

CULTURAL CO-MODIFICATION OF JARANAN TURANGGA YAKSO DANCE IN JARANAN FESTIVAL INTRENGGALEK REGION

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Abstract

Jaranan Turangga Yakso is jaranan art performance originally from Trenggalek region. Jaranan Turangga Yakso art performance shows the skill of knights who can conquer the beast that symbolized the knight ride the horse giant-headed. Kind of ethic value, stage esthetic and coreography movements make Jaranan Turangga Yakso still exist until now. So, Jaranan Turangga Yakso in festival not only for entertainment. Impact of co-modification in art performing in Jaranan Turangga Yakso dance that happen in Trenggalek region, had already make changes from Jaranan Turangga Yakso dance art performance. A new package of jaranan Turangga Yakso dance in such a kind event like this can increase the economical value for Trenggalek people.

Research of “cultural co-modification of Jaranan Turangga Yakso dance in Festival” use qualitative research method with phenomenology field. The reason of this research use phenomenology field in order to the problem which studied can be clearly, holistic, complex, dynamic, and understand of the essential the object.

Changes of Jaranan Turangga Yakso dance art performance which become interlude until it become use for festival, is a result of co-modification that happen because tourism industry who growth in Trenggalek region.

In this case, changes of Jaranan Turangga Yakso dance art performance can not be separated from the creativity of Jaranan artists, people of Trenggalek region, government (Dinas Kebudayaan, Pariwisata, Pemuda, dan Olahraga) to involve in co-modification of Jaranan Turangga Yakso dance art performance in Trenggalek region.

Keywords: Jaranan Turangga Yakso dance, cultural co-modification, Trenggalek, Jaranan festival.

1. Introduction

Jaranan Turangga Yakso is jaranan art performance originally from Trenggalek region. Jaranan Turangga Yakso art performance shows the skill of knights who can conquer the beast that symbolized the knight ride the horse giant-headed. Jaranan Turangga Yakso art performance has few performer such as Barongan, Celeng, also main dancer who ride the horse giant-headed. Properties that use here are kuda kepang with giant-headed which made from leather, pecut, ce-

leng which made from leather also, and barongan mask which made from wood that almost 10 kg heavy.

Jaranan Turangga Yakso art performance now under licensed by Trenggalek tourism board to make this become heritage. This art performance has so many stage esthetics and coreography movements. So, Jaranan Turangga Yakso with festival format like now. There is story flowing, the position who will perform first and so on, such as Jaran, and then Celeng, and for the ending is Barongan, this position matched by the artist and

can be developed. In festival event or stageproce-
nium, the action of ndadi is removing becauseit
will make a good stage esthetic. (Pemerintah
Kabupaten Daerah Tingkat II, 1996:26).

Kind of ethic value, stage esthetic and coreog-
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still exist until now. So, Jaranan Turangga Yakso
in festival not only for entertainment. This dance
is art performance that will be exist andcan meke
this art performance developing from one gener-
ation to next generation, because in present day
Jaranan Turangga Yakso is just become interlude
(kembang latar) or usually show in front of the
house in entertainment event so that why it co-
modificationby the artists to make this art per-
formance ready to launch in tourism industry in
Trenggalek region.

Impact of co-modification in art performing
in Jaranan Turangga Yakso dance that happen
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tory of the people in the future to acceptance and
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appear from the process in tourism industry of
Trenggalek region to introduce ethic values, stage
esthetic, coreography movements, make up, and ar-
rangment. It make in one of Jaranan dance now is
a art performing that can give experience of long
story which keep historical value and legendary.

Jaranan Turangga Yakso dance art perfor-
mance in JarananTurangga Yakso festival always
being attention not only for Trenggalek people
(domicile in Trenggalek also in surrounded area).
Shows in that event directly or not is become cul-
tural co-modification. Cultural co-modification
mentioned here is the process how to create and
package of selling tourism objects such as give a
service for tourist to enjoy the event itself. Cul-
tural co-modification caused by interventions of
tourism industry. Cultural co-modification specifi-
cally has become the characteristic of ethnical

tourism, because of culture offered that become
tourist attractions.

With this research, the author hopes to build
the new mindset to package Jaranan Turangga
Yakso dance in Festival Jarana Turangga Yakso
event not only wasting money art permormance.
Because the fact that a new package of Jaranan
Turangga Yakso dance in this event can push the
economical segment of Trenggalek people. Beside
selling something people can also enjoy the per-
formance of Jaranan Turangga Yakso dance. For
art community, dance studio owner, school and all
group of Jaranan Turangga Yakso can be place for
collaboration and create a new creative concept.
They train month by month to perform in Jarana
Turangga Yakso dance festival. This can be learn
by the young generation to love their culture and
heritage of their own region.

Based on the expalanation above, the author
need to make study for a next research about
various culture especially Jarana Turangga Yakso
dance in Trenggalek region. The first reason be-
cause the author is the origin of Trenggalek who
has huge attraction of the regional culture espe-
cially Jarana Turangga Yakos and has idea to in-
form about the regional heritage. The second be-
cause the author can not find a such research that
explain about cultural co-modification of Jarana
Turagga Yakso dance in Festival. As far, the re-
search of Jaranan Turangga Yakso dance suitable
meaning, function etc. Focus of this article is to
know the process of co-modification Jaranan Tu-
rangga Yakso dance for festival as a result of de-
velopment of tourism industry.

2. Method

Research “Cultural co-modification of Jaranan
Turangga Yakso dance in Jaranan festival in
Trenggalek region” with qualitatif methodology
withphenomenology study. The reason this re-
search use this methodology in order to the prob-
lem will clearly appear, holistic, complex, di-
namic, and understand the essential of the phe-
nomenon. Nevertheless, there is data in social
situation can take by qualitative methodology use
instrumentsuch as test, qusioner, and so on. Be-

side that researcher have effort to understand the social situation deeper , find pattern, hypothesis and theory.

Based on statement of Sugiyono (2008: 14-15) about the differences of qualitative and quantitative methodology. “ Qualitative methodology is the research based on philosophic positivism, use to research population or sample commonly random, data conclusion use research instrument, analysis has quantitative/statistically with purpose to research hypothesis that exist. Qualitative is method which based on post-positivism, use to research natural object condition, where the researcher as a key instrument, where data sample taking source do purposive dab snow-baal, triangulation collective technic (gather), data analysis has inductive/qualitative, and research result oriented to meaning than generalization”. So that’s why, this research properly use qualitative methodology.

3. Result discussion

Connected with tourism industry that happen in Trenggalek region, co-modification has become Jaranan Turangga Yakso dance simple. Various introduction ethic value, stage esthetic and coreography movements that make Jaranan Turangga Yakso dance still exist until now. So, Jaranan Turangga Yakso in festival not only for entertainment. This dance performance must be keep exist and make Jaranan Turangga Yakso will grow from generation to next generation, because now day Jaranan Turangga Yakso just only become kembang latar or only show in front of the house for entertainment occasion has become co-modified in commodity that ready to launch in tourism industry in Trenggalek region.

Impact of co-modification in art performing in Jaranan Turangga Yakso dance that happen in Trenggalek region, had already make changes from Jaranan Turangga Yakso dance art performance, had already make changes of Jaranan Turangga Yakso art performance. This changes try to convince the people that co-modification can give a new hope for Jarana artists especially Jaranan Turangga Yakso artists and must become

to be heritage, how this can be reference for history of the people in the future to acceptance and not to re-questionate in tourism industry.

3.1. Background commodity of Jaranan Turangga Yakso dance

Art is creation or result of mysterious human simbolization. But, universal if we talk about art, people will imagine about something beautiful. Sanskrit Dictionary by Macdinell said word art come from word “sani” in sanskrit that meaning is worship, service, request with polite and honest.

Jaranan Turangga Yakso dance as art creation is the communication system from shape and content. shape that interpret as realistic motion, music, costume, property, and equipment (ubarampen) visually look by eyes, by Lavi Strauss it called born structure or surface structure (Ahimsa, 2001:61-63). But, content interpret as goal, hope, and ambition is fictitious communication that only understand by the people with its culture. This is known by the visual symbols that only understand and supported by the people in its culture. Symbols that delivered through that fictitious communication by structuralism supporter called spirit structure or deep structure.

Connected with that thing, art as cultural element not only creation in form of things, product but also look as symbols, sign that say something, so it has own meaning and message. Art product is result of simbolization so the principle of art creation is the simbol structure that has abstract meaning (Hadi, 2006:25).

Performance of Jaranan Turangga Yakso dance right now can not mention as pure traditional art performing. Although, in the beginning is a folklore art as show for entertainment occasion such as hajatan and khitanan, ritual for asking protection and so on also complete with javanese music instruments and uborampe (sesajen). Jaranan Turangga Yakso dance right now change become art performing whose give traditional elements and little bit give modern taste.

Jaranan Turangga Yakso in daily can show in every occasion such as hajatan, this is ancient

tradition that exist in people of Trenggalek. Performance of Jaranan Turangga Yakso dance in every dalam setiap hajatan until it become festival show impicationthat Jaranan Turangga Yakso is the cultural art heritage that must be protect the existance in Trenggalek region from past until now.

Uniquelly characteristic of Jaranan Turangga Yakso dance in Trenggalek region not thing that given by nature, but born from the process from people in the past which of Jaranan Turangga yakso is representing ritual ceremony to throw the evil things from Dongko village. To get blessing and also throw the evil things, bravery knight take a long spiritual moment in Turangga Yakso cave. After the knight get a bless and clue from God. He asked to bath his giant horse in the blessing pond. Next, he must give the water from the pond to all poultry and cattles that infected by the plague and watering all the damage farm filed. The effort is worth. To encounter the plague not damage the village and to celebrate successful of the knight's effort, villagers continue this traditionevery one syuro (Javanese calender. Development of Jaranan Turangga Yakso not separated by esthetic value that reveal courage, bravery and heroic of the knight. The esthetic value appear from Nilai estetis harmonisazion and balance between motion and rythm, especially between motion and sound of kendang. Sinergicity between motion and rythm make Jaranan Turangga Yakso dance look moresigrak (flexible). Esthetic value of Jaranan Turoggo Yakso dance will appear from dancer if the dancer give feeling and express perfectly sothe performance will be excellent. Uniquelly that appear from Jaranan Turangga Yakso art performingthat there is the dancer who Ndadi (summoning).

3.2. Actor of co-modification of Jaranan Turangga Yakso dance

Art creation can not seperated by the people inside that are the art anthusiast and the artists. For artists and art anthusiast. Culture for them is more the way to express their identity in soul and spiritual that show the enthity of group in art field. But they also not life in hollow reality, so

art and tradition that they can do as the shape of show that can perform to fulfil people need. For art anthusiasts show or cultural event that can see and enjoy is the place for expression and refresh new idea or concept. Beside, can show representing the identity. Meanwhile, for public figures, culture is the space for value that happen in the era. Existance of culture as the media for stabilize reional values that exist among the people. For private group culture strongertake meaning as economical potential space, that being the opportunity to make profit. A culture enthity like in Trenggalek region also can develop and package perfectly so can we offer to "market" who can invite "consumers" that is huge wave of tourists.

One of the actor behind the process co-modification in Jaranan Turangga Yakso dance is the young artist with name Dian Nova Saputra. He is the student of State University of Surabaya in art performing major who still take study for final examination of bachelor degree. In Jaranan Turangga Yakso dance festival, Dian Nova or known as Dian Bokir become one of the coreographer who hold one of jaranan Turangga Yakso dance group in art studio TheMoe located at district Sumbergedong in Trenggalek region.

There is the effort to package Jaranan Turangga Yakso dancethat usually use the patent ordinary motion, combined with modern style like contemporary motion. This package is more attractive and beloved by the viewers especially khususnya people of Trenggalek region. Efforts of Dian Bokir to make Jaranan Turangga Yakso dance with contemporary motion make this performance become stunning show with different taste for selling culture product to tourism industry.

Besides, Dian Nova Saputr. Actor behind this process co-modification is the artists who support Trenggalek tourism board who give support and always apply Jaranan Turangga Yakso dance in every promotion regional event.

3.3. Proccess co-modifkasi Jaranan Turangga Yakso dance

Jaranan Turangga Yakso used to tribe ritual to force evil things and palgue in Dongko village. To get blessing and also throw the evil things, brav-

ery knight take a long spiritual moment in Turangga Yakso cave. After the knight get a bless and clue from God. He asked to bath his giant horse in the blessing pond. Next, he must give the water from the pond to all poultry and cattles that infected by the plague and watering all the damage farm filed. The effort is worth. To encounter the plague not damage the village and to celebrate successful of the knight's effort, villagers continue this tradition every one syuro (Javanese calender. Development of Jaranan Turangga Yakso not separated by esthetic value that reveal courage, bravery and heroic of the knight. The esthetic value appear from Nilai estetis harmonisazion and balance between motion and rythm, especially between motion and sound of kendang. Sinergicity between motion and rythm make Jaranan Turangga Yakso dance look more sigrak (flexible). Esthetic value of Jaranan Turoggo Yakso dance will appear from dancer if the dancer give feeling and express perfectly sothe performance will be excellent. Uniquelly that appear from Jaranan Turangga Yakso art performing that there is the dancer who Ndadi (summoning).

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Jaranan Turangga Yakso dance art performance in Jaranan Turangga Yakso festival always being attention not only for Trenggalek people (domicile in Trenggalek also in surronded area). Shows in that event directly or not is become cultural co-modification. Cultural co-modification mentioned here is the process how to create and package of selling tourism objects such as give a service for tourist to enjoy the event itself. Cultural co-modification caused by interventions of tourism industry. Cultural co-modification specifically has become the characteristic of ethnical tourism, because of culture offered that become tourist attractions.

With this research, the author hopes to build the new mindset to package Jaranan Turangga Yakso dance in Festival Jarana Turangga Yakso

event not only wasting money art performance. Because the fact that a new package of Jaranan Turangga Yakso dance in this event can push the economical segment of Trenggalek people. Beside selling something people can also enjoy the performance of Jaranan Turangga Yakso dance. For art community, dance studio owner, school and all group of Jaranan Turangga Yakso can be place for collaboration and create a new creative concept. They train month by month to perform in Jarana Turangga Yakso dance festival. This can be learn by the young generation to love their culture and heritage of their own region.

With the growth of tourism industry there appear about various culture especially Jarana Turangga Yakso dance in Trenggalek region. The first reason because the author is the origin of Trenggalek who has huge attraction of the regional culture especially Jarana Turangga Yakso and has idea to inform about the regional heritage. The second because the author can not find a such research that explain about cultural co-modification of Jarana Turangga Yakso dance in Festival. As far, the research of Jaranan Turangga Yakso dance suitable meaning, function etc. Focus of this article is to know the process of co-modification Jaranan Turangga Yakso dance for festival as a result of development of tourism industry.

3.4. *Impact to prosperity*

Impact of prosperity about the development Jaranan Turangga Yakso dance in Trenggalek region, such as:

a. Held Diadakannya Jaranan Turangga Yakso festival in level elementary, junior and senior high and public make artists as extracurricular teacher in school for the festival.

b. Held cultural carnival with theme Jaranan Turangga Yakso every august to celebrate indonesia independent's day and anniversary of Trenggalek region so art enthusiasts can get profit every year

c. East Java cultural event in East Java tourism board that will always show Jaranan Turangga Yakso as main performance so that make the

artists known especially local artists of Trenggalek region

d. East Java Festival in TMII every year that always bring Jaranan Turangga Yakso to be main show that make the artists known and more creative.

e. Become the main subject to learn for extracurricular for every school in Trenggalek region.

Factor that make stuck of developing Jaranan Turangga Yakso dance in Trenggalek region, such as:

Every performer in every art studios less of financial to make a grand performance to follow festival or event, because not every art studios have enough fund. Effort that do to solve the problem is finding fund raise to government or private side.

Still so many people lack of knowledge how important to make this dance exist.

4. **Conclusion**

Jaranan Turangga Yakso art performance now under licensed by Trenggalek tourism board to make this become heritage. This art performance has so many stage esthetics and coreography movements. So, Jaranan Turangga Yakso with festival format like now.

In this things changes of Jaranan Turangga Yakso dance not separated by contribution of Jaranan artists, people of Trenggalek, Government (Dinas Kebudayaan, Pariwisata, Pemuda, dan Olahraga) to involve for co-modification Jaranan Turangga Yakso dance in Trenggalek region. Result from co-modification that author's perspective are :

1. Existence co-modification in Trenggalek region has make Jaranan Turangga Yakso dance become known to public, that the beginning Jaranan Turangga Yakso dance in show at tanggapan (hajatan) now it become annually festival in Trenggalek region.

2. Co-modification of Jaranan Turangga Yakso dance has simplyfy this performance, from element ndandi (kesurupan), become deleted from the show.

3. Jaranan Turangga Yakso dance had already co-modification become exist among the another

art performing and keep the rules must be obeyed such as the story inside, motions, make up, instrument, arrangement, and equipments. So it will be punish if the artists not follow the rules.

4. Tourism industry make Jaranan Turangga Yakso dance bornclassification among the artists who join in community of art so that will make focus of this show for festival and another events in Trenggalek region.

5. Tourism industry also born new mave of creation of Jaranan Turangga Yakso artists so will be the various performance from every performer in festival, it makes Jaranan Turangga Yaksoknown by public generally not only in Trenggalek region.

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