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## The Existence Of Jaranan Senterewe Turonggo Safitri Putro Tulungagung (A Diachronic Study)

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**Abstract:** Jaranan Senterewe Turonggo Safitri Putro is a Jaranan Senterewe group based in Tulungagung that developed between 1997 and the 2000s. This study aims to describe the resilience and sustainability of Jaranan Senterewe Turonggo Safitri Putro Tulungagung in a diachronic study, and the existence of Jaranan Senterewe Turonggo Safitri Putro Tulungagung after experiencing resilience and sustainability. This study was analyzed using the theory of sustainability and continuity, as well as the theory of existence, employing a qualitative descriptive research method. Data collection was conducted using observation, interviews, and document analysis techniques. Analysis involved data reduction, data presentation, and conclusion drawing. To validate the data, the researcher used triangulation of sources, techniques, and time. The research findings indicate that, through a diachronic study, changes in leadership serve as an important indicator that influences the direction and strategy of a group. The Jaranan Senterewe TSP group has also gone through three stages of existence according to Soren Kierkegaard's theory, namely the aesthetic stage, the ethical stage, and the religious stage. Thus, the diachronic study has revealed that the interactions that have occurred have influenced the dynamics of the Jaranan Senterewe Turonggo Safitri Putro Tulungagung (TSP) group. Furthermore, the current existence of the Jaranan Senterewe Turonggo Safitri Putro Tulungagung (TSP) group has demonstrated success in preserving and continuing the Jaranan Senterewe art form.

**Keywords:** *Existence, Jaranan Senterewe, Diachronic Study*

### 1. INTRODUCTION

Jaranan is an art form that developed in the island of Java, particularly in East Java. Jaranan is a performance consisting of several dancers riding imitation horses made of woven bamboo, accompanied by instrumental music such as gamelan, drums, gongs, trumpets, etc. (Prakasa, 2016). The art of Jaranan typically uses props in the form of horse replicas made from bamboo weaving, shaped in such a way that they resemble the actual form of a horse, or in Javanese, "jaran" or "jaranan." A prop closely associated with Jaranan is the whip or "cemeti." The whip or cemeti is made from several strands of rope and thread, forming a long shape that becomes increasingly pointed toward the tip. The whip, or cemeti, which is more commonly known to the public as a "cambuk," is a flexible striking tool. It is made from wood wrapped with a core from bottom to top, becoming increasingly pointed. The whip symbolizes strength, enabling the horse ridden by a knight to gallop swiftly without fatigue (Magh'firoh, 2024). The Jaranan art form depicts a mounted warrior riding a horse and wielding a whip or cambuk with great enthusiasm. Jaranan is deeply rooted in East Java, particularly in Tulungagung Regency. Tulungagung Regency is not limited to a single type of Jaranan. Some Jaranan art forms originating from Tulungagung Regency include Jaranan Pegon, Jaranan Jawa, and Jaranan Senterewe.

The Jaranan Senterewe art form began to develop in Tulungagung Regency in 1958. Specifically, it originated in the village of Sukorejo, Rejoagung Village, Kedungwaru Subdistrict, Tulungagung Regency (Lestari, 2020). Jaranan Senterewe is well-known and deeply ingrained in the culture of Tulungagung. This can be proven by the large number of Jaranan groups in Tulungagung Regency. Additionally, it can be seen in the frequent performances of Jaranan Senterewe art, ranging from community events such as village clean-up ceremonies, circumcision ceremonies, weddings, or other celebrations, to major commemorations like Tulungagung Regency's anniversary and even during Indonesia's Independence Day celebrations. Jaranan Senterewe derives from two words: "senthe" and 'rewé' or "rawe." Both words originate from the names of plants: Senthe and Rewé or Rawe. These plants have a stimulating effect; if someone accidentally touches them, it can cause an itching sensation. Jaranan Senterewe features movements that are extremely fast, agile, graceful, and dynamic. Jaranan Senterewe is a type of Jaranan that uses a horse replica made from woven bamboo, which is shaped in a very attractive way. The horse replica is decorated with long hair made from palm fiber and painted in various colors. Tulungagung Regency itself has many Jaranan Senterewe groups, one of which is the Jaranan Senterewe Turonggo Safitri Putro group.

The success of the Jaranan Turonggo Safitri Putro group in presenting Jaranan Dangdut in its performances to the community also experienced a period of decline and stagnation. The Jaranan Turonggo Safitri Putro group experienced a period of stagnation for almost a decade, from 2012 to 2023. This decline was due to the group experiencing a management breakdown during the leadership of Drs. Hambiyanto. However, after a long period of inactivity, Mr. Handoko, one of the key figures behind the scenes of this Jaranan group, attempted to revive and breathe new life into the Jaranan Dangdut creations of Turonggo Safitri Putro, which had long been known to the community. After holding the first performance following the long hiatus, it turned out that the enthusiasm of the audience and fans remained high, and they were eagerly awaiting the presentation of the Jaranan Dangdut creation by Turonggo Safitri Putro. This motivated Mr. Handoko to revive the Jaranan Dangdut creation among its supportive community.

The uniqueness of the phenomenon observed in the research object has sparked the researcher's interest in conducting research on the Jaranan Dangdut group created by Turonggo Safitri Putro in Tulungagung. The focus of the research problem lies in examining the existence, dynamics of sustainability, and continuity of the Jaranan Safitri Putro group. The aspects of resilience and sustainability from 2012 to 2024 are more focused on diachronic analysis. Through diachronic analysis, researchers can observe an object within its social context and the various aspects of the participants or supporting community within the art form. Additionally, diachronic analysis facilitates the observation of various changes and developments occurring in a phenomenon or event over a specific timeframe. Diachronic analysis also helps researchers identify changes in form, performance style, social influence, costumes, musical instruments, or even how the Jaranan Turonggo Safitri Putro Tulungagung group is accepted by society over time.

Based on the exposition of the background phenomenon and the sharpening of the research problem, it can be explained that the position of this research differs from other Jaranan Senterewe research objects. This indicates a novelty in the research, which lies in the formal object or study, namely related to sustainability and continuity in diachronic analysis. The researcher is interested in focusing on the phenomenon of sustainability and continuity experienced by Jaranan Turonggo Safitri Putro as the formal object of this research study, as the Jaranan Turonggo Safitri Putro group has experienced fluctuations in its performances over time. In particular, the presentation of Jaranan Turonggo Safitri Putro after experiencing success and decline to the point of vacuum, and was able to rise again in its debut performance in 2024. This research study focuses on the description and analysis of sustainability and continuity using diachronic studies.

## **2. METHOD**

The research method in this article uses a qualitative descriptive approach to explore social and cultural phenomena related to the sustainability of the traditional art of Jaranan Turonggo Safitri Putro in Tulungagung. This approach was chosen to provide an in-depth description of the conditions and dynamics of change experienced by the Jaranan group, from its decline to its revival. Referring to Sugiyono's theory (2017), the qualitative approach is postpositivistic with an emphasis on in-depth interpretation of field phenomena. The research was conducted on artists who were directly or indirectly involved, such as leaders, dancers, singers, musicians, and other Jaranan art figures. Data was obtained from primary and secondary sources. Primary sources were collected through structured interviews and non-participatory observation, including observations during the group's debut performance in 2024 and interviews with key informants. Secondary sources came from documentation such as performance videos, VCDs, YouTube, articles, and related theses. The observation technique emphasizes direct observation and social media tracking to capture changes in presentation style and public response. Interviews are structured to ensure data consistency and exploration of informants' narrative experiences. This method allows for the disclosure of sustainability factors and the group's adaptation strategies amid the challenges of modernization.

## **3. RESULTS AND DISCUSSION**

### **3.1 Results**

The Jaranan Senterewe TSP group has successfully sustained its cultural presence by navigating through three existential stages inspired by Soren Kierkegaard's theory of existentialism: the aesthetic stage, the ethical stage, and the religious stage. In the aesthetic stage, the group showcases performances that are not only visually captivating but also rich in emotional depth. These performances resonate with audiences by combining traditional artistic expressions with modern interpretations, both in live settings and through digital platforms, thereby expanding their reach and enhancing their appeal. The group's creativity in stage presentation, costumes, and choreography contributes to an engaging cultural experience that

invites appreciation from both traditional art enthusiasts and the broader public.

Progressing to the ethical and religious stages, the group embodies a deeper sense of responsibility and spirituality. The ethical stage is marked by their dedication to preserving cultural heritage while simultaneously adapting to contemporary societal values. This is reflected in their interactions with the local community and their innovative application of concepts such as "4555," which balances tradition and modernity. In the religious stage, spiritual practices such as ritual offerings play a vital role in their performances, serving as acts of devotion and expressions of hope for divine protection and success. These layered expressions of art, ethics, and spirituality illustrate how the Jaranan Senthewewe TSP group not only maintains tradition but also reinterprets it meaningfully, highlighting the community's resilience in safeguarding local cultural values in the face of modernization.

### 3.2 Discussion

The state or existence of something is the definition of existence. An existence that is still active and can be said to be popular is referred to as existing. Being able to adapt and survive changes makes art or a tradition exist. The reciprocal relationship between individuals, individuals and groups, and groups and society is something that is learned from existence. Clearly, in performing arts, there is interaction between performers and audiences, which is one of the factors influencing the existence of an art form or tradition. Soren Kierkegaard (1990) expressed his views on existence, particularly regarding the concept of existentialism. Soren Kierkegaard also added that within existence, there are three stages: the aesthetic stage, the ethical stage, and the religious stage. Being brave in making decisions and accepting all consequences can be said to be existing, and conversely, if one is not brave in making decisions and not brave in accepting the risks, it can be said that one does not exist.

Similarly, the Jaranan Senthewewe TSP group can be said to have existed because this group has been brave in making decisions and brave in accepting all consequences. Thus, the existence of the Jaranan Senthewewe TSP group is not only about their ability to survive despite experiencing various dynamics and events, but also about their commitment and dedication to maintaining the uniqueness or characteristics of the Jaranan Senthewewe TSP group. The courage to make decisions and accept all consequences has shown that the Jaranan Senthewewe TSP group has gone through the stages outlined in Soren Kierkegaard's theory of existence: the aesthetic, ethical, and religious stages. Thus, the Jaranan Senthewewe TSP group has proven its existence through the decisions made and the consequences faced in this long journey.

#### **Aesthetic Stage**

When viewed in terms of existence, the aesthetic stage is an individual experience or assessment to evaluate beauty. In the context of the survival and sustainability of Jaranan Senthewewe TSP, this aesthetic stage includes various efforts by the Jaranan Senthewewe TSP group to maintain and develop elements that support the presentation of performances that are attractive to audiences. The use of aesthetic elements in the presentation of Jaranan Senthewewe TSP can be seen from the luxurious costumes with their distinctive features, such as long shirts with patterns, energetic musical

accompaniment, and dance movements that capture the audience's attention. This approach ensures that the performance is not merely entertainment but prioritizes aesthetics as an artistic work that emphasizes visual beauty and can influence the emotions of the audience.



**Figure 1.** The Luxurious Costumes With Their Distinctive Features  
Doc. Lutfi Nor Yahya, September 21, 2024

Through this stage, the Jaranan Senterewe TSP group continues to strive to keep up with current trends and follow what appeals to the audience without losing its traditional elements. For example, the group has incorporated Jaranan dance movements with dangdut music accompaniment, even venturing into DJ music or music trending on social media, while still using gamelan instruments. Additionally, the group has documented and shared performances through social media using advanced technology. Of course, this involves capturing images from various interesting angles so that audiences or art enthusiasts can enjoy the performance aesthetically. However, it is not enough to focus solely on visual appeal. One of the aesthetic aspects that the Jaranan Senterewe TSP group has emphasized is the ability to create an experience that can touch and captivate the audience's attention. As a result, the Jaranan Senterewe TSP group is valued and accepted by various groups, including both fans and local artists.

Relevant to Soren Kierkegaard's (1990) theory of existence, at this aesthetic stage, the Jaranan Senterewe TSP group has strived to present an engaging performance and continues to strive to create an experience that can influence the emotions of its fans or audience. The research data above aligns with Soren Kierkegaard's (1990) perspective, which states that aesthetic experiences can provide understanding and existential nuances that influence life. The innovations made by the Jaranan Senterewe TSP group present works of art that are not only entertaining but also invite fans and audiences to feel the beauty and emotional depth of the Jaranan Senterewe TSP performance. One example is the Sawunggaling performance segment, which is not only entertaining but also a segment that can transport the emotions of fans or audiences to the history of Raden Sawunggaling. This performance is captivating because it contains many symbolic elements that the Jaranan Senterewe TSP group wishes to convey to its fans or audiences. The pattern of war

movements is used to depict the events or incidents of war that occurred between Raden Sawunggaling and his two stepbrothers, Sawungrono and Sawungsari. The tense gamelan music accompaniment is used during the war movement patterns, creating a dynamic performance that can influence the emotions of the audience. Innovative updates that incorporate elements of beauty and uniqueness can attract the attention of the audience. The use of technology, such as live streaming, can also create an aesthetic experience. Even though some audience members may not watch the Jaranan Senterewe performance directly, they can still feel the dynamics of the performance, which can influence their emotions. The use of technology has demonstrated an awareness of the ever-changing social dynamics. The steps taken by the Jaranan Senterewe TSP group in creating the aesthetic experience mentioned above reflect Soren Kierkegaard's (1990) view on the importance of an individual's ability to adapt and innovate so that the Jaranan Senterewe TSP group in Tulungagung remains relevant.

### **Ethical Stage**

Entering the second stage, namely the ethical stage, the relationship with the survival and sustainability of Jaranan Senterewe Turonggo Safitri Putro includes the responsibility to preserve and maintain the values contained in the art of Jaranan Senterewe. The Jaranan Senterewe TSP group does not merely present a performance that entertains but also ensures that their performances have a positive impact on the community or audience. Communication and interaction among individuals are key factors in the ethical stage. This is because the Jaranan Senterewe TSP group must maintain the integration of two distinct art forms while not abandoning the existing traditional values. Considering that existence is a reciprocal relationship between individuals, between individuals and groups, and between groups and society. In the art of Jaranan Senterewe TSP, there is interaction between the artists and the audience or between the artists and the organizers. This can be seen during the "ndudut kupa luar" procession, where the organizers or hosts who are "nduwe gawe or nduwe hajat" are usually asked to climb onto the stage where the Jaranan Senterewe performance is held. In this procession, the host and the performers will perform the "ndudut kupa luar" procession on stage and be watched by the audience. This interaction can influence the existence of the Jaranan Senterewe TSP Tulungagung group. This is because the interaction is not only a ritual but also strengthens the social bond between the performers and the community.



**Figure 2.** Ndudut Kupa Luar Procession  
Doc. Lutfi Nor Yahya, June 29, 2025

Thus, the Jaranan Senterewe TSP group can maintain cultural integrity through various ethical principles, such as not misusing traditional art elements, especially in Jaranan art, which could harm others, and organizing positive activities such as workshops, visits to Jaranan studios, or educational activities. This ensures that the ethical steps taken can be sustained, continued, and developed. The revival of the TSP Tulungagung group is crucial for maintaining its existence, particularly its ethical integrity. It is essential for the group to listen to and consider various critiques and suggestions to ensure the sustainability and continuity of the Jaranan Senterewe TSP Tulungagung group. To prevent past mistakes from recurring, the group has made significant efforts to regain popularity. However, if the group fails to implement the necessary stages of existence and address the obstacles, it is certain to face the same challenges as during its period of decline.

The “4555” stage is a percentage-based stage in terms of performance presentation used by the Jaranan Senterewe TSP group. This stage falls under the ethical stage of Soren Kierkegaard (1990). The 45% performance percentage consists of the group's latest creative performances. Meanwhile, the 55% percentage consists of classic performances used to maintain the group's traditional performance style. This percentage is used to ensure that the group's performances can be enjoyed by various audiences. Additionally, the “4555” percentage stage can be used as an effort by the group to achieve a balance between innovation and tradition. With this approach, the Jaranan Senterewe TSP group's performances are well-received by both older and younger audiences. The comparison between the two types of performances is made because classical pieces are typically more appreciated by older supporters, while creative pieces are more enjoyed by younger supporters. With the implementation of the “4555” percentage, the Jaranan Senterewe TSP group has carried out one of the stages of existence. Soren Kierkegaard emphasizes the importance of commitment and responsibility in the choices made. By applying the “4555” performance percentage, the Jaranan Senterewe TSP group has demonstrated its commitment to preserving tradition and adapting. This is a tangible result of the application of Soren Kierkegaard's existential theory. Because individuals (the Jaranan Senterewe TSP group) strive to find and create meaning within a broader social and cultural context. Another view states that a tradition is considered to exist because it can adapt to changes in accordance with the dynamics of its society's life (Sumaryono, 2013). The connection between the research findings and Soren Kierkegaard's theory of existence is that this ethical stage is the stage where individuals are aware of their moral and social responsibilities. The Jaranan Senterewe TSP group has committed and taken responsibility in reflecting Soren Kierkegaard's ethical principles. That is, social interaction between individuals and groups must continue to be built. During the “ndudut kupa luar” procession and the “4555” performance stage, it is evident that the existence of the Jaranan Senterewe TSP group cannot be separated from its social conditions but rather mutually shapes and influences them. By not misusing the values contained in Jaranan Senterewe, valuing suggestions and



criticism, the Jaranan Senterewe TSP group takes moral responsibility in maintaining cultural integrity and ethical values to avoid various challenges and disturbances that could lead to decline.

### **Religious Stage**

The religious stage performed by the Jaranan TSP group is a stage in which the performers invite the supporting community to draw closer to God. One of the processes that has become an important part of the Jaranan Senterewe performance is the offering procession. This opportunity shows part of the ritual or prayer to ask God for blessings and smooth sailing during the performance. In addition, this offering procession marks the initial preparation process before the Jaranan Senterewe performance begins. All the props used in the performance are placed in the center of the stage, arranged in a circular formation facing a single point in the middle, with an offering, commonly referred to as "sajen," already prepared at the center. The circular formation facing a single point symbolizes the connection between living beings and God. During this procession, several songs are sung to reinforce the offering ceremony, including the songs Tolak Balak, Bang-Bang Wetan, and Pertiwi. This procession connects art with religious values. Additionally, the presence of this religious procession or stage shows that the performance to be held is carried out with good intentions and full respect for God.



**Figure 3.** Procession of Offerings  
Doc. Lutfi Nor Yahya, September 21, 2024



**Figure 4.** Procession of Offerings  
Doc. Lutfi Nor Yahya, June 29, 2025

An analysis of the relationship between the religious stage and Soren Kierkegaard's theory of existence explains that at this stage, the importance of an individual's relationship with God in the search for spiritual meaning in life is crucial. Soren Kierkegaard argues that at the religious stage, an individual or person will begin to realize the existence of God and will strive to establish a deeper relationship. The offering ceremony performed by the Jaranan Senterewe TSP group reflects an effort and a ritual tradition carried out to encourage the community to interact in a spiritual dimension. Additionally, the



ceremony is a form of prayer and hope for the smooth running of the performance to be held. The offering procession places various props used in the performance and presents them in the center of the stage. This symbolizes the relationship between living beings and God Almighty and aligns with Soren Kierkegaard's thoughts on existence and spiritual connection. In the religious stage, it reflects Kierkegaard's principle in the search for the meaning of life, where an individual or person must involve the spiritual and moral dimensions. Thus, the various efforts and processions held by the Jaranan Senthewewe TSP group have shown that the Jaranan Senthewewe performance is not only a form of entertainment but also serves as a medium for expressing gratitude and respect to God.

#### 4. CONCLUSION

The existence of the Jaranan Senthewewe Turonggo Safitri Putro Tulungagung (TSP) group has demonstrated its success in preserving and continuing the art of Jaranan Senthewewe. After undergoing a process of sustainability and continuity, the Jaranan Senthewewe TSP group has successfully implemented various innovative strategies amid the challenges faced. The Jaranan Senthewewe TSP group has also gone through three stages in its existence: the aesthetic stage, the ethical stage, and the religious stage. The aesthetic stage involves the Jaranan Senthewewe TSP group's efforts to preserve and develop elements that support the presentation of performances that are appealing to the audience. The ethical stage involves the Jaranan Senthewewe TSP group's responsibility to preserve and maintain the values inherent in the art of Jaranan Senthewewe. The religious stage carried out by the Jaranan TSP group is the stage where the artists invite the supporting community to draw closer to God. Thus, the Jaranan Senthewewe TSP group not only creates visually appealing performances but also provides positive impacts and experiences for the community. Overall, the existence of the Jaranan Senthewewe Turonggo Safitri Putro group is not only preserved but also thriving. Furthermore, the Jaranan Senthewewe Turonggo Safitri Putro group has successfully created synergy between art or beauty, ethics, and spirituality within its community.

#### AUTHOR CONTRIBUTIONS

Lutfi Nor Yahya acted as researcher and author of the article, while Retnayu Prasetyanti Sekti acted as companion, reviewer, and article revisions.

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