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Factors Affecting the Existence of the Darmo Putro Javanese Jaranan Paguyuban

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Abstract: This study aims to identify and analyze the factors influencing the existence of the Jaranan Jawa Darmo Putro community in Tanon Village, Papar District, Kediri Regency. Using a descriptive qualitative approach, data were collected through observation, interviews, and documentation. The results show that the sustainability of this group is supported by key factors such as member motivation, effective organizational management, and strong community support. The group adapts to modern developments through innovations in choreography and music while maintaining traditional values. This success underscores the importance of collaboration between artists and the community in preserving local cultural heritage. The findings are expected to contribute to efforts in safeguarding traditional performing arts amid the challenges of modernization.

Keywords: Existence, Community, Jaranan Jawa, Darmo Putro, Cultural Preservation

1. INTRODUCTION

Kediri Regency has a wealth of distinctive cultures, one of which is the performing art of Jaranan. This performing art has become an important part of community life in the Kediri District area, and can be said to be one of the traditional performing arts identities of Kediri District. It reflects a strong local character, a combination of art, spirituality, social values, as well as being a means of cultural preservation that continues to live in the midst of modernization.

Jaranan is one of the traditional performing arts that lives in the Kediri district and has a long history of travel and there are various styles in its performance. Jaranan performances are known for their energetic and attractive dance performances, where the dancers combine body movements with the rhythm of uplifting music. Jaranan performances are often present in various events held by the people of Kediri. One of the most distinctive elements in Jaranan

performances is the use of a property in the form of a replica horse made of woven bamboo and decorated with colorful cloth called "kuda kepang". The dancers riding these horses perform attractive movements that mimic the movements of horses, and provide a magical touch that captivates the audience.

In Java, especially in East Java, there are various Jaranan performances that reflect the cultural richness of this region. These include Jaranan Senterewe, Jaranan Pegon, Jaran Dor, Javanese Jaran or Jaranan Breng, and Jaran Buto, as well as many other variations. One form of jaranan performance that is relatively old and still growing in Kediri Regency is Jaranan Jawa. Jaranan Jawa is an early form of traditional jaranan that first developed in Kediri District. This performance is considered an original form of local cultural



tradition that has not been influenced by outside cultures, so it still reflects the values of Javanese cultural traditions. The name "Javanese" attached to the term Jaranan Jawa emphasizes that this performance is deeply rooted in the traditions and cultural identity of the Javanese people. As explained by Sugito, the Javanese term attached to the title of the jaranan performance is the impact of cultural development from the reign of the Islamic Mataram Kingdom. Therefore, the cultural orientation referred to in the early development of jaranan performances was named Jaranan Jawa or Jaranan Breng (2009:21).

In the midst of modernization and the times, where interest in traditional performances often wanes, Paguyuban Darmo Putro continues to survive. They continue to strive to adapt to the dynamics of modern society without sacrificing the essence of the traditions they hold. With various efforts made, Paguyuban Darmo Putro is able to prove that traditional performances such as Javanese Jaranan can not only survive, but can also develop and attract the interest of the younger generation. Their dedication in maintaining this art gives hope that this local cultural heritage rich in noble values will continue to live and be appreciated by the community in the future. Paguyuban Darmo Putro is not only a protector of tradition, but also a guardian of cultural identity that connects the past with the present and the future. The success of Paguyuban Jaranan Jawa Darmo Putro in Kediri Regency in maintaining its existence for more than three decades is an interesting thing to question and to find the answer, an in-depth study is needed that is able to reveal comprehensively. The main question that arises is how the efforts of Paguyuban Jaranan Jawa Darmo Putro in Kediri District in maintaining its existence until now? The purpose of this study is to explore information related to the existence of Paguyuban Jaranan Jawa Darmo Putro. In addition, this study also aims to identify and analyze the various challenges faced by Darmo Putro Javanese Jaranan Paguyuban, including the strategies used to maintain its existence in the midst of cultural shifts and norms of modern society.

With this research, it is hoped that it can add new insights related to what factors affect the existence of the Darmo Putro Javanese Jaranan Paguyuban, as well as solutions that might be applied to face challenges in the ever-evolving modern era.

2. METHOD

This research uses a descriptive quantitative approach. Auerbach and Silverstein (2003) in Sugiono (2022) state that, qualitative research is research that analyzes and interprets text and interview results with the aim of finding the meaning of a phenomenon. The qualitative approach departs from the phenomena whose objects are arranged based on formulations about certain circumstances or situations such as perceptions, behavior, motivation for action, and so on. The type of approach in this research is descriptive in the form of written or spoken words from people and observable behavior. The author seeks information regarding research materials. In making research reports, the author takes a qualitative approach. the author seeks information about research materials. The author collects data and conducts interviews as one of the ways the author collects data.

3. RESULTS AND DISCUSSION

The existence of art cannot be separated from the place where it originated. The many types and varieties of art occur due to the influence of culture in the place where it develops. One of the villages in Kediri Regency that has the potential to develop art is Tanon Village, Papar District.

3.1 Geographical Location

Tanon Village is one of the villages in the Papar sub-district, Kediri district. Tanon Village, Papar sub-district, is located in the western part of Kediri district, more precisely in the western part of Kediri district.

Tanon village is bordered by:

- The north is bordered by Mranggen village, Purwasri sub-district.
- The south is bordered by the village of Papar kecamatan Papar
- The east is bordered by Srikaton village Papar sub-district
- The west borders the Brantas River.

Tanon village is a village with high soil fertility. The total area reaches 227,995 hectares consisting of 135,685 hectares of paddy land, 27,545 hectares of plantation land, 0.14 hectares of office land, 55,328 hectares of residential land and 4.86 hectares of dry land.

Tanon Village is divided into four hamlets, namely, North Tanon, South Tanon, Payak and Gropyok. The population of Tanon village is 2,915 people, consisting of 1,419 men and 1,496 women. Most of Tanon's residents work as farmers. This is supported by the vast agricultural land. In accordance with Koentjaraningrat's book entitled "Javanese Culture" says that most of the population in Java, which is around 82.54%, belongs to the agricultural sector. So in the lives of farmers in rural communities related to agriculture for their own use. (1984:98).

3.2 Arts Potential

According to Radi as the coach of the Darmo Putro jaranan pegon paguyuban, the community's participation in the arts is quite high. This is evidenced by the community's participation in the arts, by joining art groups in the village.

In Tanon village, there are several arts that have developed, including jaranan, karawitan and electone. Some of these arts groups are positively received by the people of Tanon village so that they still exist and develop until now.

3.3 Darmo Putro Javanese Jaranan Society

Javanese Jaranan is one type of jaranan in Kediri district. One of the jaranan groups that preserve Javanese jaranan is Darmo putro. Darmo Putro Jaranan Society has an organizational structure. With an organized organizational structure, this group in its form of presentation is still developing in its existence. Organization Paguyuban Jaranan Jawa Darmo Putro is one of the jaranan paguyuban in Kediri which is located in the hamlet of Tanon Selatan, Tanon village, Papar sub-district, Kediri district. The existence of this paguyuban is still maintained. This is not only due to the quality of the

performance, but also due to good management. Organization plays an important role in a group.

According to Achsan Permas (2003:15), from a non-art aspect, the formation of a group or organization is considered to provide greater benefits to the achievement of goals when compared to those carried out individually. The demand to form an organization will be greater if the people involved have a big mission that is difficult to achieve without cooperation, for example revitalizing and preserving certain types of performances or increasing public appreciation of a type of art.

The following is the organizational structure of Paguyuban Darmo Putro

Table 1. organizational structure

No.	Name	Position
1.	Radi	Music coach & coordinator
1.	Riyadi	Chairman
2.	Putut	Vice
3.	Klemens Krisnov Bagas	Secretary
4.	Jiat Purnomo	Treasurer
6.	Sutrisno	Dance Coordinator
7.	Kastari	Equipment

Management in this organization is neatly implemented. In its performances, Darmo Putro Jaranan Society maintains the quality of its performances. This is done for the media to attract audience interest and promotion of the association. Another effort made by the Darmo Putro jaranan paguyuban is to install banners at the performance venue. Banner installation is carried out approximately 2 weeks before the performance is performed.

One example of the form of management carried out in the Darmo Putro paguyuban is conducting activities. With the activities carried out, this can support the existence of these arts.

Darmo Putro Jaranan Paguyuban conducts activities in the form of routine exercises and social gatherings. The exercises and social gatherings are held once a month on Friday. Exercises are held at night according to the agreement of dancers and musicians. Rehearsals are held at night because most players work during the day. When the Darmo Putro jaranan paguyuban is approaching the performance, it will increase the training schedule.

The purpose of these exercises and social gatherings is to establish a close kinship and improve the quality of the performance. That way the performance looks compact.

3.4 Supporting factors for existence

Existence is existence, while according to Zainal Abidin (2007: 16) that existence is a dynamic process, something, being or existing. This is in accordance with the origin of the word existence itself, namely

existere, which is out of, beyond or beyond.

Paguyuban jaranan Darmo Putro follows the process of the times. By developing patterns of music and dance performance, but still based on the standard. This is done to meet people's tastes and maintain its existence. As Sedyawati said that "It is important in the development of traditional performing arts to revive the art in its own ethnic environment, making art remain a necessity for the community" (1981: 65) As for several factors causing the existence of the Darmo Putro jaranan paguyuban.

3.4.1 Motivation

Motivation is the drive or cause of someone doing something. The motivation to develop a form of presentation in the form of dance work and music work is an encouragement by all members for the progress of the association.

3.4.2 Governance

The management of Darmo Putro jaranan paguyuban is very influential on the existence of the paguyubannya. Good organizational management will have a positive impact on the Darmo Putro jaranan paguyuban. The division of tasks for the management of the organization is divided according to the competence of each board, but in the implementation of the work is still done together.

In addition to good organizational management, carrying out activities is a concrete form of governance. The activity is routine practice. The purpose of the routine exercise itself is to improve the quality of the performance but also to strengthen the brotherhood in the paguyuban so that it will form a cohesiveness in the paguyuban. This is the key to the success of the Darmo Putro jaranan paguyuban.

3.4.3 Community

The community has a big role in the existence of the Darmo Putro jaranan paguyuban. The role of the community for the progress of the Darmo Putro jaranan paguyuban is very large. Judging from the tastes of people who like updates, the Darmo Putro jaranan paguyuban must be able to adjust to these circumstances. Requests and suggestions from the community will be accommodated for consideration by the association. The paguyuban must be able to comply with market tastes so that the existence of the jaranan paguyuban is not lost.

4. CONCLUSION

Based on the results of research and discussion, it can be concluded that the existence of the Jaranan Pegon Darmo Putro Paguyuban in Tanon Village, Papar District, Kediri Regency is inseparable from the important role of various internal and external factors that are interrelated. Geographically, Tanon Village is a fertile area with a social structure that still upholds the value of togetherness and tradition, which is a strong foundation for the development of local arts such as jaranan.

Paguyuban Darmo Putro is able to maintain its existence thanks to several main factors, namely:

1. Members' motivation and commitment, which encourages the development of dance and music forms without abandoning traditional principles.
2. Good organizational governance, including a clear organizational structure, division of tasks according to competence, and management of activities such as regular training and arisan that strengthen solidarity.
3. Community support, which is the main consumer of the performance as well as providing input and motivation for the association to continue to innovate according to the times and audience tastes.

By adapting to the times through promotional media such as banners and adjusting performance offerings, Paguyuban Darmo Putro is able to remain relevant and in demand. The main strength of this association lies in the harmonization between the preservation of traditional values and the ability to innovate according to the needs of the community. This makes Darmo Putro one of the successful examples in maintaining the sustainability of Javanese Jaranan art in the modern era.

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