

Jaranan Sawonggaling Art in The Sidorejo Vilage, Sawahan Subdistrict, Madiun Regency; The Antropologi Study

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Abstract: Jaranan Sawonggaling is populist art which is a form of art diffusion. Jaranan Sawonggaling is in the Mataraman ethnic area so it is called Jaranan Breng or Java. In the Anthropological approach, it can be seen the customs of the community supporting the Sawonggaling art. In addition, it can also be seen that there is a community belief system that adheres to the Islamic religion in accordance with the Shari'a and is more fanatical, there are also those who are Muslim but still adhere to ancestral beliefs which are believed to provide balance in life. This is very reasonable because in Javanese culture, people who have an agrarian background still believe in the balance of nature, namely the relationship between humans and the universe and the relationship between humans and humans.

Index Terms: art, jaranan, populist

I. INTRODUCTION

Traditional art is art that has been passed down from generation to generation. When interpreted, traditional is everything that is in accordance with tradition, in accordance with the framework of patterns of forms and applications that are always repeated. In general, traditional arts live in rural areas with an agrarian society. Traditional art includes works of art in palaces or palaces and folk art. One of the folk arts that is closely related to the people's environment is jaranan [1]. Jaranan art is included in art whose concentration is more inclined to the movements of the jaranan dance. Jarana art in East Java is included in the folk art tradition because it has survived for a long time and has been passed down from generation to generation. Jaranan art has a nature that is easily spread. In general, jaranan art spreads in the southern coastal areas of Java, namely Trenggalek and Tulungagung, but jaranan also spreads to other areas such as Nganjuk, Kediri and Ponorogo. Some of these areas are called Mataraman ethnic areas because they originate and develop from the Mataram kingdom. Jaranan in some of these areas have different versions or styles according to the supporting community [2].

According to Bambang Sugito, a jaranan performance in the Mataraman ethnic area is called Jaranan Breng or Java. The area of Kediri, Nganjuk, Tulungagung is known as the Senterewe jaranan [3]. The Trenggalek area is known as the Turangga Yaksa jaranan. The Ponorogo area is known as Jathilan. The spread of jaranan art does not stop at the areas mentioned above, but jaranan also enters other areas, one of which is Madiun. In Madiun it is known as an area where the people are refined. The art known there is mostly based on kulonan art. However, in Madiun there is a jaranan community that is now popular with the public, namely the Sawonggaling jaranan. The Jaranan Sawonggaling Association is in Sidorejo Village, Saradan District, Madiun Regency. Geographically, Madiun is a lowland which is quite fertile, so that many of its residents work as farmers. This includes Sidorejo Village, but there are also many residents of Madiun who work as civil servants, both public and private. The culture and conditions of the people of Madiun Regency are very supportive of the growth and development of traditional arts, moreover, jaranan arts are rarely found in the region. Finally people feel interested and curious to witness it [4]. The sawonggaling jaranan is almost the same as the jaranan community that exists in small areas such as the Sapitri Putro jaranan and other campursari jaranans. From this background, several focus issues can be formulated, namely, the characteristics of the Sawunggaling jaranan performance, the activities of the customs and culture of the supporting community, elements of the performance, the role of the public belief system in the existence of art, supporting and inhibiting factors for the arts.

II. TEORITICAL FRAMEWORK

Anthropology is a cross-cultural perspective that is different, special and unique, and makes comparisons between people in certain aspects such as: habits, social life, language, physical characteristics/traits, beliefs, behavior, political-economic activities, art and even religion [5]. Talking about art discourse in cultural anthropology, can be interpreted as talking about various paradigms or perspectives used by anthropologists to interpret, understand, and explain a phenomenon of art or art. [6]. The phenomenon of art is related to humans, their culture and their environment.

The people of Madiun-Ngawi and its surroundings share the same culture, namely the Mataraman culture. The area is centered on the main area or core of the concentric circle (former) of the Mataram kingdom which is commonly called the Kejawan area where the area includes Banyumas, Madiun, Kediri, Yogyakarta and Surakarta [7]. Anthropological phases led to the development of science, and recently social anthropology and ethnology are two sub-sections of anthropology which in essence do not only study humans physically but also cultural issues, cultural development and cultural distribution [8]. The culture consists of customs and cultural elements.

III. METHOD

The method used in this research is qualitative method. Qualitative research is research that intends to understand the phenomenon of what is experienced by research subjects in order to produce actual, accurate and scientific data. Qualitative research on jaranan art with the study of Anthropological theory processes data in the form of direct observation, structured and unstructured interviews and documentation data.

IV. FORMS OF CULTURAL ACTIVITIES OF THE MADIUN-NGAWI COMMUNITY

The culture and customs of the people of Madiun-Ngawi (western part of East Java) receive a lot of influence from Central Java. This influence penetrates into individual character which tends to be more subtle than that of East Javanese people outside of Mataraman. The form of cultural activity of the Madiun – Ngawi community is very visible in the arts that are of interest to the majority, which are oriented towards Central Java, namely wayang kulit, tayub, ketoprak, and others [9]. In terms of language, the Madiun - Ngawi region is also different from the eastern region. The language of the Madiun – Ngawi people belongs to the refined Javanese. Javanese language culture krama alus is still strong in the region. Apart from culture, the customs of the Madiun-Ngawi people are still maintained. Various customs in the region include customs when it comes to marriage ceremonies, deaths, births which are very thick with Javanese customary rules. In the traditional wedding ceremony for Javanese brides, the procession starting from midodareni, panggih, Kirap, Ngunduh manten is still going well. The custom of the birth ceremony with the tingkepan slametan, sepesaran, selapanan, mithoni is also still running today. Customs related to nature and beliefs such as Nyadran or cleaning the village, slametans for building a house, salvation for harvesting crops are still maintained [10].

The condition of the culture and customs of the people as described above, the Sawunggaling jaranan, whose beauty is the Jathilan jaranan with the story of Reog Ponorogo, combined with the jaranan from the Nganjuk and Trenggalek regions with the addition of caplokan figures, piggy banks, makes it something new for the people of Madiun -Ngawi, especially at the research location, namely the Tawun tourist attraction.

V. THE ORIGINS OF JARANAN SAWUNGGALING

The Jaranan Sawunggaling Association is chaired by Mr. Aris whose background is also a self-taught artist. the jaranan community was founded in January 2013. The name Sawunggaling was inspired by the brave soul of Sawunggaling in Surabaya. Pak Aris hopes that one day the jaranan will be able to maintain its existence and firmly penetrate large areas like Sawunggaling clearing the city of Surabaya. The Jaranan Sawunggaling Association is not like other associations which already have a studio and are under the auspices of the Culture Office. The training ground for the Sawunggaling jaranan is still in the house of the association chairman considering it was only founded a few years ago. But the Sawunggaling jaranan already has an artistic master number from the Saradan Region.

Sawunggaling jaranan performances have been held in various areas such as Karang Anyar, Gemarang, Sumobito, Balong Ponorogo, Ngawi, Bojonegoro, and many more. Jaranan Sawunggaling also has an album pioneered by the Rekord Art Reserve. Jaranan Sawunggaling was once performed in Ngawi Regency, where the culture is more inclined to the culture of Central Java (Surakarta). Anthropological studies in this study focused on a sample of the Sawunggaling jaranan show in the Ngawi region, to be precise at the Tawun tourist attraction in Tawun Village, Ngawi Regency. The show was held as people's entertainment and New Year's celebration at the Tawun tourist attraction. Jaranan Sawunggaling is a creation of jaranan Jathilan with the story of Reog Ponorogo which has been combined with the jaranan from the Nganjuk-Trenggalek region by adding caplokan, wild boar and bull.

Considering that the Madiun-Ngawi region is an area that has a school of Central Javanese art, the enthusiasm of the people is very great to watch the Jaranan Sawunggaling performance, which they still sound foreign to.

VI. ELEMENTS OF THE PERFORMANCE OF JARANAN SAWUNGGALING

The elements of the Sawunggaling jaranan performance consist of (1) Rituals, the rituals performed at the Sawunggaling jaranan performances are called asesaji. The first asesaji was carried out at the grave of Ky Ageng Ketawang, the founder of Tawun village. The second asesaji is carried out at the punden or water source used for Ky Ageng Ketawang meditation. The two asesaji were attended by the community leaders, community elders, caretakers for the meal and dancers. The third asesaji was carried out in the jaranan performance area. The third asesaji was performed by gambuh and sawunggaling elders. Gambuh meditates to ask permission from the ancestral spirits and asks for God's blessing for the safety of the sawunggaling jaranan players



Picture 1 Asesaji at the grave of Ky Ageng Ketawang (Doc. Sesaria, 2022)

Like other religious ceremonies in general, asesaji also uses tools called offerings. The offerings used are rus flower, nongo, telon flower, incense, incense, jasmine oil, fambo oil, chicken, rabbit. The offerings are used for offerings to the supernatural spirits when performing rituals.



Picture 2 The offerings used in rituals (Doc. Sesaria, 2022)

(2) The story, in the sawonggaling jaranan performance at the Tawun tourist attraction, the story that is delivered is a pethilan from the Reog Ponorogo story, namely when the robbery scene. The story is not fully described because the show is a tourism presentation, so the show is made interesting, the duration is not too long and the story is condensed. Usually the sawonggaling stage lasts 8 hours, but due to tourism needs it takes 2-3 hours. The sequence of the story is as follows, (a) Asesaji, (b) the jaranan dancers enter the performance area. The jaranan dancers depict soldiers envoys from the duchy of Bantarangin heading to Kediri to bring the goddess Songgo Langit. The story is described by the jaranan dancers who dance to the strains of gendhing-gendhing and the campursari song. (c) Celeng Srebi and Celeng Slenggoto who were envoys and Prabu Singobarong appeared to block the Bantarangin soldiers, (d) the caplokan dancers entered the performance area. Caplokan describes the Singobarong envoys coming out of the Selomangleng Cave to attack the Banrangin soldiers. (e) there was a war between the three figures. After the war, the dancers fell into a trance. The trance illustrates that the fierce war between the three figures is tinged with black magic. Trans is also the sole attraction in the Sawonggaling horse show. When trans dancers like to smoke fambo perfume. That's because the controlling spirit likes fragrances, (f) after all the players are in a trance, they perform the attraction of eating chickens and rabbits alive, (g) gambuh heals one by one the dancers from trance. (3) Accompaniment, the accompaniment of Jaranan Sawonggaling is in the form of gamelan music consisting of vocals/sindhen, drums, gong players, kethuk, gong kempul, organ, trumpet, saron. Besides that, there are puppeteers or story tellers. The Sawonggaling jaranan musicians come from several places in the Ngawi-Madiun area. Some of them are students and artists. The puppeteer of Jaranan Sawonggaling is Pak Aris who is the chairman of the association. (4) Property, property is the tools used to support the show, including the buto jaranan, wild boar, caplokan, whip. (5) apart from that, there is also makeup and dance attire.

VII. THE ROLE OF PUBLIC BELIEFS SYSTEMS IN THE EXISTENCE OF ARTS

Every human being is aware that besides this mortal world, there is a world that is invisible to him, and is beyond the limits of his mind. Belief systems are in the form of human thoughts and ideas, which involve human beliefs and conceptions about God's characteristics, the existence of the supernatural (cosmology), the occurrence of nature and the world (cosmogony), the existence and power of magic, the spirits of the ancestors, the spirits of nature, the gods. Gods, evil spirits and spirits and other spirits, value systems and religious norms, teachings of decency, and religious doctrines that regulate human behavior [11]. The majority of the people's beliefs around the existence of art adhere to the Islamic religion. There are some people who practice Islam according to their Shari'a and are more fanatical, there are also those who are Muslim but still adhere to ancestral beliefs which are believed to provide balance in life. This is very reasonable because in Javanese culture, people who have an agrarian background still believe in the balance of nature, namely the relationship between humans and the universe and the relationship between humans and humans. They believe that there are spirits and ancestors who accompany the jaranan performance [2]. Such a belief system makes people get involved in the Jaranan show and will come to watch it. That way jaranan will still be in demand by the community and its existence will continue to be maintained.

VIII. SUPPORTING AND INHIBITING FACTORS OF ARTS

The supporting factors for the Jaranan Sawonggaling art are (1) Events that come and want to present the Jaranan as a tourism offering. Including the New Year celebration event at the Tawun tourist attraction, (2) supported by musicians and dancers who are still young and passionate about the jaranan art. (3) Trainers and community leaders who have the enthusiasm and ability to develop jaranan arts. Meanwhile, the inhibiting factors for Jaranan Sawonggaling art are (1) in the world of art which are used as a means of economic activity to increase income, sometimes there is an element of wanting to bring each other down, (2) boredom will surely overtake the players, (3) the character of the Jaranan personnel who different, so that when performing it sometimes looks like dancing alone and can't blend in with the group.

IX. CONCLUSION

The spread of Jaranan in various regions in Java actually extends to the Ngawi-Madiun region, whose artistic background is oriented towards Central Javanese art. The Ngawi-Madiun people are unfamiliar with this form of jaranan performance, but they are interested in watching it. This is because it is supported by (1) a public belief system that can understand the magical or occult elements that exist in the sawonggaling jaranan performance. (2) people's belief in the existence of ancestral spirits. (3) The culture and customs of the people who still adhere to the kejawen tradition. (4) people's curiosity about jaranan because so far there has almost never been a jaranan show like Sawonggaling. All they know is Central Javanese arts such as wayang kulit.

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