



Heritage Of Jaranan Pegon Arts Kridho Karya Pusoko In Tulungagung

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Abstract. Jaranan Pegon Tulungagung is a combination of Jaranan art from Javanese Jaranan and puppetry art. Jaranan Pegon group Kridha Karya Pusoko is one of the oldest Jaranan Pegon groups in Tulungagung led by Suharwanto, who is the 6th generation descendant of mbah Sohkaryo. This study aims to examine the pattern of inheritance and sustainability of Jaranan Pegon in the Kridha group by Pusoko. The theories used are inheritance, tradition and innovation. The research method uses descriptive qualitative with data collection through observation, interviews, documentation. Data analysis through the stages of data reduction, data presentation, drawing conclusions, and data validity using triangulation of sources and techniques. The results of the study found that the inheritance pattern carried out in the Jaranan Pegon Kridha group by Pusoko uses vertical, horizontal and oblique inheritance. The sustainability of inheritance is carried out through survival through continuity and sustainability through development. The sustainability of continuity is manifested in the preservation of the values and norms taught in Jaranan Pegon and sustainability is manifested in the development of presentation and performance elements

Keywords: Inheritance, Sustainability, Jaranan Pegon

1 Background

Jaranan is a traditional art of agricultural communities that is widely spread across the island of Java, especially in Central Java and East Java. As a form of folk art, Jaranan is estimated to have existed since prehistoric times. The emergence and existence of Jaranan are closely related to human life and its natural environment. Jaranan is often an important part of organizing community celebrations, such as: earth alms/village cleansing, haul, circumcision, and marriage. In general, Jaranan art depicts soldiers or someone riding a horse. However, in Javanese beliefs, Jaranan is not just a depiction of soldiers on horseback, but horses are mythical animals that depict strength, prowess, and agility for horse riders. The birth of Jaranan art in Java comes from the seton tradition, namely the activity of practicing military and horse riding skills in the royal environment during the Majapahit to Islamic Mataram eras which were carried out on Saturdays (Javanese: setu) or seton. For people outside the palace/kingdom, they imitate the activity of practicing horse riding by making imitation horses from woven bamboo (kepeng). The term for imitation horses made by people in villages or those outside the kingdom/palace is called Jaran Kepang (Sugito, 2009: 22).

In later developments, Jaranan was not only used to depict mounted soldiers performing military exercises and horse riding skills, but Jaranan Kepang for the village community also functioned as entertainment during the gardening season and rice harvest. Functionally, Jaranan in the life of rural communities is also used to hold rituals that embody the harmony of the reciprocal relationship between humans and the universe. The connection between Jaranan art and the implementation of village and community rituals is a celebration activity that involves the village community personally and communally. Several ritual celebrations that use the implementation of Jaranan performances, such as: village cleaning, haul (nadzar), circumcision, and marriage. Jaranan performances at each community celebration can be different according to the form of the celebration and the location of the area where the Jaranan performance is held. Likewise, there are various types of Jaranan, such as: Jaranan Breng, Jaranan Jawa, Jaranan Buto, Jathilan, Jaranan Senterewe, Turonggo Yakso, Jaranan Pegon, and many other types of Jaranan.

In East Java, especially in Tulungagung, there are Jaranan Senterewe and Jaranan Pegon. Jaranan Pegon is a form of Jaranan with a unique presentation. The uniqueness of Jaranan Pegon is that the Jaranan actors use characters from the Mahabharata puppet story, namely the Pandawa characters. The term Pegon comes from "pego", which has a smaller Jaranan form than the Javanese Jaranan form. According to Nurcahyo (2019: 84), Jaranan Pegon comes from the word "pego" which means incomplete or ambiguous. It is called so because the musical instruments and dance movements are incomplete, most of the connecting movements between one type of movement and another are usually called *sekarang singget*. In Tulungagung there are 68 Jaranan groups. The Jaranan group has received a master arts number. The number of Jaranan groups is quite large, in each sub-district or village there is one Jaranan group. This proves that Jaranan art in Tulungagung is functional in the midst of community life. The Tulungagung community still uses Jaranan art in every event of their life.

Currently, the existence of Jaranan Pegon in the Tulungagung community is experiencing good development. This development is marked by the rolling process of inheritance regeneration carried out from generation to generation. One of the Jaranan Pegon groups that pays attention to inheritance in each generation is the Jaranan Pegon Krido Karya Pusoko group, led by Suharwanto. Until now, the inheritance that has been running has reached the 6th generation. Suharwanto is a direct descendant of Mbah Sokaryo, the founder of the Jaranan Pegon Krido Karya Pusoko group (Suharwanto, interviewed July 21, 2024).

Until now, the Jaranan Pegon performers at the Kridho Karya Pusoko studio are supported by elders and the younger generation, and the role of elders is to provide guidance to the younger generation. The involvement of the younger generation in the Jaranan Pegon Kridho Karya Pusoko studio community indicates the ongoing regeneration process. Jaranan Pegon Kridho Karya Pusoko is the oldest Jaranan Pegon group in Tulungagung, although it originated from Jaranan Jawa which then experienced a mixture with *wayang orang* art. Mbah Sokaryo was the person who started Jaranan in Tulungagung, namely around the 1860s. After the Jaranan group was formed from the lineage of Mbah Sokaryo, then over time the Jaranan art spread throughout the Tulungagung area.

Based on the background phenomena that have been described, the research interest focuses on the inheritance of Jaranan pegon in the Kridho Karya Pusoko studio. The objectives of this study include: how is the inheritance pattern of Jaranan pegon in the Kridho Karya Pusoko Tulungagung studio and how is the sustainability of the inheritance of Jaranan pegon for the younger generation in the Kridho Karya Pusoko Tulungagung studio.

Several previous research results that are related and relevant to this research, namely Jatindra's research (2022), Jaranan Pegon Grup Rukun Santoso Tulungagung is an art that still exists and is functional in society. The play chosen for the vow ritual is Gatotkaca Perang Naga Gawe Geger. The vow ritual in this play carries out a vow marked by ndhudhut kupat luwar which is carried out by the Jaranan Pegon actors. The difference between Jatindra's research and this research is that Jatindra's research examines the vow ritual depicted in the Jaranan play and the vow carried out by the Jaranan Pegon actors which is manifested in the ndudut kupat luwar activity. While this research examines the inheritance of Jaranan Pegon at the Kridho Karya Pusoko studio. The relevance of Jatindra's research to this research, namely that it can be used as a reference, especially in the presentation structure of Jaranan Pegon.

Sugito's research (2023), Jaranan Pegon is the result of acculturation of Jaranan Breng and Wayang Orang in Tulungagung. Acculturation can be seen in the elements of movement variety, costume and music used in Jaranan Pegon art. The difference in the study of Jaranan Pegon in Sugito's research lies in the object of formal study, using cultural acculturation while this research examines Jaranan Pegon in the aspect of inheritance, especially in the Jaranan Pegon Kridho Karya Pusoko studio. The relevance of Sugito's research to this research provides references related to the variety of movements, costume and music used in the presentation of Jaranan Pegon.

Baidhowi's research (2024), examines the inheritance of Pa'beng music which is carried out at the Nusantara Rhythm music studio in Situbondo. Baidhowi's research study focuses on the form of inheritance of Pa'beng music, according to Cavalli-Sforza and Feldman there are 3 inheritance patterns, namely vertical, horizontal and oblique inheritance. The purpose of inheritance is for development, preservation, and non-extinction. The difference in research lies in the object of the material, Baidhowi's research uses Pa'beng music material, while this research uses Jaranan Pegon material as the subject matter studied. The relevance of Baidhowi's research to this research lies in the theory of inheritance used to study the pattern of Jaranan Pegon inheritance at the Kridha Karya Pusoko studio.

2 Research Methods

The research method uses qualitative with a performance and cultural approach. The object of research, namely the art of Jaranan Pegon Kridho Karya Pusoko Tulungagung is studied through the inheritance of regeneration that has been going on from the previous generation to the next generation. The exciting generation of Jaranan Pegon Kridha Karya Pusoko is currently the 6th generation, directly teaching Jaranan Pegon to the younger generation at the Kridha Karya Pusoko studio. Data sources in this study can be in the form of words and actions or written sources from various previous studies. Lofland in Moleong (2014: 157), explains that the main data sources in

qualitative research are words and actions, the rest are additional data such as documents and others.

The main data source is the result of the researcher's observations of several activities that took place at the Jaranan Pegon Kridha Karya Pusoko studio and the Jaranan Pegon performance when it was staged. In addition, interviews were conducted with the main resource persons, namely Suharwanto as the leader of the Jaranan Pegon Kridha Karya Pusoko studio and several informants from members of the studio group. Data collection was conducted through observation at the Kridha Karya Pusoko studio location and the Jaranan Pegon performance venue during the Suro an commemoration. Research interviews were conducted with resource persons, namely Suharwanto, the leader of the studio; Sutrisno (former celengan dancer); Sudarsono (drummer), and several informants, namely Jaranan dancers and the audience. Documentation can be in the form of archives about the description of the Jaranan Pegon dance and the inheritance of traditional arts. In addition, research documentation was obtained from taking photos, videos, audio recordings during practice, performances, and interview activities. The validity of research data uses triangulation of sources, techniques, and theories. Triangulation in the validity of research data is very necessary to cross-check data between one source and another, the techniques used in data collection, and the theories used as an approach to analyzing research problems. Data cross-checking is carried out until the data reaches saturation and is declared suitable for analysis. Research data analysis, Sugiyono (2016: 338) includes the following stages: data reduction, data presentation, and data verification. The analysis stages are carried out simultaneously using theory to produce a comprehensive and complete analysis.

3 Results and Discussion

3.1 Inheritance Pattern of Jaranan Pegon in Sanggar Kridha Karya Pusoko Tulungagung

The formation of art in a society is a reciprocal relationship between the cultural environment and the response of the supporting community as the owner of the culture. Traditional art as a cultural product produced and owned by the supporting community will be maintained. This can run in harmony, as long as the values in the art are still functioning and still relevant in the life of the community.

Jaranan Pegon Tulungagung art which is a traditional art has experienced a long journey from its inception, developing until now. Jaranan Pegon Kridha Karya Pusoko group is a Jaranan Pegon group in Tulungagung that is very old. Starting in 1870, Mbah Sohkyaro founded the Jaranan Senterewe Kridha Karya Pusoko group which is located in Sawahan hamlet, Sukorejo village, Kauman district, Tulungagung regency. Until now, Jaranan Senterewe has been passed down through 6 generations, and is currently led by Suharwanto, who is a direct descendant of Mbah Sokaryo from the 6th generation.

The regeneration that has been going on for decades is a manifestation of the inheritance of Jaranan Pegon art from ancestors to the current generation. The inheritance of this traditional art is transmitted continuously with the contents of values that are maintained, but inevitably undergoes changes for the renewal of form. Jaranan

Pegon art as a traditional art in the inheritance process is certainly not simply accepted by the next generation. Paeni in Fitriasari (2012), the inheritance from each generation cannot be the same as its original form. Each generation will provide interpretation and meaning according to its era. In line with Fitriasari's opinion, (Brandon, 2003: 2012) said that the process of inheritance of traditional art from one generation to the next is carried out through transmission. There are 2 types of transmission, namely traditional and modern. The inheritance of Jaranan Pegon carried out in the Kridho Karya Pusoko group in the early generations in the past used a traditional inheritance pattern. In general, the inheritance pattern is carried out unstructured and informally, such as students learning by watching their trainers give examples while sitting during the practice. Another way can also be done when a performance is held, students who are learning to dance sit behind the stage, while watching, listening, so they learn at the same time. The process of traditional transmission or inheritance in the Jaranan Pegon Kridho Karya Pusoko group is also often carried out by someone (students) who want to learn with people (figures or leaders). The inheritance pattern by transmitting Jaranan Pegon dance material from figures or leaders who are usually considered qualified, respected, or experts in their fields is by way of *nyantrik*. *Nyantrik* is a pattern of inheritance by way of learning to dance by following all the activities of the figure and even living in the figure's daily life.

According to Koentjaraningrat (2009: 23) the way of cultural inheritance in traditional societies occurs simply, namely through direct face-to-face meetings by word of mouth and direct practice. Communities with an artist type pass on artistic skills by bringing their children directly to participate in the arts. Cultural inheritance is done face to face, when myths, legends, and fairy tales are told by parents face to face with their children. Cultural inheritance is often done in a chain, someone tells a story to a friend, who then tells another person, and so on. In inheritance there is interaction between the previous generation, the current generation and the future generation. The existence of its people does not only depend on the art itself, but also on the customs that regulate their art. Preservation and development are two activities that cannot be separated or run independently. This is because preservation means maintaining existing traditional values in order to carry out development to maintain in the development of the era. To strive for the continuity of traditional art.

The inheritance pattern carried out by the Jaranan Pegon Kridho Karya Pusoko group from one generation to the next is influenced by 2 factors, namely from within the Jaranan Pegon artists and externally from the environment of other Jaranan Pegon groups or from the supporting community. This was conveyed by Darusman (2019: 96), the inheritance system is one of the efforts of artists to maintain traditional arts in an area. Cultural inheritance can be seen in a society that has experienced change. These changes are not only due to external human factors, but also internal factors in humans because of the desire to follow the development of science and technology. Cavalli-Sforza and Feldman (in Nunung, 2024: 33), suggest that there are 3 concepts of inheritance, namely:

- a. Vertical Transmission, is an inheritance system that occurs through genetic mechanisms that are passed down from time to time across generations, namely involving the passing down of cultural traits from parents to their descendants. The older generation passes down values, skills, beliefs, cultural motifs, and so on to their descendants. Therefore, vertical transmission is also called Biological Transmission,

which is a biological inheritance system. The vertical inheritance pattern is very visible in the ancestors of the Jaranan Pegon Kridha Karya Pusoko group, namely Mbah Sokarso. Mbah Sokarso passed down the knowledge and skills as well as the values contained in his Jaranan Pegon to his children and descendants in each generation until the Suharmanto generation,

b. Horizontal Transmission, is an inheritance system that occurs when someone learns from the behavior of people of the same age around them, it could also be from playmates who have a relationship with the tradition, and are considered to be the same age as them. This inheritance system is obtained by learning from peers who join an arts group, or those who are not registered as members of an arts group but have the ability to master the arts in the group. The abilities or skills of peers can be obtained intentionally. (Nurasih, 2014: 33). The inheritance pattern of Pusoko's Jaranan Pegon Kridha is also carried out by horizontal inheritance. This pattern is carried out when the process of learning or practicing Jaranan Pegon dance occurs in a dance studio which is carried out between friends. Learning this dance is usually known as peer tutoring or learning Jaranan Pegon dance from fellow friends who are also learning dance in the dance studio. The vertical inheritance pattern usually only learns at the level of imitation, repeated practice (drill), group practice with friends. The vertical inheritance pattern gives the impression of freedom to learn dance. So that the junior generation who learn dance does not hesitate to learn and allows them to quickly absorb the movements taught.

c. Diagonal Transmission, is a system of inheritance that emphasizes learning in educational institutions (both formal, informal, and non-formal). The diagonal inheritance pattern that occurs in the Jaranan Pegon Kridha Karya Pusoko studio emphasizes inheritance on the environmental situation around the studio. When students learn Jaranan Pegon, they will indirectly learn the environmental situation around the studio. Both the community environment in the studio, and the supporting community environment around the dance studio. Likewise, the environment around when the performance is held. The audience who watch the Jaranan Pegon performance also contribute to the inheritance process. This can be seen from the response shown by the audience. This can be shown from the enthusiasm of the audience as seen from the number, the longer the more who come to see the performance from the beginning to the end of the Jaranan Pegon performance. In addition, there are also audiences who follow the Jaranan Pegon movements that are displayed. Such as, shaking the body, or feet, and shaking their heads following the Jaranan movements or following the rhythm of the music being played. The position of the audience watching the Jaranan Pegon performance is around and surrounding the stage, they even watch the performance until they approach near the edge of the stage. (see picture 1.)



Fig. 1. The audience is watching the Jaranan Pegon performance standing around the stage, approaching the edge of the stage

3.2 Continuity of the Inheritance of Jaranan Pegon for the Younger Generation at the Kridha Karya Pusoko Tulungagung studio

The inheritance of Jaranan Pegon is currently carried out by Suharmanto as the leader of the elders and members of the Jaranan Pegon Kridha Karya Pusoko Tulungagung group. Jaranan Pegon Kridha Karya Pusoko has young students from elementary school, junior high school, high school, until they work. The inheritance applied by Suharmanto uses a pattern of survival and continuation. The survival pattern is applied to several rules and values in Jaranan Pegon that need to be maintained and preserved so that the younger generation in each era continues to uphold the teachings that have been passed down from generation to generation. According to Suharmanto, Jaranan Pegon owned by the Kridha Karya Pusoko studio is a Jaranan Pegon that is included in the older group. Its presence in the community is always awaited, especially when there are community celebrations, such as commemorating the month of Suro (Suharmanto, interview July 15, 2024).

The inheritance pattern carried out by the artists who perform Jaranan Pegon Kridha Karya Pusoko focuses on preservation, namely maintaining through continuity and sustainability through development. This is done by Jaranan Pegon artists so that the existence of Jaranan Pegon which has been traditionally inherited continues to provide its usefulness and function for the Jaranan Pegon community and the supporting community. The tradition in Jaranan Pegon art which has been alive and maintained for decades by the heirs and their communities in its journey can experience changes and developments. The reality of this condition proves that tradition can still be maintained continuously, but over time it will experience changes and developments. This also applies to the Jaranan Pegon Kridha Karya Pusoko group. In line with the continuity of inheritance that occurs in the Jaranan Pegon Kridha Karya Pusoko group, Murgiyanto argues (2004: 2), something that is inherited does not mean it is accepted, appreciated, assimilated or kept until death. For heirs who hold fast to

the teachings do not see this as a tradition, but the tradition that is accepted and lived is part of the living elements in the lives of the supporting or supporting community. It becomes part of the past that is maintained until now and is side by side with the newness that appears as a form of sustainability.

Based on Murgiyanto's opinion, the tradition that is still alive and maintained by the Jaranan Pegon group Kridha Karya Pusoko can be seen in the procedures for organizing Jaranan performances, inheritance patterns that are passed down in the form of respecting and honoring elders, inheritance of *gendhing* - *gendhing*, types of horse properties (Jaranan), standard movements, core systematics in the flow of the performance, the procedures for Jaranan Pegon rituals for ritual celebrations. While there are forms that have undergone development such as the place of performance, in the past it was still held in an open field arena, now using a stage that has been arranged more aesthetically, likewise the place for musical accompaniment is on the stage behind the main stage screen (see pictures 2 & 3).



Fig. 2. The traditional Jaranan Pegon performance was held on stage in the yard of Mbah Sohkyaro's house



Fig. 3. The stage for Jaranan Pegon musicians is behind the main stage

In line with Murgiyanto's opinion, Claire Holt (2000: 265 - 267), said that the traditions that live in Bali, such as temple buildings, terraced rice fields, towering penjor in every ritual ceremony or big event, dance performances held in banjar for ritual ceremonies provide information that the traditions in Bali are still maintained and are very closely related to the lives of the Balinese people. However, it is undeniable that Bali has also experienced developments in its artistic traditions. Although modern currents have entered the traditions in Bali, the Balinese feel remains strongly attached in the form of art, discoveries and skills of artisan artists who prove that the continuity of traditions in Bali is adapting to the times. Traditions that live in traditional arts in society will continue to live in line with the lives of generations of tradition owners in each era. The inheritance of Jaranan Pegon owned by the Kridha Karya Pusaka group will continue as long as the owners of the Jaranan Pegon tradition are open to developing several elements of the performance. Development in elements of the performance can further strengthen the Jaranan Pegon tradition in the midst of a society that continues to develop. Meanwhile, internal strengthening of several standards, agreed rules and the feelings that form Jaranan Pegon continues to be carried out to give Jaranan Pegon a characteristic and identity in the Kridha Karya Pusoko group.

4 Conclusion

Jaranan Pegon Kridha Karya Pusoko Tulungagung group is one of the oldest Jaranan Pegon groups. This is confirmed by the genealogical records of the descendants of Mbah Sohkaryo, the founder of Jaranan Pegon Kridha Karya Pusoko, namely Suharwanto who is the 6th generation descendant. The survival of Jaranan Pegon Kridha Karya Pusoko functionally in the community is one of the inheritance patterns that are built in a family, mutual cooperation and open manner. The inheritance pattern

carried out in the Jaranan Pegon Kridha Karya Pusoko group uses 3 inheritance patterns, namely 1). Vertical Transmission, inheritance of Jaranan Pegon which takes place through a genetic mechanism that is passed down from time to time across generations from the early generation to the 6th generation, 2). Horizontal Transmission, is an inheritance system carried out with peers or playmates who have a relationship with their traditions. Usually known as peer tutors or learning Jaranan Pegon dance from fellow friends who also learn dance in the dance studio. Vertical inheritance revolves around the level of imitation, repeated practice (drill), group practice with friends. The vertical inheritance pattern gives the impression of freedom to learn dance. So that the junior generation who learn dance does not hesitate to learn and allows them to quickly absorb the movements taught. 3). diagonal transmission, the inheritance system emphasizes the aspect of learning with the surrounding environment where they learn, namely in the dance studio or performance environment when it is held. Indirectly when interacting with the environment, Jaranan Pegon artists will respond in various forms. This is a form of creativity expressed by Jaranan Pegon artists.

The sustainability of the inheritance of Jaranan Pegon by the Kridha Karya Pusaka group is carried out through survival through continuity and sustainability through development. The inheritance of Jaranan Pegon by the Kridha Karya Pusaka group which is carried out continuously until the 6th generation, that the process of continuity of inheritance runs continuously. The reality of the inheritance of Jaranan Pegon in the Kridha Karya Pusaka group proves that tradition can still be maintained continuously, but over time it will experience changes and developments. The tradition that is still alive and maintained by the Jaranan Pegon Kridha Karya Pusoko group can be seen in the procedures for organizing Jaranan performances, inheritance patterns that are passed down in the form of respecting and honoring the elders, inheritance of gendhing - gendhing, types of horse properties (Jaranan), standard movements, core systematics in the flow of the performance, the procedures for the Jaranan Pegon ritual for ritual celebrations. While there are elements of form that have undergone development such as movement motifs, gendhing motifs, performance venues, in the past it was still held in an open field arena, now using a stage that has been arranged to pay more attention to aesthetic elements and its function.

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