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Character Development of Celengan Movements in *Jaranan Turonggo Yakso* within the Dance Piece *Tomak* Through the Use of Dramatic Dance

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Abstract: The dance work *Tomak* is an exploration and development of the celengan segment in the traditional *Jaranan* performance, approached through the form of dramatic dance. This piece emphasizes the characteristic movements of celengan, which are developed into dramatized forms within a folk performance framework. The choreographer expands upon movements such as budalan, gejug gantung, nyruduk ngiwa nengen, sengkak pundak, and peranan. The creation of this work adopts Jacqueline Smith's Construction Method 1, which includes several stages: initial stimulus, dance type, mode of presentation, improvisation, evaluation, refinement/selection, and motif development. The primary references include *Kala Srenggi* (produced by the Trenggalek Department of Tourism and Culture) and *Body of Evolution* (by Ari Chandra Pamungkas, 2023). Theoretical frameworks used in this creation are the choreographic theory by Sal Murgiyanto, developmental theory by Soedarsono, and the construction method by Jacqueline Smith. The structure of the performance follows a double-cone dramatic design, consisting of six parts: an introduction, four scenes, and a closing section. Supporting elements such as costume and makeup, lighting design, and musical accompaniment contribute to the overall presentation. *Tomak* aims to provide space for innovation in traditional arts and to inspire young generations and artists to preserve and develop cultural heritage through fresh, communicative performance formats.

Keywords: Development, Characteristic, Celengan, *Tomak*.

1. INTRODUCTION

Trenggalek Regency is known for its rich cultural heritage, particularly in traditional performing arts. One of the most prominent folk arts in this region is *jaranan*, a traditional dance performance that blends elements of dance, music, and spirituality. Nearly every hamlet and village in *Trenggalek* has its own *jaranan* group, reflecting the strong presence and significance of this art form in the daily lives of the people. Not only are there many *jaranan* groups, but the types of *jaranan* that have developed are also highly diverse, each representing unique and dynamic local cultural values. Among these, *Jaranan Turonggo Yakso* stands out due to its distinctive narrative and symbolic elements.

Within *Jaranan Turonggo Yakso*, various characters and scenes are performed to convey moral, spiritual, and social values. Characters such as *Umbul-umbul*, *Dadung Awuk*, *Ksatria Turonggo Yakso*, *Barongan*, and *Celengan* each hold specific philosophical meanings. The character *Celengan*, for example, symbolizes greed and destruction, threats to both social harmony and the environment, especially in agrarian communities. The wild boar (*celeng*) is chosen for this role due to its inherently greedy and destructive behavior, often damaging crops and farmland. However, despite its strong symbolic potential, the *Celengan* character is now rarely featured in full performances, typically appearing only briefly at the end alongside



Barongan. This limited presence reduces its impact and diminishes its role as a moral reminder within the *Jaranan Turonggo Yakso* tradition.

According to interviews with local artist Agus Priyono, the *Celengan* character has a variety of distinct movements, each with specific meanings, such as *budalan*, *gejug gantung*, *nyruduk ngiwo nengen*, *sengkrak pundak*, *keduk lemah*, and *perangan*. These movements are not merely physical expressions but represent the wild boar's aggressive, greedy, and destructive nature. Unfortunately, the current performance practice restricts dancers' freedom to explore these movements due to the costume's small size and the need to hold it with both hands, limiting expressiveness. In reality, the *Celengan* character has the potential to be portrayed as wild, energetic, and aggressive, but these traits are often subdued by the constraints of the performance property. Thus, there is a clear need for choreographic development to better reflect the character's essence.

One promising approach to this development is through the creation of a dramatic dance piece. Dramatic dance emphasizes strong emotional communication and dynamic expression rather than linear storytelling. As explained by Jacqueline Smith (translated by Soeharto), dramatic dance focuses on conveying impactful ideas and tensions, emphasizing atmosphere and emotional intensity over narrative. This approach is particularly suitable for exploring the *Celengan* character, as it allows the choreographer to highlight the wild and intense qualities of the boar through expressive, artistic movements. By utilizing dramatic dance, each movement motif of *Celengan* can be developed into meaningful scenes that evoke emotional responses from the audience.

The choreographer is particularly drawn to the *Celengan* character in *Jaranan Turonggo Yakso*, which, according to Agus Priyono, serves as a symbolic reminder of human greed. The choreographer aims to develop each of the *Celengan*'s movement motifs into a structured series of scenes, emphasizing the character traits embedded in those movements. Through this exploration, a new performance is envisioned, rooted in the traditional art of *jaranan* but presented in a dramatic form to offer a fresh emotional and atmospheric experience to the audience. This initiative also reflects the choreographer's desire to present traditional art in a more modern and engaging way, inspiring both audiences and artists to view traditional forms as dynamic and adaptable.

Based on this background, the focus of this work is divided into two aspects: content and form. The content focus lies in the development of the *Celengan* movement motifs within the *Jaranan Turonggo Yakso* tradition. The formal focus is the use of dramatic dance. In her book translated by Soeharto, Jacqueline Smith describes dramatic dance as a type of dance that emphasizes the communication of powerful ideas, dynamic energy, and emotional tension. Rather than presenting a full storyline, it focuses on key events or emotional atmospheres. In the *Tomak* dance work, this form is used to strengthen the narrative flow, dynamics, and emotional resonance of each scene, ensuring the work's content is conveyed effectively to the audience.

The purpose of creating this dance work is to develop the *Celengan* character within *Jaranan Turonggo Yakso* and explore the meaning behind each of its movements through a dance piece titled *Tomak*, presented in dramatic dance form.

Furthermore, the aim of writing this article is to briefly examine the *Tomak* dance work in order to reveal the meanings embedded in the

Celengan movement motifs within the Jaranan Turonggo Yakso tradition through the lens of dramatic dance.

2. METHOD

The method used in the creation of this dance work is an artistic creation method aimed at producing something new—in this case, a dance piece titled Tomak. This creative method serves as both a conceptual and technical approach in the process of designing, exploring, and presenting a complete dance performance. It emphasizes not only the final result but also the entire creative journey undertaken by the choreographer in designing movements, atmosphere, and the dramatic structure of the performance.

The creation of Tomak applies Construction Method I developed by Jacqueline Smith. This method functions as the primary framework for the creative process, offering a structured and systematic sequence from initial stimulation to the final selection and refinement of movement. The stages in Construction Method I include:

1. Initial stimulation: the process of collecting ideas based on observations of the Celengan character's movement in Jaranan Turonggo Yakso.
2. Determining the dance type: the work is categorized as a dramatic dance, emphasizing emotional atmosphere and character tension.
3. Designing the presentation: the dramatic flow and scene structure are arranged to communicate meaning expressively.
4. Exploration: discovering movement possibilities of the Celengan character, focusing on the symbolic meaning and physicality of each motif.
5. Improvisation: dancers are given the freedom to spontaneously develop movement based on prior exploration.
6. Evaluation: analyzing the results of exploration and improvisation to assess expression effectiveness and communicative clarity.
7. Selection and refinement: choosing the most appropriate movements and refining them in terms of dynamics, quality, and continuity.
8. Motif: establishing movement motifs as the foundation for constructing movement sequences within the choreography.

In addition to following the construction method structure, the creation of Tomak also refers to the essential elements of dance composition, which include: theme, title, synopsis, type of work, mode of presentation, number and roles of dancers, movement techniques and styles, stage technical design, makeup, costumes, musical accompaniment, supporting properties, storyline, and dramatic structure that shapes the overall performance.

The creation process is carried out in stages through a creative approach involving: initial stimulation, movement exploration, improvisation, meaning analysis, form and emotional evaluation, motif determination, and the final stage, which is the delivery technique to the audience. Each step is guided by the main objective: to develop the movement characteristics of the Celengan character so it can be presented in a dramatic, expressive, and communicative dance form, while remaining rooted in the traditional values and symbolic meanings of Jaranan Turonggo Yakso.

Through this method, Tomak is expected to present a new perspective in developing traditional dance into a more

contemporary and engaging form, without losing its cultural essence and traditional roots.

3. RESULTS AND DISCUSSION

3.1 Result: Process Description

The dance work Tomak went through several stages in its creation. This process includes initial stimulation, exploration, improvisation, selection, evaluation, and motif or arrangement. This section describes each stage of the creation process in detail. The stages are as follows:

3.1.1 Initial Stimulation

The initial stimulation for the Tomak dance work originated from visual stimuli. This occurred when the choreographer was inspired by both watching and personally participating in Jaranan Turonggo Yakso performances. The choreographer experienced a sense of concern regarding the Celengan character, which is usually only featured in the final battle scene against Turonggo Yakso. In fact, the Celengan character has the potential to depict the wild boar's behavior even before the battle takes place. Within the Jaranan Turonggo Yakso tradition, the Celengan character consists of several distinct movement motifs—budalan, gejug gantung, nyruduk ngiwo nengen, sengkarak pundak, keduk lemah, and perangan. From these, the choreographer was inspired to further develop and dramatize these movement characteristics into a structured sequence of scenes.

3.1.2 Exploration

Exploration is essential in enhancing creativity in generating movement by observing external objects or phenomena and transforming them into movement with unique characteristics. In Tomak, the concept and behavior of the wild boar (celeng) were deeply explored through observation, reflection, and imagination. The choreographer examined the boar as a disruptive and greedy animal to help dancers embody its character more effectively. Movement development was conducted by exploring both traditional Celengan movement motifs and traditional Jaranan forms, which were then expanded to reinforce each motif's individual traits. The choreographer produced new movements involving spinning, stances, running, jumping, and various walking styles to create movements rich in aesthetics and character. Additionally, the Celengan property (mask or costume) was explored and adjusted to ensure it supported the character without limiting the dancer's movements.

3.1.3 Improvisation

After the exploration stage, the choreographer proceeded to improvisation. This process was carried out during every rehearsal, drawing stimuli from meaning, emotion, and sound. The aim was to discover new and original movements. Dancers were encouraged to experiment and explore their own bodies spontaneously. The purpose of this stage was to create movements that are not only comfortable to perform but also original, aesthetically pleasing, and rich in uniqueness. Despite the freedom given, improvisation still maintained alignment with the choreographer's narrative goals.

3.1.4 Analysis and Evaluation

In the analysis and evaluation stage, the choreographer selected movements generated through exploration and improvisation. This selection process was based on which movements aligned with the project's conceptual goals, while others were discarded. Selected movements were those that conveyed strong impressions and meanings, effectively delivering the message and storyline to the audience. The choreographer analyzed various performance elements such as movement, flow, accompaniment, makeup, costume, stage decoration, and lighting. Some movements were adjusted for comfort and clarity of meaning. The storyline also underwent modifications to strengthen its dramatic progression and atmosphere. Costumes and makeup were redesigned to reflect a modern aesthetic while maintaining traditional artistic elements in line and form. Lighting was designed to enhance mood and dramatic impact by creating specific focal points on the proscenium stage. Only yellow tones with varied intensity were used to evoke a dramatic effect.

4.1.5 Motif

The choreographer constructed movement motifs by integrating all elements and components of the dance work through the previously described stages. To enhance the dramatic impression, several supportive elements were combined to achieve harmony and uniqueness, aligning with the story's theme and objectives. Starting from exploration, improvisation, and selection, movements were synchronized with consistent musical accompaniment. The choreographer then selected a costume style that projected modernity while preserving traditional art elements. Once all choreographic components were combined, lighting was used to heighten the atmosphere and dramatic impact by directing focus to specific points on the stage.

3.2 Discussion: Description of the Creative Work

The dance work *Tomak* represents a creative response to the diminishing role of the *celengan* (wild boar) character in the traditional East Javanese performing art *Jaranan Turonggo Yakso*. Once symbolizing greed and chaos, the *celengan* figure has gradually lost prominence and is now often featured only briefly, typically in the final scene. In response, the choreographer seeks to reconstruct and elevate the narrative and symbolic role of the *celengan* by presenting a new choreographic interpretation rooted in traditional folk aesthetics, yet delivered through a dramatic and contemporary dance framework.

This creative endeavor adopts a traditional performance idiom as its conceptual foundation, while integrating innovative choreographic approaches through the exploration of physical expression and stylized movement. The primary aim of this creation is to preserve and revitalize traditional performing arts that are increasingly overlooked by younger generations. Furthermore, the work seeks to inspire traditional artists to explore new possibilities for movement development, thereby bridging cultural heritage with contemporary performance practices.

3.2.1 Description of Content

Tomak reinterprets and reconstructs movement motifs associated with the *celengan* character in *Jaranan Turonggo Yakso*,

transforming them into a series of thematically connected dramatic scenes. The choreography elaborates on six key movement motifs, each imbued with specific symbolic meaning:

- a. *Budalan*: portrays wild boars emerging from the forest and entering cultivated land.
- b. *Gejug Gantung*: depicts the boars' instinctive behavior of rooting through soft soil in search of worms.
- c. *Nyruduk Ngiwa Nengen*: reflects destructive actions as the boars damage fields and plantations.
- d. *Sengkrak Pundak*: shows boars fleeing after their rampage through cultivated land.
- e. *Keduk Lemah*: symbolizes the act of wallowing in mud following feeding.
- f. *Perangan*: dramatizes the confrontation and expulsion of the boars by *Jaranan* dancers.

These movement phrases are intentionally retained and recontextualized to represent not only physical behavior but also metaphorical meanings related to greed, intrusion, and disruption. Through structured improvisation and exploration of pure movement, the choreographer constructs a contemporary performance that maintains the philosophical essence of traditional art while fostering renewed cultural engagement.

3.2.2 Form Description

The focus on form in the creation of the dance work *Tomak* outlines essential details involved in the choreographic process. A coherent structure and key artistic elements are required to construct a compelling and engaging dance piece. These components include the narrative flow, dramatic design, scenario development, movement elaboration, floor patterns, makeup and costume design, lighting, and musical accompaniment. Each of these elements plays a vital role in shaping the overall aesthetic and communicative power of the performance.

3.2.3 Workflow

Scene	Motivation	Atmosphere	Duration	Information
Introduction	The representation of a wild boar in the forest, along with humans involved in mystical practices of acquiring wealth through supernatural means (<i>pesugihan</i>).	Calm, Peaceful	2 minutes	This scene illustrates the development of the wild boar's character within the forest, with movement focusing on the boar's gestures, accentuated by internal musical elements such as <i>gongseng</i> .

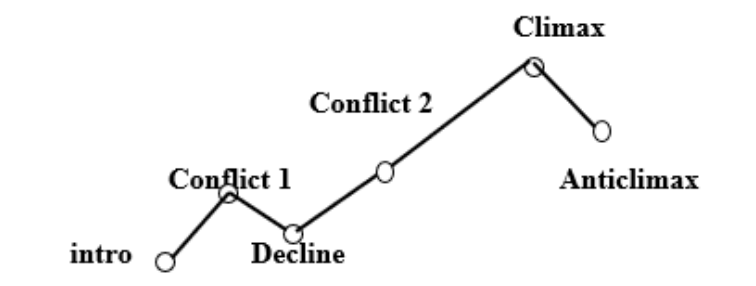
				traditional <i>tembang</i> , and rhythmic foot sounds
Scene 1 (Budalan)	The depiction of the wild boar descending into the settlement.	Crowded, noisy	3 minutes	This scene begins with the entrance of two wild boars interacting with each other, accompanied by the <i>gendhing palaran</i> to create a sense of commotion within the settlement area. The music also serves to summon a herd of wild boars to cause destruction, with the gamelan sounds intensifying the chaotic atmosphere.
Scene 2 (Gejug Gantung)	The depiction of a wild boar searching for loose soil in order to find worms.	Tense and silent	3 minutes	The depiction of the wild boar searching for loose soil to find worms in this scene is intended to create a tense and silent atmosphere, enhanced by the use of the <i>gendher</i>

				instrument to intensify the mood.
Scene 3 (nyruduk ngiwo nengen)	Depicting the wild boar as it damages villagers' plantations and agricultural areas.	Tense and crowded	3 minutes	The depiction of the wild boar jumping left and right represents its destructive actions in the villagers' plantation and agricultural areas. In this scene, the music features <i>slompret</i> accompaniment to intensify the tense and chaotic atmosphere
Scene 4 (Sengkrak Pundak and Keduk Lemah)	Depicting the wild boar running around after destroying villagers' plantations and agricultural areas, followed by the boar wallowing in mud after feeding.	Happy and calm	3 minutes	The depiction of the wild boar joyfully running around after destroying villagers' plantation and agricultural areas, followed by the boar playing in the mud. The music used in this scene is composed in a cheerful and lively tone to enhance





				the atmosphere being created.
Ending (Perangan Sampak)	The scene portrays the wild boar being chased off by either the Jaranan dancer or the accompanying musicians.	Chaotic	2 minutes	The depiction of wild boars butting and attacking each other is used to intensify the battle scene in the Jaranan performance, culminating in a state of <i>ndadi</i> (trance).








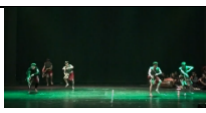
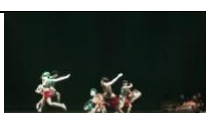

3.2.4. Dramatic Desain





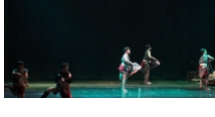




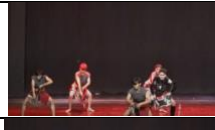

The dramatic structure design of the dance work 'Tomak'










3.2.5. Motion Description

Variety Name	Count	Motion Description	Picture
<i>Playon</i>	-	The dancer enters from the audience with running movements.	
<i>Ngellilin</i>	8x8	The musician enters the stage carrying a candle, then places it near the gamelan.	
<i>Uber-uberan</i>	4x8	The dancers perform spinning movements at both low and high levels, then begin to follow one another.	
<i>Iter-iteran</i>	4x8	The movement involves pushing toward the opponent and performing an	

		upper-level spinning motion.	
<i>Nylorot ngisor</i>	6x8	The hands serve as the initial support, followed by the legs lifting upward and continuing with a spinning or rolling movement.	
<i>Nyepeng celeng</i>	3x8	Jumping movement while holding a boar prop in the right hand and <i>gejug</i> the feet.	
<i>Maju ndingkluk</i>	2x8	The body leans forward with the boar positioned in front.	
<i>Silangan</i>	4x8	The body is directed upward with <i>celeng</i> moving alternately upward and downward.	
<i>Mapak dengkul</i>	1x8	Spinning to the right with the knees serving as the pivot point during the turn.	
<i>Pinantang</i>	2x8	The hands move up and down while alternating <i>celeng</i> from the left to the right hand.	
<i>Celeng guru</i>	5x8	Walking forward and backward with the body bent forward while holding <i>celeng</i> in the right hand.	
<i>Gedruk bumi</i>	4x8	The feet step alternately while performing kicks, with <i>celeng</i> positioned in front of the dancer.	
<i>Lompat glundung</i>	2x8	The right and left hands move up and down alternately, followed by a jump and ending with a roll, with <i>celeng</i> being mounted.	
<i>Kiprah Celeng</i>	4x8	<i>Celeng</i> displays aggressive movements, accompanied by the dancer's feet kicking repeatedly.	

<i>Gejug Gantung</i>	4x8	The left foot <i>gejug</i> while jumping from right to left and vice versa, with <i>celeng</i> positioned low in front.	
<i>Ulap-ulap</i>	8x8	The hands move toward the head while the feet alternately move up and down, with <i>celeng</i> being mounted.	
<i>Lumaksono Gantung</i>	2x8	The right and left legs are lifted alternately, with <i>celeng</i> positioned in front of the dancer.	
<i>Nyruduk</i>	3x8	<i>Celeng</i> is directed to the right and left, followed by the movement of the feet.	
<i>Takur mubeng</i>	2x8	<i>Celeng</i> is moved up and down, accompanied by foot stomping and a body-spinning motion.	
<i>Colot ngiwa nengen</i>	8x8	Jumping to the right and left with an upright body posture, and <i>celengan</i> positioned in front.	
<i>Gulung genjot</i>	4x8	The feet <i>gejug</i> alternately while the body moves up and down, with <i>celeng</i> positioned low in front.	
<i>Laku banter</i>	4x8	Running forward and backward with rapid movements of the <i>celengan</i> performance, followed by a forward roll.	
<i>Nruduk Ngiwa nengen</i>	2x8	The feet move to the right and left, followed by <i>celeng</i> facing the same direction as the feet, with the boar prop moving up and down.	
<i>Sengkrak Pundak</i>	3x8	Running forward and backward while lifting the shoulders.	
<i>Suka pari suka</i>	4x8	The hands alternately hold <i>celeng</i> while the	

		legs are lifted one after the other.	
<i>Lawung Lumaksono</i>	4x8	The hands move to the right and left, followed by the feet, with <i>celeng</i> being mounted.	
<i>Celeng Mbunder</i>	6x8	Moving <i>celeng</i> up and down while maintaining a low-level position.	
<i>Ngeduk Lemah</i>	4x8	The body lies on the floor while the right and left legs move forward and backward alternately, followed by <i>celeng</i> moving forward and backward as well.	
<i>Sorengan</i>	6x8	The body is bent forward with the legs lifted alternately, and <i>celeng</i> positioned low in front.	
<i>Celeng lamba</i>	6x8	The feet are in a lunge position with <i>celeng</i> moving up and down, while the hands hold the boar prop.	
<i>Perangan</i>	8x8	Body contact and interconnected movements occur between the dancers. The movements include sweeping motions of the hands and feet, spinning, and slow jumping.	
<i>Sampak</i>	6x8	The body moves to the right and left, followed by lifting the leg and <i>gejug</i> the foot.	

4. CONCLUSION

The dance work "Tomak" is a choreographic innovation that highlights the *celengan* element from the traditional art of Jaranan Turonggo Yakso. This dance develops a variety of traditional movements such as budalan, *gejug gantung*, *nyruduk ngiwo nengen*, *sengkrak pundak*, *keduk lemah*, and *perangan* into dramatic scenes rich in meaning. Each movement symbolizes specific boar behaviors, from entering village plantations to being chased away by villagers.

The choreographer applied Jacqueline Smith's systematic construction method, progressing from initial stimulation to evaluation. A double-cone dramatic structure was used to create a strong

narrative and dynamic atmosphere. Body exploration techniques were employed to produce harmonious, expressive movements suitable to the dancers' capabilities. The Mataraman dance style was chosen for its ability to merge traditional and modern elements.

The dance work "Tomak" serves as a creative development of traditional art, transforming the celengan movements from Jaranan Turonggo Yakso into a cohesive dramatic performance. Through explorative and narrative-based choreography, this work effectively communicates cultural values while reinforcing the unique identity of the celengan. Tomak is a clear example that traditional art can survive and compete in the modern era through innovation that retains its cultural roots.

AUTHOR CONTRIBUTIONS

Both authors are involved in compiling this article so that there is a division of tasks that are arranged in order to be able to compile the article according to the discussion and needs that the author wants to convey. The two authors are divided into two tasks, namely Gymanstiar Valen Nurhabib as a researcher and Dra. Jajuk Dwi Sasanadjati, M. Hum. as a research supervisor to compile the article.

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