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JARANAN TURONGGO YAKSO DONGKO DISTRICT TRENGGALEK DISTRICT IN AN ETHNOGRAPHIC APPROACH

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Abstract: Jaranan Turonggo Yakso is an art form originating from Trenggalek Regency in 1976 and created by Mr. Pamrihanto. This study focuses on understanding the art of Turonggo Yakso which is influenced by several daily behaviors in the lives of the people surrounding the art. This study is a qualitative descriptive study with research data in the form of sentences containing the ethnography of Turonggo Yakso. The purpose of this study is to describe Jaranan Turonggo Yakso in an ethnographic approach. Data in this study were collected using observation, interview, and documentation methods. Research data were analyzed using data reduction and data presentation. Based on the data analysis, it was found that Jaranan Turonggo Yakso is one of the series in the culture of the Baritan traditional ritual community (bubar ngarit tanduran) in Dongko District, Trenggalek Regency. The Jaranan Turonggo Yakso dance visualizes the activities and ethnicities of the people of Trenggalek Regency who work as farmers, so that the composition of various movements is the activity of farmers going to the rice fields then experiencing problems until returning home. The local values inherent in and inseparable from the cultural traditions of the Dongko District community in Trenggalek Regency. The selection of materials, motifs, and clothing styles incorporates local values found in Dongko District, Trenggalek Regency. The musical accompaniment also includes a special instrument, the kereg, made from bamboo, which produces the "kreg krog kreg" sound.

Keywords: Baritan, Turonggo Yakso, Ethnography

1. INTRODUCTION

The existence of a community's cultural heritage is closely related to its cultural and social systems, and represents the cultural identity of a region. Culture is a habit that is difficult to change, therefore, regional culture must be protected and preserved because it can enrich the national culture. Therefore, cultural development is crucial in efforts to develop regional culture for the nation's future generations. According to Endraswara (2013: 10), culture is the totality of human activities, encompassing knowledge, beliefs, morals, laws, customs, and other habits acquired through learning, including societal thinking and behavior.

According to the Trenggalek Regency Central Statistics Agency, people are divided into two areas: coastal communities and mountainous communities. Coastal communities often focus on fishing, tourism, and trade. This is influenced by work patterns, types of businesses, and social interactions. Culture and traditions passed down from generation to generation shape their identity and daily practices. Traditional ceremonies, arts, and crafts are an important part of



coastal community life, while mountainous communities generally live in mountainous areas with a farming culture and fertile soil, making farming a prominent part of their culture. . .

From a cultural perspective, one of the traditional ceremonies of the coastal communities of Watulimo District, Trenggalek Regency, is the Larung Sembonyo ceremony. Larung Sembonyo is a village cleansing ceremony held every Selo month (in the Javanese calendar) on the beach, also known as "babad pantaian." Meanwhile, the cultural heritage of the mountain communities of Dongko District, Trenggalek Regency, is the Jaranan Turonggo Yakso art form. Turonggo Yakso is a traditional Javanese jaranan art form from Trenggalek Regency. Turonggo Yakso emerged in 1976 in Blimbing Village, Dongko District, Trenggalek Regency. The Jaranan Turonggo Yakso performance, part of the traditional baritan ceremony, also serves as a symbol of the villagers' victory in warding off danger or aggression that disturbs and attacks the community. The Jaranan Turonggo Yakso in the Baritan ceremony is an inseparable part of the ensemble. However, with the development of the times and the enthusiasm of jaranan artists, the Jaranan Turonggo Yakso has emerged as a stand-alone performing art form.

In ethnographic research, researchers will attempt to understand this art form from a visual and formal perspective, while also considering the social context and cultural background surrounding it. Because Turonggo Yakso is closely linked to cultural identity, societal values, and prevailing norms within society. Therefore, an ethnographic approach allows researchers to understand how Turonggo Yakso art forms social relations, maintains cultural sustainability, and strengthens a sense of community. Based on the description above, researchers are interested in using ethnographic theory to study the Turonggo Yakso jaranan art form in Trenggalek Regency. .

This research has a pressing significance, as Turonggo Yakso is often associated with complex social and cultural dynamics. Furthermore, Turonggo Yakso art also influences policy-making, gender roles, and social conflicts within the community. Therefore, the ethnographic paradigm allows researchers to examine how Turonggo Yakso art can serve as a mirror or tool in shaping social structures. Turonggo Yakso art must confront globalization, which has brought about many changes in society. Consequently, the way people access and consume Turonggo Yakso art evolves in line with the changing times.

In a research context, ethnography is a qualitative approach that focuses on gaining an in-depth understanding of a group's culture through direct observation, interviews, and participation in the group's daily life. The purpose of ethnography is to describe, explain, and analyze the culture of a human group. Ethnography aims to provide a

comprehensive and in-depth picture of various aspects of community life, including patterns of social interaction, belief systems, religious practices, and traditions. According to Koentjaraningrat (2009: 21), ethnography is the systematic collection of information about the way of life and social life related to the cultural elements of a community.

Understanding ethnographic culture allows researchers to deeply understand a group's culture, which can help reduce misunderstandings in understanding cultural products originating from community life. Therefore, culture encompasses all aspects of human life, both material and non-material. Most experts who define culture this way are likely heavily influenced by evolutionism, a theory that states that culture develops from simple stages to complex stages. Therefore, the above theory is used by researchers to study Turonggo Yakso art using an ethnographic approach.

This research is not the first to be conducted. Research using an ethnographic approach has previously been conducted by Afif Widayanto, entitled "Jaranan Turonggo Sekti: An Analytical Ethnographic Review from the Perspective of Cultural Elements." The similarity between this research and Afif Widayanto's research lies in how the jaranan is viewed from ethnographic theory and in identifying references for the jaranan studied through ethnographic theory. The results of this research indicate that the Jaranan Turonggo Yakso Sekti describes religion and ceremonies through ritual offerings and the meaning of the kuda kepong (braided horse) used.

Another study using the same object of study, the Jaranan Turonggo Yakso, was titled "Function, Form, and Meaning of the Jaranan Turonggo Yakso Dance Movements, Dongko District, Trenggalek Regency" by Yuddan Fijar Sugma Timur (2020). Yuddan Fijar Sugma Timur's research discusses the function of the Jaranan Turonggo Yakso, its presentation in performances, and the meanings inherent in the Jaranan Turonggo Yakso dance movements.

Another article that also utilizes the study of social norms and local values is the first article, entitled "The Greget Sawunggaling Dance as an Icon of Surabaya" by Hanidar Fejri Diagusty (2022). The results of Hanidar Fejri Diagusty's research indicate that the Greget Sawunggaling dance can become a city icon if examined through cultural identity due to the strong character of Sawunggaling. The second article, entitled "The Jepin Bismillah Dance as the Identity and Character of the Malay Community," is by Hesty Pangestu. The results of this study indicate that the cultural identity and traditions of the Malay community through the Jepin Bismillah Dance can be seen in biological, social, cultural, religious, and economic aspects. The relevance of both studies is that they both discuss dance as a regional identity related to the culture of the people in that region.

Based on the description above, this research can be

formulated as follows: (1) How is the Turonggo Yakso jaranan in Dongko District, Trenggalek Regency, studied through an ethnographic approach? (2) How is the relationship between Turonggo Yakso art and local values and beliefs in maintaining Turonggo Yakso art? The aim of this research is to describe the practice of Turonggo Yakso art. Turonggo Yakso in social life, examining the relationship of Turonggo Yakso art to social norms, local values, and beliefs, in preserving Turonggo Yakso art, providing information to the community related to the image of the Dongko District community, based on aspects of Turonggo Yakso art.

2. METHOD

This study used a qualitative descriptive research approach. Qualitative research is a research method based on the philosophy of postpositivism, used to examine natural conditions of objects. The researcher serves as the key instrument, data collection techniques are combined, data analysis is qualitative, and the research results emphasize meaning rather than generalization.

The research object in this study is the Turonggo Yakso Javanese folk dance from Dongko District, Trenggalek Regency. Therefore, the research location is Blimbing Village, Dongko District, Trenggalek Regency.

There are two types of data sources in this study: primary and secondary. Primary data sources include information from informants including: Mas Agus and Mr. Mu'an (fourth-generation Turonggo Yakso dancers and creators of Turonggo Yakso music), and documents in the form of notes, books, and images that support this research. Secondary data sources include documentation, articles, and relevant journals.

Furthermore, interviews are divided into two types: structured and unstructured. Structured interviews are conducted by preparing instruments in the form of written questions with pre-prepared alternative answers. In addition to written questions, researchers can also use tools such as tape recorders, pictures, and others. Unstructured interviews, on the other hand, are free-form interviews, meaning the researcher does not use a systematically structured interview guide. Documentation in this research takes the form of writings, pictures, and monumental works by individuals.

Data validity is necessary in this study to test the validity of the data obtained in the field. The researcher used triangulation methods, including source triangulation, technical triangulation, and time triangulation. Source triangulation was conducted through interviews with the first informant. If the researcher felt the interview results were not accurate and valid, the researcher could continue with the second informant. The results of these interviews and observations were used by the researcher to obtain valid data for an ethnographic study of the Turonggo Yakso jaranan. Technical triangulation was then conducted by the researcher. When the interview and documentation results were not valid, the researcher conducted interviews with the informant directly and sought documentation related to the Turonggo Yakso art form, including photographs, books, and other references, to explain the ethnography of the Turonggo Yakso jaranan in Dongko District, Trenggalek Regency. Meanwhile,

time triangulation was conducted by the researcher through observations and interviews at different times or situations.

Each piece of data will be analyzed through the stages of data reduction and data presentation. Data reduction is carried out by the researcher to sort and summarize relevant and supporting data for the ethnographic research needs of the Turonggo Yakso jaranan in Dongko District, Trenggalek Regency. After conducting several observations and interviews, the data obtained will gradually increase and become more complex if analysis is performed on all the collected data. Next, the researcher presents the data to simplify the collected data and displays the search results to understand the ethnography of Turonggo Yakso in Trenggalek Regency. The data presentation refers to the results of observations, interviews, documentation, and data reduction.

3. RESULTS AND DISCUSSION

Geographical Location of Trenggalek Regency

Dongko District, Trenggalek Regency, is a mountainous region that celebrates the Baritan traditional ceremony (bubar ngarit tanduran). The Baritan ceremony is a hereditary tradition held annually as a form of gratitude for the harvest and livestock, as well as to ensure safety and blessings. This tradition serves as an effort to draw closer to God, seek protection from God, and hope for goodness and progress in the region. This activity also serves as an effort to preserve culture and history.

The purpose of the Baritan traditional ceremony is to express gratitude to God for the health, peace, and prosperity of the people of Salamwates Village. It is hoped that all livestock and agricultural crops in Salamwates Village will thrive in the future. Likewise, the farmers will enjoy abundant and satisfying harvests.

The series of events in this ceremony involves various processions, as follows:

- a. Grave Pilgrimage: It begins with a pilgrimage to the grave of our ancestor, Mbah Surogati, in Salamwates Village, attended by village elders and the local community.
- b. Carnival: The carnival procession goes around the village carrying various offerings, including ambeng (white rice), lompong (traditional food), and dhadhung bamboo rope)
- c. Handing Over and Receiving the Dhadhung: The bamboo rope (dhadhung) has special significance and is a symbol in this ceremony.
- d. Handover of Dhadhung Awuk: A special rope symbolizing protection for livestock and crops is handed over and received by the community involved in this traditional ritual.
- e. Traditional Dance and Flower Feast: Traditional dances are performed and flowers are scattered as a prayer for the village's safety from disaster. The dance performed is the Gambyong dance, which is characterized by simple, repetitive movements, influenced by the kebaran and kawilan drum patterns.
- f. Ngujubake Ambengan: People bring abundant food (ambengan) that has been prayed over in a communal prayer.
- g. Seize Dhadhung and Yellow Janur: The highlight was the scramble for dhadhung and coconut leaves yellow as a symbol of blessing.

- h. Janggrungan: The final stage, as an expression of gratitude and joint prayer for safety and prosperity village.
- i. Turonggo Yakso performance: Turonggo Yakso is a series of baritan rituals that are always performed and have a special appeal for jaranan art lovers.

The Turonggo Yakso art form comes from the words "turonggo," meaning horse, and "yakso," meaning giant, so in terms of visualization, the Turonggo Yakso property represents a giant with horse legs.

This aligns with the results of an interview with Mr. Agus. Turonggo Yakso is a type of jaranan art form accompanied by various gamelan instruments, including drums, kenong, gong, slomporet, and kereg. However, over time, this art form has also been accompanied by a complete Javanese gamelan ensemble, with additional drums to enhance the atmosphere required for Turonggo Yakso jaranan performances.

The Turonggo Yakso art form originated in 1976. The majority of the people of Dongko District were farmers, and the environment in Dongko District boasted extensive agricultural land, which served as a source of food for the people. Therefore, this dance depicts a farming community, as seen through several aspects within it. According to Y. Sumandyo Hadi (2007: 13), dance is an aesthetic human expression and an integral part of meaningful human life in society. Turonggo Yakso was created by artists from Dongko District, namely Pamrihanto as choreographer and Mu'an as composer. Both were the conceptualizers of the Turonggo Yakso jaranan art form. Over time, this art form has evolved into a distinct performing art form.

Elements of societal values contained in Turonggo Yakso

1. The presentation is Divided to Three Parts

Table 1. Turonggo Yakso presentation tructure

No.	Part Name	Information	Music
1.	Budhalan War (beginning of the dance)	The knights (farmers) were hit by angry pests in the rice fields and supernatural pests depicted by wild boars and barongans.	Sampak
2.	Gladhen War (main part of the dance)	The knight prayed to be able to expel pests from his rice fields and to carry out gladhen war.	Lancaran
3.	The Great War (final part of the dance)	The knights fight against pests and the pests are defeated or can be controlled by the knights who ride the turonggo yakso	Sampak and Lancaran

The Turonggo Yakso dance movements are bold, agile, and fast. The dance's movements depict the farming activities of the local community in Trenggalek Regency.

2. Variety of Turonggo Yakso Movements

In the variety of Turonggo Yakso jaranan movements, there are standard movements (*ukel*) and lawung movements. Each choreographic concept and the meaning contained in the movements have a certain meaning and philosophy to visualize the activities and ethnicity of the people of Trenggalek Regency who work as farmers, so that the composition of the Turonggo Yakso dance movements, if observed and examined carefully, is the activity of farmers from leaving for the rice fields then experiencing problems until returning home. This can be shown through the variety of movements described as follows:

1) Budhalan (*trecet*) Movement Variety

The budhalan movement variety depicts the movements of mountain communities who work as farmers working together, working together to go to the rice fields with the body facing sideways, depicting farmers walking on the rice field embankments. The budhalan movement is performed for 4x8 minutes.

2) Lawung Lumaksono Movement Variety

The lawung lumaksono movement variety is usually included in the budhalan movement variety. This movement reflects a society with a strong work ethic, meaning that the people of Trenggalek Regency always strive to work as hard as possible. The lawung lumaksono movement is performed for 5x8 minutes.

3) Angkatan Sikil Movement Variety

The angkatan sikil movements can also be called transitional movements in Turonggo Yakso. The angkatan sikil movements are performed simultaneously with the sabetan gendir (a type of flail), which depicts a threat and encourages the farmers to be ready to work in the rice fields. The angkatan sikil movements are performed for 3x8 minutes.

4) Sirig Movement Variety

The sirig movement in Turonggo Yakso is performed by simultaneously shaking both feet. This variety of movements reflects the community's agility and dexterity in carrying out all their activities. This sirig movement can also be interpreted as a transitional movement. The sirig movement is performed for 2x8 minutes.

5) Sembahan Movement Variety

The worship movements in Turonggo Yakso, derived from the movements of the giant buto/yakso, are evident in the dancer's wide-ranging hands. The worship movements themselves depict farmers asking for protection and safety from God Almighty before undertaking any activity. Worship carries religious values, seen from a spiritual perspective, indicating that the people of Trenggalek Regency prioritize religion in their daily lives. The worship movements are performed for 3x8 minutes.

6) Negar Sengkrak Movement Variety

The various movements of the negar sengkrak dance in Turonggo Yakso are adapted from the movements of farmers circling rice fields or walking on embankments. The negar sengkrak movements also illustrate the community's meticulous attention to detail in their work. The negar sengkrak movements are performed for 5x8 minutes.

7) Ukel Lampah Tigo Movements Variety

The ukel lampah tigo in the Turonggo Yakso dance movement variety depicts farmers plowing a rice field, commonly called a garu in Trenggalek Regency, and embodies the strong sense of togetherness and cooperation. The lampah tigo movement is performed for 7x8 minutes.

8) Sirig Gejug Movements Variety

The sirig gejug movements is performed with both feet simultaneously, slightly opening the feet for a count of four, followed by the left foot stomping twice. The sirig gejug movement depicts farmers planting rice, demonstrating the spirit of cooperation among themselves. The sirig gejug movement is performed for 6x8 minutes.

9) Lawung Movements Variety

The lawung movement variety is a transitional/intermediate movement between one movement and another, often performed at each transition. Lawung is also a characteristic movement variety in Turonggo Yakso, where from the beginning to the end of the performance, lawung is repeated more often than other movements. The lawung movement is performed for 3 x 8 minutes.

10) Singget Movements Variety

The Turonggo Yakso, singget movements are unique compared to other jaranan dances. They are performed agilely by dancers at two levels: medium and high. The singget movements are also considered intermediaries between one movement and another. The singget movements are performed for 5 x 8 minutes.

11) Loncat Gejug Movements Variety

The various movements of the "Joncat Gejug" (Jumping Gejug) depict the movements of farmers harvesting rice. These movements symbolize the pursuit of shared prosperity through hard work and mutual cooperation. The "Joncat Gejug" (Jumping Gejug) movements are performed for 4 x 8 minutes.

12) Lawung Riteng Movements Variety

The Lawung Riteng movement is a transitional movement in Turonggo Yakso. The Lawung Riteng movement involves walking with alternating right and left foot movements. This movement demonstrates the Dongko people's need to constantly look left and right before engaging in activities, signifying constant vigilance. The Lawung Riteng movement is performed for 5 x 8 minutes.

13) Gagak Lincak Movements Variety

The various movements of the crows are inspired by the activities of farmers clearing grass and weeds from rice fields and also reflect the value of cleanliness and preserving the surrounding environment. The crows' movements are performed for 3 x 8 minutes.

14) Lawung Nggareng Movements Variety

The variety of lawung nggareng movements can be called additional movements (lawung). This movement is done by walking with one foot step like wayang gareng. This movement can also be used to lower the tempo in Turonggo Yakso. The lawung nggareng movement is carried out for 3x8.

15) Lompat Gantung Movements Variety

The various hanging jump movements are taken from the movements of farmers cultivating rice, or in other words, striving to do everything positive to achieve their goals. The hanging jump movements are performed for 3 x 8 minutes.

16) Lawung Tolehan Movements Variety

The Lawung Tolehan movement is an additional movement in Turonggo Yakso. This movement is adapted from the activities of farmers monitoring crops in rice. The Lawung Tolehan movement is performed for 5 x 8 movements.

17) Ongkek Bahu Movements Variety

This variety of ongkek bahu movements visualizes a farmer moving his shoulders left and right, depicting high spirits as the work in the rice fields is soon completed. This movement is performed for 4 x 8 minutes.

18) Kosot Bahu Movements Variety

The shoulder curl movement depicts the activity of farmers relaxing their muscles after harvesting rice in the fields. This shoulder curl movement is performed for 4 x 8 repetitions.

19) Makan Minum Movements Variety

The Turonggo Yakso's eating and drinking movements are inspired by the activities farmers engage in during breaks in the rice fields, specifically eating and drinking. The eating and drinking movements are performed for 6 x 8 minutes.

20) Sengkrak Gejug Movements Variety

The various movements of the sengkrak gejug depict the activities of farmers in the rice fields when hoeing weeds and wild grass to prevent new problems such as weed growth and dry soil. The sengkrak gejug movements in Turonggo Yakso are performed for 4 x 8 minutes.

21) Sigrak Rampak Movements Variety

The various sigrak rampak movements, including the budhalan movements, are performed simultaneously, depicting the agile and agile nature of the people of Trenggalek Regency in carrying out all their tasks. These movements are performed for 4 x 8 minutes.

22) Sabetan Movements Variety

The sabetan movement depicts the activities of farmers chasing away pests that are harming their crops. This movement is performed in pairs by Turonggo Yakso dancers. The sabetan movement is performed as in the first scene, 3x8.

23) Perang Sikutan Movements Variety

Turonggo Yakso dancers perform a variety of elbow-fighting movements in pairs, each man taking turns elbowing the other with a dashing attitude. This movement symbolizes a warrior practicing his hand strength to fight anger. This movement depicts the people of Trenggalek Regency dealing with interpersonal problems that often arise in the workplace. The movement is performed for 4 x 8 minutes.

24) Perang Kerah Movements Variety

Ragam gerak perang kerah dilakukan secara berpasangan oleh penari Turonggo Yakso dengan gerak penari merangkul lalu menggigit penari yang lain secara bergantian. Gerakan ini mempunyai makna penggambaran ketangkasan tubuh dan kekuatan gigi yang berasal dari energi Turonggo Yakso. Ragam gerak ini diambil dari budaya masyarakat yang biasanya terlibat dalam perkelahian yang menggunakan kekuatan seluruh kemampuan tubuhnya. Ragam gerak ini dilakukan selama 4x8.

25) Perang Tiban Movements Variety

The variety of tiban war movements in Turonggo Yakso is a movement that can be said to be unique because it adopts the tiban ritual movements. Tiban is also a traditional culture of the Trenggalek people in mangsa ketigo and tiban rituals as a means of asking for rain from God Almighty, therefore the variety of tiban movements in Turonggo

Yakso is a depiction of farmers asking for rain from God Almighty. In this tibana movement, Turonggo Yakso dancers pair up and face each other then slash using a gendir/whip with other dancers like the tibana traditional movements in general. This variety of tibana war movements is performed for 5x8.

26) Kiprah and Perang Celeng Movements Variety

The various movements of the wild boar in Turonggo Yakso depict pests that damage farmers' crops in the rice fields. These movements are performed with a wild boar ukel like a clay pot, improvising to resemble a wild boar, and destroying the crops. Next is the wild boar war, this movement is performed by Turonggo Yakso dancers and wild boar dancers who compete with each other in order to drive away pests that damage crops and are won by the Turonggo Yakso dancers. The existence of this wild boar character is inseparable from the natural environment of the mountainous area where several wild boar populations still exist. The various movements of the wild boar gait are performed for 8x8 with different drum patterns according to the gara, while the wild boar war is performed 6x8.

27) Kiprah and Perang Barongan Movements Variety

The various barongan movements and barongan wars are a unified movement variety in Turonggo Yakso. Barongan is a form of dragon embodiment with a depiction of anger that disturbs all living creatures depicted by disaster. Barongan movements are usually performed with improvisational movements like a dragon, twisting, and have fast and fierce movements. After the various movements, the barongan war variety is continued by the barongan dancer and the Turonggo Yakso dancer. The barongan dancer will be defeated by the Turonggo Yakso dancer by swinging the whip towards the barongan with the meaning of the lust of anger has disappeared. In this movement variety, there is a depiction that the barongan is an evil whisper from the devil or fellow humans (Nas), and in the Trenggalek Regency community, daily life is always side by side with negative things and these grow from themselves and the encouragement of the natural environment that coexist in human life. This movement variety is performed 8x8

28) Ulih-ulihan Movements Variety

The ulih-ulihan movement symbolizes farewell and depicts the movements of farmers who have finished their fields and returned home. This movement is also derived from traditional Indonesian culture, where after completing all daily activities, they always bid farewell to their colleagues or the natural environment. This movement is performed for 6 x 8 minutes.

Turonggo Yakso Dance Properties

Props are any objects used to complement a work of art and support its meaning. One form of art that utilizes props is dance. Props in a dance work serve as accessories and equipment used as a medium for expression or to convey meaning, creating movement. Turonggo Yakso is a dance form that utilizes props in its performances. Props in Turonggo Yakso include Jaranan or Eblek, Gendir, Celeng, and Barongan.

Jaranan or Eblek is made of cow or goat skin, duplex paper, and liver sponge. This property is the main property in Turonggo Yakso. This property is a depiction of the four evil desires (four evil desires) including the lust of anger, which is the desire that always invites anger, the lust of syaitonah, which is the desire of Satan to tempt others, the lust of aluamah, which is the greedy desire not to be grateful for the gifts of

Sang Hyang Gusti, the lust of supiyah, which is the desire to control. The visualization of this property is a buto (yakso) which has horse legs. Turonggo Yakso comes from the word turonggo which means mount and yakso means buto so, this can be interpreted that this property is a mount for the knight character in the Turonggo Yakso dance performance. In addition to jaranan, the gendir property is also a complementary property for the Turonggo Yakso knight character because gendir has the meaning of flexibility and firmness of the knight's heart in fighting the lust of anger and in the activities of community life usually used to control rojo koyo such as buffalo, cows and goats.

The wild boar appears as a pest in the Turonggo Yakso dish, a dish still commonly found in mountainous areas. The people of Trenggalek consider wild boars pests if they damage their crops. Wild boar props are made from cow or goat hide, as these are readily available and durable in Trenggalek Regency. Wild boar props are used by the wild boar dancers. Wild boars represent visible pests in rice fields. The reason for using wild boars is because they are large and tend to break through obstacles that hinder their movement. Therefore, the wild boar character is used to reinforce the pests that are destroying and attacking the farmers' crops.

Barongan is a visualization of a dragon, intended to depict pests or disturbances invisible to humans in rice fields, such as natural disasters that damage the environmental ecosystem. Barongan is made of wood for the head and cow or goat skin for the crown and cloth commonly called kemul barongan. In mountain communities, dragons are often associated with symbols of evil, chaos, and threats that must be conquered. Dragons are often depicted as enemies to be defeated by heroes in folklore and mythology.

Turonggo Yakso Dance Costume

Turonggo Yakso jaranan clothing, the clothing of the Turonggo Yakso jaranan cannot be separated from the culture of the people who live there, so that the selection of materials, motifs, and forms in its manufacture involves local values that exist in Dongko District.

1) Turonggo Yakso Knight Costume

The head and ears are adorned with udeng and pilis, while the ears are adorned with sumping. Kace and dadung necklaces are worn around the chest and abdomen. Caukal tangan are worn on the hands. A cinde stagen is wrapped around the waist. The epek timang (traditional Javanese traditional clothing) includes a barong jarik belt, red and yellow sampur, boro-boro, panji pants, and gongseng.

2) Celengan Costume

The head is covered with a udeng (traditional headdress) and the ears are covered with sumping (a traditional headdress). From the chest to the waist, the headband is worn with a kace necklace, cakap tangan (hand-made headdress), stagen cinde (a traditional headdress), epek timang (a traditional headdress), black and white poleng sarong (a traditional headdress), red and yellow sampur (a traditional headdress), boro-boro (a traditional headdress), red panji pants, celeng dancer's clothes, and gongseng (a traditional headdress). Broadly speaking, the celeng attire is similar to that of the Turonggo Yakso knight.

3) Barongan Costume

The head wears an udeng (traditional head covering), and the Barongan dancer's attire includes a black cuff. The waist is a cinde stagen, a red and yellow sampur, and trousers below the waist.

Musical Accompaniment to The Turonggo Yakso Dance

The accompaniment used for Turonggo Yakso is Javanese gamelan in the pelog scale, as the pelog scale has a pleasant and pleasant tone. Turonggo Yakso requires music that matches the agile and assertive movements in each line of the performance. The Javanese gamelan instruments used in Turonggo Yakso include drums, 6 and 2 pelog scale, kenongs 6 kempuls, 2 suwuk gongs and gongs, selomporet, and kereg.

Ethnographic Aspects

1) Natural Environment

Turonggo Yakso performance is reviewed from a hereditary factor. Turonggo Yakso is a traditional dance of the Trenggalek community in Dongko Village. This dance is passed down from generation to generation from previous artists so that it develops and grows in the community environment, this process is driven by hereditary factors. In its history, Turonggo Yakso was formerly in the form of a cow but became the form of Yaksa Kumbokarno at the beginning of its appearance, because there is Mount Kumbokarno in Trenggalek Regency. Therefore, environmental factors are very influential in creating a change. The maintained identity can also be seen in the variety of movements that have an overall meaning taken from the phenomenon of farming, because Trenggalek Regency is an agricultural district, and the variety of movements symbolizes the character and culture of the community who have the value of mutual cooperation and have a sense of authority.

2) History

The historical aspect refers to how the historical background of an art in a society or culture influences their current conditions and practices. The history of Turonggo Yakso, the Turonggo Yakso jaranan was first performed in 1976 in a series of traditional Baritan ceremonies (Bubar Ngarit Tanduran), which is a ritual performed by the Dongko sub-district community every year in the month of Suro (Muharram) as an expression of gratitude from the Dongko community to God Almighty for their harvest. As time goes by, this art has stood alone as a form of performing art, therefore, the positive response and enthusiasm of the community led to the performance being asked to appear outside and was recognized by the Trenggalek Regency community in 1980.

3) Social

Social aspects can be created from activities frequently carried out by the community, thus creating interactions within it in the form of relationships that can strengthen harmony. Before performing a Jaranan Turonggo Yakso performance, the community or jaranan group in Trenggalek first holds a discussion or gathering. The goal is to discuss the variety or concept that will be presented. Turonggo Yakso can also address the problem of social conflict in the community. For example, young people who attend several schools in Trenggalek are very prone to friction. Therefore, by performing or being involved in Jaranan Turonggo Yakso, they can reduce or even forget the problems they experience.

4) Art

The artistic aspect refers to how art is created, used, and understood within a particular socio-cultural context. The artistic aspect of the Trenggalek community contained in the Turonggo Yakso performance is found in the variety of Tiban movements. Tiban is a cultural tradition of the Trenggalek community in the mangsa ketigo and tiban ritual as a means of asking for rain from God Almighty. Therefore, the variety of tiban movements in Turonggo Yakso depicts farmers asking for rain from God Almighty.

5) Culture

Any activity related to a community's culture can be called cultural. This action can be patterned from the community, for example in a series of traditional Baritan ceremonies (Bubar Ngarit Tanduran) in Salamwates Village, Trenggalek

Regency, Turonggo Yakso is a tradition that is never missed and is most anticipated. Then in various weddings or thanksgiving events Turonggo Yakso is also used as a means of entertainment to be performed to invited guests who attend the event. Therefore, Turonggo Yakso is a traditional dance in Trenggalek Regency.

6) Religion

Religious aspects can be shaped by religious systems. In the Turonggo Yakso folk art, the religious aspect lies in the various movements of "Sembahan," which convey the meaning of asking for protection and safety from God Almighty before engaging in activities. This signifies that the people of Trenggalek Regency always prioritize religion in their daily lives. This can also be seen in the songs used, such as *lir ilir*, *tombo ati*, and so on.

7) Livelihood

The livelihoods of the people of Trenggalek Regency are working in agriculture, plantations, and fishing. However, on the other hand, there are several community groups that can develop the creative economy, namely by developing creativity, talent, and skills to create valuable creations. The goal of the creative economy is not related to added economic value (currency), but based on social and cultural aspects. This can be manifested in the traditional Turonggo Yakso dance performance. The presentation of the Turonggo Yakso *jaranan* dance is created or arranged to be slightly more different. The goal is to attract the attention of the audience and can be used as a branding event for Turonggo Yakso by keeping up with the current era and a choreography competition at the annual Trenggalek Open *Jaranan* Festival.

4. CONCLUSION

Based on the research results and discussion above, researchers can draw the following conclusions from the Turonggo Yakso *jaranan* using an ethnographic approach:

Turonggo Yakso comes from the word *turonggo* meaning horse and *yakso* meaning buto, so in the visualization of the property Turonggo Yakso means buto with horse legs. This is in line with the results of interviews with sources, namely Mr. Agus. The beginning of the emergence of Turonggo Yakso art in 1976, in the past the majority of the people of Dongko District made a living as farmers and the environmental conditions in Dongko District had a large agricultural area and became a source of food for the people of Dongko District, therefore this dance tells about the farming community which can be seen from several elements of local values that exist in the lives of the Dongko people.

Jaranan Turonggo Yakso is inseparable from the Baritan traditional ritual tradition in Dongko District. The purpose of the Baritan Traditional Ceremony is to express gratitude to Allah SWT for the health, peace, and prosperity bestowed upon the people of Salamwates Village. It is hoped that all the *rojo koyo* (traditional Javanese folk) in Salamwates Village, particularly in the livestock and agricultural sectors, will thrive in the future. Over time, this art form will be able to stand alone as a performing art form.

The elements of local community values contained in Turonggo Yakso are as follows:

The variety of Turonggo Yakso *jaranan* movements, the values contained in the movements have a certain meaning and philosophy to visualize the activities and ethnicity of the people of Trenggalek Regency who work as farmers, so that the composition of the Turonggo Yakso dance movements, if observed and examined, is the activity of farmers from going to the rice fields then experiencing problems until returning home. This can be

seen from the Turonggo Yakso jaranan dance performance which remains in essence as folk art.

Turonggo Yakso jaranan clothing, the clothing of the Turonggo Yakso jaranan cannot be separated from the culture of the people who live there, so that the selection of materials, motifs, and forms in its manufacture involves local values that exist in Dongko District.

Turonggo Yakso jaranan accompaniment, the accompaniment in Turonggo Yakso uses several Javanese gamelan instruments such as drums, 6.2-barreled kenong, 6 kemupul, suwuk, gong, and additional typical Turonggo Yakso instruments, namely kereg. The use of Javanese gamelan in Turonggo Yakso jaranan comes from the culture of the community in the art of *langen tayub* which ultimately several Javanese gamelan instruments are used in Turonggo Yakso jaranan. The kereg musical instrument is made of bamboo, because bamboo is very easy to find in Trenggalek Regency and is often used in various musical instruments in the community such as *angklung* and *kentongan*. Kereg is made from bamboo that is split in half and perforated to several holes to produce the sound "kreg krog kreg" and that's where the name of this kereg musical instrument comes from.

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Rhesajaya acted as researcher and article writer, while Bambang Sugito acted as companion, reviewer, and article reviser.

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