much that the performers of the *Jaranan* are very good in showing their skills playing *Jaranan*, both as a handler, *Jaranan*, *barongan* and boars. The intensity of the training background is once a week because the performers mostly come from Banaran Village, Kertosono Nganjuk District itself. Enthusiastic community and the role of all citizens of Banaran made this village developed into a Tourism Village. In addition to this village's strategic geographical location, many culinary tours and the development of *Jaranan* Art have made this village a *Jaranan* Cultural Tourism Village that deserves to be developed as a superior of Nganjuk Regency. Cultural Tourism Village with the following implementation: 1) Development *Jaranan Turonggo Bimo*, 2) Representation identity *Jaranan Turonggo Bimo*.

**Keywords**—Tourist village; *Jaranan Turonggo Bimo*; Nganjuk

### I. INTRODUCTION

The development of a tourism village can introduce the potential for a village. In this case village development must be based on the details related to the characteristics, strengths and weaknesses of the village, so that it can be in accordance with the attraction that will be sold. In this case, local residents can participate in the development of tourist villages by becoming subjects to village development.

Local wisdom is a concept in which culture is born and develops around the community itself. empowerment of a destination utilizing local residents in its development. The

formation and development of culture greatly affects the national identity, the unity of the community participates in its formation. According to Edi Sedyawati [1], explaining in each community unity that forms the nation, whether small or large scale, there are processes of cultural formation and development that function as the national identity. Indonesia is a vast country and is known as a multicultural country.

Society has an important role in the formation of culture in order to continue to survive in the development era, both directly and indirectly by utilizing its capabilities, so that humans are able to master nature. Selo Soemardjan and Soelaeman Soemardi in the book Soerjono Soekanto [6], formulate culture as the work, taste, and public creativity. Community works produce material and material culture or material culture that is needed by humans to master the natural surroundings so that the strength and the results can be devoted to the needs of society.

Nganjuk has a role that is seen to shape and develop a culture, so that the existing culture makes a strength for the region. Culture formed and developed in Nganjuk Regency as one of the characteristics of this region is the art of *Jaranan*. *Jaranan* Art is one form of local wisdom that has an ancestral value, but the value contained in this art is only in demand by some people. One of the groups, *Jaranan Turonggo Bimo*, developed in Banaran Village, Kertosono, Nganjuk Regency, led by Wahyu Hidayat, S.Sn., M.Pd, involving community participation in developing and developing *Jaranan* Art.

#### A. *Jaranan Pogogan Art*

In East Java, there are a lot of folk performances that are both entertaining and ritualistic. One of them which is growing rapidly in East Java is the art of *jaranan*. *Jaranan* art is a heritage art that is still maintained today. The existence of *jaranan* art has spread widely throughout the island of Java. The meaning of *jaranan* art is a soldier who uses horse property made of woven bamboo. Lots of people who know the dance by the name of *Jaran Kepang*. It has been stated by Pigeaud [2] that "populist dances including the *Jaran Kepang*

dance have developed in 1930, and are quite popular performances in the countryside [2].

The existence of *Jaranan* art was originally a ritual art. However, in subsequent developments, the art of *Jaranan* changed into the art of spectacle or public entertainment. In line with what Soedarsono [3] revealed that "*Jathilan* or *Jaranan*" and the like in Java which originally functioned as ceremonial dances to summon animals, turned into secular shows that showed supernatural acts performed by dancers who are in a *ndadi* state [5]. The story contained in *Jaranan Pogogan* is a *senopati* who is escorted by his *tumenggung* with 2 female soldiers as his bodyguards to travel on horseback. This trip is intended to trace the disappearance of Dewi Sekartaji.

## B. Style

Style in *Kamus Besar Bahasa Indonesia* (KBBI) means variety (way, form, special shape). Style has many meanings and is very dependent on the context in which the term is used. According to Soedarso Sp [4], style can be aligned related to the external form of a work of art. The force can first be observed through the embodiment of its shape. It is the embodiment of the art form that gives rise to the styles or characteristics of each artist and other artists. Each network in Nganjuk Regency has its own nature. The style can be seen from the way they brought the character while on stage. In this research, we will examine the form of *Jaranan Pogogan*'s performance style. The styles incorporated in *Jaranan Pogogan* show include movement, fashion, make-up, accompaniment style and other supporting elements.

*Jaranan Pogogan* was pioneered by Wahyu Hidayat in 2014 who resides in the Village of Banaran Kertosono, Nganjuk Regency. *Jaranan Pogogan* Association or community is given the name "*Turonggo Bimo*" which means "durable life". The purpose of the name is for the art of *Jaranan Pogogan* to stay alive as the times progress. Before establishing *Jaranan Pogogan*, he worked as a *kendhang* (*panjak*) *tayub*, *ludruk*, *ketoprak*, and *wayang kulit* performers. The beginning of his experience as a *kendhang* player, so that he did not experience difficulties when establishing a network gathering. Wahyu Hidayat has his own gamelan instrument so that it is easy to form *Jaranan Pogogan*'s art group. At the time of founding *Jaranan Pogogan*, Wahyu Hidayat intentionally collected Banaran Village thugs to be trained as performers of *Jaranan Pogogan*.

*Jaranan Pogogan* at that time consisted of approximately 42 people, they were Banaran Village youth who had been trained by Wahyu Hidayat. The members of *Jaranan Pogogan* Maridjo (chairman), Sumiran Gedhe (*dhalang*), Suparno (*sasra* / *bambangan*), Painem (*pogog* / *gareng*), Sumiran Pelog (female dancer), Sumiran Angkling (female dancer), Suratin (*sasra* / *bambangan*), Klowor (cat), Sukur (*petruk*), Sudino, Sutaji, Tadjab, Sumidjan, Kusdi, Sapu, Untung, Kliwon (*wayang*), Sardju (*kendang*), Sitin (*timplung*), Tendji (*kenong*), Suparno (*srompet*), Slamet (*gong*), Widji (*kepyek*).

*Jaranan Pogogan* has a characteristic in the show that cannot be separated with funny scenes. *Pogogan*, as revealed by Wahyu Hidayat, is the name of the irregularity worn by one

of the characters as *pogog*. Giving the name of this art only takes the name of one of the figures, because the *pogog* figure is very prominent and dominant in the art. *Pogog* also contains the definition of truncated or incomplete. The meaning is seen from the behavior of his movements such as rigid and chopped up so that it seems *mogol*, *ndagel*, and funny. So in this performance, the one who acts as a *pogog* is expected to be able to act the character's movements to be funny and expert in joking so that it can keep the audience entertained.

The use of beads and other ornamental outfits in *Pogog*'s characters did not last long. In 2014 the *pogog* act was no longer used, this was done to adjust to the movements made so as not to be burdened by the intricate costume. Wahyu Hidayat at that time replaced it with a baby hat and makeup like a clown to make it looks funnier. Since 1980 the existence of *Jaranan Pogogan* has slowly begun to decline. This because the majority of artists were already too old to perform *Jaranan Pogogan*. *Jaranan Pogogan* is a performance depicting a horse rider who is in action on his horse. Drawn by four male dancers one acts as a *senopati* called *sasra*, one as a funny *tumenggung* called *pogog*, two people act as female warriors. At that time the *Jaranan Pogogan* "*Turonggo Bimo*" community always performed the whole act starting from the *genjongan* (female dancer) scene, which was a dance performed by four male dancers dressed as women and then followed by *pogogan*, mice, *ganongan* and *wayang wong*. *Wayang wong* itself takes stories about *Mahabharata*, *Ramayana*, *Ande-Ande Lumut* or requests of the owner of the intent. *Jaranan Pogogan* is rarely seen performing, this is due to the emergence of many modern *Jaranan* arts and much interest by young people. The characteristics of the show include the structure of the show, the movements used by *Jaranan Pogogan*, clothing, makeup of *Jaranan Pogogan*, as well as accompaniment and stage performance.

## C. Structure of Jaranan Pogogan's performance

In the show *Jaranan Pogogan* does bring a story or puppet story that is displayed in the last scene. Furthermore, the theme used did not rule out the possibility of *pogogan* remains as the main character in the show. Many other figures were presented in a *Jaranan Pogogan* show. These figures include *genjongan*, *pogogan*, catfish, *ganongan*, and finally *wayang wong*. The five characters are put together in the show but are divided per scene called *pethilan* or meaning of the word *pogog*. The following is an explanation of each character involved in *Jaranan Pogogan*'s performance.

### Genjongan

*Genjongan* in the performance of *Jaranan Pogogan* means princess dancers. This dance is performed by five male dancers who dress up to look like women. In the beginning, the *genjongan* was done by men alone, because the lack of *genjongan* regeneration could be played by female dancers. The dancer uses a *kebaya* complete with *sampur* and uses a bun. At the beginning of the performance the five dancers came out to the stage one by one with a flexible movement. Movement in the forge describes a woman who has begun to grow up who is preening. Towards the end of the gangs' movement, there is a five-point mecca movement as a symbol

of protection so that the show is kept away from danger. The movement is an additional motion related to the start of the show.

### Pogogan

*Pogogan* is the main character in the *Jaranan Pogogan* show. This *pogogan* tells the story of a *senopati* named *Sasra* traveling with a funny *tumenggung* named *Pogog* and two female soldiers on horseback. The *senopati* is depicted with characters resembling *gatotkaca* characters, while *tumenggung* is depicted with characters who are funny, cheerful, and agile. Just like the previous scene that is *genjongan*, *pogogan* characters come out to the stage one by one on horseback riding. After the four characters come out on stage, they dance with motive movements in pairs, spinning and walking like people riding horses. After performing a dance move, one of the *pogogan* dancers started a funny scene after that followed by another dancer. In this scene the *pogogan* dancers begin a dialogue with the *ngoko* language.

### Kucingan

In the third scene there is a cat character. The cat comes out to the stage and displays crawling movements like a cat. In this character has the characteristics of nimble, agile and acrobatic. The cat character in the *Jaranan Pogogan* show does not use special trance scenes and rituals. This is intended so that the characteristics of *Jaranan Pogogan* are maintained and do not use magical rituals. The dance moves on the catnip still depict acrobatic characters without removing the cat's property. The style or appearance of the catnip is not the same as the cat on other fingers. The picture above shows the cat character *Jaranan Pogogan* uses a mask property similar to a cat. Unlike the *jaranan* masked Javanese masks and the *campusari jaranan* masks, almost all of them use mask properties like fanged dragons. There is no dialogue or jokes in this scene, because in this scene it only shows dance and acrobatics acts. The duration of this *kucingan* scene also does not take a long time. When the cat character displays the attraction, the female dancer acts to tease the cat.

### Ganongan

The fourth scene in the *Jaranan Pogogan* show is the *ganongan* figure. *Ganongan* is taken from the word poet Anom. Not unlike the structure of serving the *jaranan* in general, the *Jarog Pogogan* still uses the characters *ganongan*. There are differences in terms of clothing, property, and movement between *Jaranan Pogogan* and other networks. In terms of clothing that is used *Jaranan Pogogan* only wear striated shirts, and banner pants complete with *rapek*. *Ganongan* figures also complement with additional clothing such as soccer shoes or other unique clothing. *Jaranan Pogogan* indeed uses his own identity so that it is easily recognized by the public. The *ganongan* mask also uses a simple mask unlike the *ganongan* in a typical *jaranan* show. Gangster figures in other networks tend to use various models. The model uses hair made from the tail of a cow or horse. The motion of the *ganongan* in the *Jaranan Pogogan* show does not use somersaults. The difference in the *ganongan*

performance in *Jaranan Pogogan* and other networks. These figures have funny characters, lively, brave, agile, and arrogant.

### Wayang Wong

In the last scene or the fifth scene, *Jaranan Pogogan* presents *puphilan wong pethilan* with a predetermined theme. The story used can be taken from *mahabharata*, *ramayana*, depending on the request of the owner of the intent. In the picture above, *Jaranan Pogogan's* story takes *Semar-in-law's* play. This play was taken because it coincided with the owner and resource person who had just held his son's wedding party. Clothing used is adapted to each character. At the beginning of the scene the story does look a little tense because there is no entertaining dialogue. After *Semar's* character appeared on the stage, entertaining dialogues began. *Jaranan Pogogan* makes these two elements of art and summarized in one appearance namely *jaranan* art and drama. *Jaranan* that developed in Nganjuk Regency still does not appear the storyline that is displayed, because in every dance performance performed trance scenes. From there you can see the apparent difference between *Jaranan Pogogan* and other networks. It does not eliminate the standard that characterizes *jaranan* dance, but *Jaranan Pogogan* presents a summary of the story of *jaranan* with *wayang wong* in an entertaining manner.



Fig. 1. Wayang Wong

### D. Range Of Motion

The style of movement of *Jaranan Pogogan* is certainly very different from the movement of *jaranan* in Nganjuk Regency. The difference can be seen from the movement of the hands, *ogek* stomach, and how to ride a horse. *Jaranan* in general in Nganjuk Regency does not have a structured movement. The movement is only riding a horse, playing a whip and trance or *ndadi*. There is no movement like *Jaranan Pogogan* which has the characteristics of *sampel ukel*, *ogek weteng*, *seblak sampur* and many more. *Sampel ukel* motion on the left hand *Pogogan Jar* or rotated in while finger pinning *sampur*.

*Jaranan Pogogan's* *ogek weteng* movement places his hands on his waist with his finger in *ngithing* position, after which the upper abdomen is moved to right and left. Whereas *seblak sampur*, that is, both hands hold the *sampur* and are thrown to the right and left at the same time. *Jarog Pogogan's* movements from beginning to end describe their respective characters. When riding a *pogogan* dancer using a characteristic motion that is the right hand holding the horse and *sampur* is tied to the left hand. When the narration is read and *slompret* music is played, *pogogan* figures come out one



by one to the stage. At first they made a gentle movement and continued the horse riding movement.



Fig. 2. *Jaranan Pogogan*

The difference between *Jaranan Pogogan's* movements and other fingers is in his movement style. *Pogogan* uses a style of movement that looks humorous and entertaining, because not all *pogogan* characters do exercises so that the movement is the same. There are some movements that are still in its grip, besides the *pogogan* dancers use free movement or called pure motion. Unstructured *pogogan* dancer movements, as much as possible, can entertain the viewing public, causing reaction and interaction of the audience to participate in appreciating.

#### *Pure Motion*

The hallmark of the pure movements of *Jaranan Pogogan* on female dancers and female warriors is the gentle movement of hands and playing *sampur*. The hallmark of the pure movements of the *Sasra* and *Ganongan* characters is the movement that shows their prowess. *Pogog* has the characteristics of pure motion by walking, and wiggling limbs to make it look funny.

#### *Meaningful Motion*

Meaningful motion in the *Jaranan Pogogan* show can be seen from the style of the female dancer when performing the *ulap-ulap*. The *ulap-ulap* movement puts the palm of the hand in front of the face. Riding style also has its own style, namely the left hand holding the *sampur* and the right hand holding the horse.

From the explanation of the various regimes above *Jaranan Pogogan* has a storyline that is a *senopati* who is escorted by female soldiers and *pogog* figures as *tumenggung* who are also guarded by female soldiers. This scene is done after the appearance of the bridge. As well as pure and meaningful motion is a form of *Jaranan Pogogan's* performance as a value of the beauty of motion contained in the show from beginning to the end.

## II. METHOD

The current study aims to explore and explain *Jaranan Pogogan* as a form of performance art in its role to develop Nganjuk tourism. To reach its aims, observation and interview was conducted to a group of *Jaranan Pogogan* performers. The data collected from this techniques was then described and supported by related literature.

## III. RESULTS AND DISCUSSION

### A. Representation identity *Jaranan Turonggo Bimo*.

The performances used in the *Jaranan Pogogan* show are more likely to be on the arena stage, which is in the court of the owner's intent or in the field. *Jaranan Pogogan* is deliberately not using a stage. The purpose is not to use a multilevel stage so that communication and closeness are established between the art performer and the art connoisseur. *Jaranan Pogogan* conveys messages and advice to connoisseurs of art and other art performers, therefore the performance of *Jaranan Pogogan* is made simple without using a multilevel stage. *Jaranan Pogogan's* accompaniment is also placed in the court precisely behind the players of *Jaranan Pogogan*. *Jaranan Pogogan's* stage layout style is arranged according to the pattern. The arrangement is intended to give aesthetic beauty to the performance of *Jaranan Pogogan* which still survives until now. The arrangement of *Jaranan Pogogan* accompaniment is also not arbitrarily placed, but still on a concept that has existed since 1956. The stage arrangement like this is a distinctive feature and becomes its own identity at the performance of *Jaranan Pogogan*.

The stage plans are as follows:

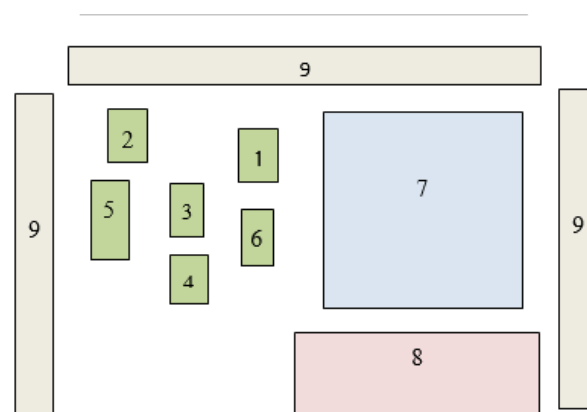


Fig. 3. *Stage Plan*

#### Stage Plan Information:

1. Kendang
2. Timplung
3. Kenong
4. Sompret
5. Gong
6. Kepyak
7. Stage Arena
8. The Owner
9. Audience

From the description of the plan above, it is a form of stage style used during *Jaranan Pogogan's* performance. Structuring the stage should not be arbitrary, it aims to maintain the beauty and authenticity of *Jaranan Pogogan*. Besides aiming to maintain the authenticity of the form of the stage, the permanent arrangement will make it easier to prepare, record

the accompaniment players who have not yet come or did not come. Therefore, before the show begins the arena has been arranged in accordance to the existing floor plan concept. *Jaranan Pogogan's* accompaniment tools have also been neatly placed according to their respective places.

#### B. Performance Function

The function of art according to R. M. Soedarsono [3] can be grouped into 2 namely: primary function and secondary function. Broadly speaking, primary functions are grouped into three namely; as a means of ritual, as a means of entertainment, as a means of aesthetic presentation, while the secondary function functions as a means of economic necessity, and as a means of communication. In *Jaranan Pogogan's* performance, it cannot be separated from the interests concerned, namely the supporters of the arts, the people of Jimbir Village, Sugihwaras Village, Prambon District, Nganjuk Regency, so it can be said that art has an important role in people's lives for individuals or groups. Based on its complex social function, *Jaranan Pogogan* performance has some primary functions as revealed in Soedarsono, as follows:

##### a) As a means of entertainment

Every artwork created by artists is generally presented to the public. In *Jaranan Pogogan's* case, the public can see, enjoy and appreciate the artwork. So that the show affects and has its own fun. *Jaranan Pogogan* became one of the entertainment communities of Jimbir Hamlet, Sugihwaras Village, Prambon District, Nganjuk Regency. This form of entertainment has captivated the hearts of the people especially Jimbir Hamlet in its heyday. This is evident from the enthusiasm of the public who are interested in the scenes that are performed by *Jaranan Pogogan*, which makes the audience entertained with their jokes. At the time of the performance, *Jaranan Pogogan* began to issue funny or humorous scenes using the Javanese language, both in its harsh and fine form.

Fine language (*krama alus*) is used when *Jaranan Pogogan's* players deliver messages to the public, while harsh language (*ngoko*) is used by *Jaranan Pogogan's* players to communicate with each other when they mock one another. Means of entertainment here also involve the audience to dialogue and invite the audience to engage with *Jaranan Pogogan* players, this is deliberately done to attract the attention of the audience and bring up interaction between artists and connoisseurs of art. With the scenes involving the connoisseurs of art into the performance environment, then within each of them arises a sense of comfort. This communication that gave the audience consolation made *Jaranan Pogogan* no longer look mystical or sacred anymore. Become an entertaining show, and has a social message to convey to the public as expressed by Soedarsono [3] regarding the function of the show as entertainment.

In addition to the primary function in *Jaranan Pogogan*, the secondary function is also very important. Examples of secondary functions are as follows:

##### b) As a means of economic necessity

In Nganjuk, there are many groups or arts that are developing to compete in the art world. Because more and

more *Jaranan* community makes *Jaranan Pogogan* sinking and less interesting. Whereas the livelihoods of the people supporting *Jaranan Pogogan* themselves mostly farming, trading and raising livestock so that they require additional costs to improve their economy. With the existence of *Jaranan Pogogan*, the majority of senior performers are very helpful in earning extra income. Even though their opinions are not much, it helps them, especially since most of them do not think about how much they earn in each performance, but their inner satisfaction in preserving *Jaranan Pogogan's* culture. *Jaranan Pogogan* is indeed more expensive than other *Jaranan* in general. This effort was made by the owner of *Jaranan Pogogan* to appreciate and help the economy of *Jaranan Pogogan* artists who still survive with old age.

##### c) As a means of communication

In this day and age the progress of communication tools is increasingly sophisticated, which once only came from correspondence, then came home telephone, and soon appeared mobile phones with social media that are increasingly easy to use to get info quickly. However, it is different from *Jaranan Pogogan* who still uses communication in the traditional way, namely conveying social messages so that the audience can hear the show. Because the hallmark of *Jaranan Pogogan* is "*ndagel*" in slapstick style which includes a message that is useful for the community.

#### IV. CONCLUSION

*Jaranan Pogogan* who was born in 2014 in Banaran Kertosono Village, Nganjuk district has a form of style in his performances. The shape of the style ranging from motion, clothing, make-up, accompaniment and stage layout that has differences with the art of the network in Nganjuk Regency. The style gives a different identity from the network in general, because there are characters who are members of a show.

The function of *Jaranan Pogogan* itself has changed a lot from ritual facilities to community entertainment. Even more clearly *Jaranan Pogogan* has 2 functions, namely primary and secondary functions. The primary function is usually more inclined to the form of performance for the community, whether the show is entertaining or only allowed for certain events. *Jaranan Pogogan* became one of the entertainment communities of Banaran Kertosono Village, Nganjuk Regency. This entertainment has captivated the hearts of the people especially Banaran Village in the era.

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