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DEVELOPMENT OF THE JARAN BODHAG ARTS PERFORMANCE IN THE PANJI LARAS STUDIOS OF PROBOLINGGO CITY

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Abstract : This study aims to examine the development of the Jaran Bodhag art of the Panji Laras Studio, Probolinggo City, which includes movement, properties, players, and music. Art is recognized as an Inheritance Culture, Not an Object, in Indonesia in 2014. Jaran Bodhag was inspired by the Jaran Kencak art form, which is usually performed at circumcision ceremonies. However, underprivileged communities often modify it by creating Jaran Bodhag as an alternative. This study uses qualitative research to explore how Sanggar Panji Laras packaged the Jaran Bodhag art form into a performance. The results of this study reveal that the Jaran Bodhag art performance at the Panji Laras Studio includes a variety of movements. The props used are very simple, allowing dancers to use them in Jaran Bodhag, and the music consists of various kinds, giving the Jaran Bodhag performance vibrant color. It is hoped that the results of this study will contribute to a better understanding of traditional art in Indonesia and provide suggestions for the preservation and development of Jaran Bodhag in the future.

Keywords : Development, show, art Jaran Bodhag



1. INTRODUCTION

The majority of residents in Probolinggo City are newcomers from the Madura area, so the language used in daily life is predominantly Madurese, although there is a component of Javanese. Probolinggo City is known as Banger, which means fishy. Suppose you look at it from a geographical perspective. In that case, Probolinggo City is an area of influence, with the horse being a part of Probolinggo City culture, including in the Pandhulungan region. In Javanese, "jaran bodhag" means "horse," and "bodhag" (in dialect Java East, especially in the eastern region) means receptacle or another form. On October 17, 2014, the Minister of Education and Culture designated this as an Inheritance of Indonesian Intangible Cultural Heritage. Crafts Jaran Bodhag developed in Probolinggo. Jaran Bodhag was initially inspired by Jaran Kencak arts, namely "horse" (jaran) and "kencak" (dancing). Art is usually used as a performance at the circumcision ceremony (khitanan) where children who have been circumcised are raised, according to Jaran Kencak. Among poor people who cannot own or rent, Jaran Kencak is modified to resemble a horse, more commonly known as Jaran Bodhag. Jaran Bodhag Art differs from art jaranan in general because it uses horse imitation or a stem that forms a horse's head and neck, and woven bamboo to create the horse's body.

This art is presented as a parade through the streets and yards, accompanied by traditional gamelan music featuring Kenong, Gong, Kendang, and Sronen, with two Jaran Bodhag participants, some as Janis and others as horse riders. Using traditional Madurese songs that accompany the art of Jaran Bodhag, unique and glittering clothes are created. Until now, the existence of the art of Jaran Bodhag is still unknown. It was designed and known by the people of Probolinggo City. According to several informants, the art of Jaran Bodhag was created during the early days of independence and served as entertainment for the people of Probolinggo City, especially the poor and marginalized.

The development of Jaran Bodhag art in the city of Probolinggo aligns with the development of social culture among its people, as it plays an essential role in meeting societal needs. The art of Jaran Bodhag, seen from its presentation form, properties, and accompaniment, has undergone developments in its cultivation and dissemination. In terms of choreography, Jaran Bodhag has evolved, with movement variations that were once merely parades now developing into performances that serve as entertainment.

The phenomenon of cultural arts developing or revitalizing towards formalist art traditions has occurred in all fields of art, including performing arts. The author is interested in researching the Jaran Bodhag art because it aligns with the conditions in City Probolinggo, where the Art has developed. In 2014, the art of Jaran Bodhag... This has been set as Inheritance Culture Not Object Indonesia by the Minister of Education and Culture. Then, in the following year, this art form gained popularity and became a highlight of the Jaran Bodhag Festival. Furthermore, from 2021 to 2024, this art form began to develop and became known to students from elementary to junior high school levels through the P5 (Pancasila Student Profile Strengthening Project) activities. The reason researchers chose the Panji Laras Studio was that this studio had begun to develop in terms of its performances. Like the Jaran Bodhag Art, the Panji Laras Studio made the performance more structured, not just a procession.

2. METHOD

This research employs a qualitative approach, conducting analysis and interpretation of texts and interview results to find meaning in a phenomenon. This research is narrative in nature and does not involve numbers. The results of the study will later be explained descriptively, using words or sentences that answer the questions in the problem formulation.

The data sources used in this study are two: primary and secondary. The primary data was obtained directly from sources at Sanggar Panji Laras. Secondary data came from documentation such as photos, videos, and archived documents owned by Sanggar Panji Laras. Data collection was conducted through observation, interviews, and documentation techniques. To maintain data validity, triangulation techniques were used, including sources, methods, and time, to ensure the reliability of the research results.

Data analysis is conducted from the beginning of the research to the end, involving stages of data reduction, data presentation, and conclusion. Data reduction makes it easier for researchers to find new information. Data complements research, while data presentation is descriptive and supported by photographs and documents. Conclusions are drawn to understand the meaning of the collected data.

3. RESULTS AND DISCUSSION

3.1 Results

Jaran Bodhag is a traditional art form native to the city of Probolinggo that has experienced rapid development. It is evident from the many shows performed at official government events. Regarding the place and creator, it cannot be ascertained because the *Jaran Bodhag art* is not intentionally created from elements. In a way, the line "big" can be withdrawn as a conclusion that art is characteristic of Madura and Java. This is evident from the performance concept, which uses cheerful rhythmic music, striking colors, and Madura language. If We Look

a mixed Javanese and Madurese community inhabits the area region Horseshoe so that it can be ascertained that comes from the horseshoe region, one of which is Probolinggo.

Panji Laras Studio is one of the studios involved in developing Art Jaran Bodhag. The Probolinggo City Government organizes the Jaran Bodhag Festival activities. From 2016 to 2020, the studio consistently entered nominations in the Jaran Bodhag Festival championship. At the Panji Laras Art Studio, Jaran Bodhag has developed into a show. Until 2024, Panji Laras Studio has been appointed by the Ministry of Education, Culture, Research, and Technology Conservation Center Regional Culture XI, as the Object of Progress in Intangible Cultural Heritage under the shade of the Pobolinggo City Government.

3.2 Discussion

The concept of the Jaran Bodhag art performance, packaged by Sanggar Panji Laras, is a combination of several ideas discovered by the choreographer. This idea began as a form of dedication. With a strong love for Jaran Bodhag art and a commitment to its continued existence in

the community, especially in Probolinggo City, Sanggar Panji Laras creatively aims to add new color to each of its performances. The following is an explanation of the movements, props, and musical instruments developed by Sanggar Panji Laras:

1. Movement

In fact, in Jaran Bodhag Art, there is a grip, but it covers several movement bases which must mastered such as holding the horse's head, stable sitting position, controlling strength in riding a horse, and coordinating body movements with the horse's movements. In the Jaran Bodhag Art, there are no fixed rules for presenting the performance. Likewise, the movements in Jaran Bodhag are simple, consisting of horse movements and Janis movements. Initially, Jaran Bodhag Art was displayed as a parade in the street or yard, presented by rerere dancers to captivate the audience, followed by a dance together. After the rerere dance is finished, the event continues with the Jaran Bodhag performance. Jaran Bodhag enters the arena followed by Janis (horse escort), to parade the person holding the event.

This is different from Sanggar Panji Laras, which packages the form of art. Jaran Bodhag in the matter of movement became an interesting show. Although not the same as the show, which actually involves Studio Banner Barrel making order presentations, starting from the beginning of the parade (kenong tello'), remoan / lenggeran, temangan, rerere (srampatan), kenong tello' (ayo mole). Some movements have undergone modifications or innovations due to the influence of modernization or learning from other sources.

2. Property

In the Jaran Bodhag art, the props used are jaran. Imitation, which is made from wood/rattan. The material and its manufacture must be sturdy to support the weight of heavy accessories. The body is made of wood with rattan additions to make it even more similar to a rattan structure. The head is made of a sculpted tree, which was formed in this way. The original weight of the Jaran Bodhag property is approximately 20 kg. In ancient times, the Jaran Bodhag was held by men, and women became Janis or Rerere dancers.



Figure 1: Example of an original Jaran Bodhag property image
(Endriana Documentation: 2024)

The community or studio in Probolinggo defines the properties of the jaran bodhag itself, as the materials used in each studio vary according to the innovations of the studio owner. The weight used by male and female dancers is different. There is a possibility that the property used by male and female dancers will make their movements more difficult. Sanggar Panji Laras developed this Jaran Bodhag property according to the needs of the show. Since the majority of dancers at

Sanggar Panji Laras are female, the Jaran Bodhag was portrayed as a female horse.

The colors used in these properties must be striking because they correspond to the ethnic group of Probolinggo City, namely Pandhalungan. The differences between the properties owned by Panji Laras and those of the actual Jaran Bodhag are pretty striking. If we look closely, several types of decorations are missing, such as *Dragon Wings*, *Temangan*, and *Mote*. This became a problem in the development of Jaran Bodhag because Panji Laras has packaged it into a performance. The props must be as easy to use as possible so the dancers can use them freely. Here's a picture of Panji Laras' Jaran Bodhag props when used in the performance.



Figure 2: Jaran Bodhag Properties of the Panji Laras Studio
(Documentation of the Panji Laras Studio)

Not only is the property horse just in the show Jaran Bodhag, but Jaran Bodhag dancers always wear glasses and a gongseng (a traditional Chinese instrument). The glasses must be jet black, while there are no specific requirements for the gongseng, as long as the gongseng makes a sound when worn by the dancer.



Figure 3: Gongseng properties and sunglasses
(Endriana Documentation: 2024)

3. Music

Gamelan, which is used in the show Jaran Bodhag, is usually played by fewer musicians. This is inseparable from the origins of Jaran Bodhag Art, which is considered a public low substitute for Jaran Kencak. The Jaran Bodhag art is typically presented with music, kenong tello, performed by four people: kenong (three pieces), gong, kendang, sronen (a wind instrument similar to a gong), and a trumpet. The method demonstrates the musical instruments of the Jaran Bodhag era. The ensemble doesn't stop in one place; instead, it joins the procession with

the Jaran Bodhag players. Meanwhile, Sanggar Panji Laras has the idea of adding flexible instruments, namely the saron, saron peking (small saron), bonang penerus, duk duk, and cymbals (ces). This addition was made to present a melodic and rhythmic impression in an imbal (response-response) manner and to offer tones that can relate to the vocals.

So, the addition of instruments allows for creativity in crafting a performance. The musical accompaniment in Jaran Bodhag is usually in Madurese, but sometimes Javanese is interspersed. The addition of vocals, or *ngejung*, is also included. The Madurese language used in the Jaran Bodhag performance adds a new nuance to this art form. Sanggar Panji Laras has created poetry in Madurese, a practice that is very engaging and a key driver in their efforts to develop and develop their ideas. Which, in accordance with the appetite Studio Banner Barrel. As for poetry songs, there are three types of music presented: Jeren Bodhag, Paraben Linggo, and *Salam Kerong*.

Poetry Song “Jeren Bodhag” :

*Nekah tretan, kesenian jeren
bodhag Asle kottah probolinggo*

*Cetakkah ngguk
ongghuken Ageol kanan
ke kiri
Majuh mundur ben dek budih*

*Ngguk ongghuken jerennah
Ngguk ongghuken
Swarah kendhang tok tak tok
tak Plak dhung plak dhung
Ateh seneng ngeding swaranah se
ngejung Seni jeren bodhag lakar lebur
ongguwen*

Poetry Song “Parabens Linggo” :

Mon cangker cang, ker panyilen

*Los alos cangker pabelle, cangker
pabelle Jek atdik nesor ka laen, nesor
ka laen Mon patolos nesor kabuleh,
nesor kabuleh
Jek atdik nesor kalaen, mon patolos nesor kabuleh*

*Tak terro ngenommah kopi, mon cangker
Korong Neng lencak degeh
Ampon abit she tak apanggi
Pekker kerong she tadek
padeh*

*Tak kerah apolong pole
Areng-bereng ka tenga
lencak Seh tak kerah
abenta pole Kareh
kadung taloccor ocak*

Gunung
pandek
Gunung
jenggewek
Ka sampangah meliah kaen, aduh
eman Mon tak endek mak tak abele
Mon tak endek tak abele

Mak e gempang nyariah laen, eman boleh
Terak pajjer e pote temor
Nyalenangah monyeh kabuleh

Corak males arabet onngu
Tagger melar meliaginnah
Sabek palang, mak palang
neko Mon tak kelar
mekerre dikah

Demar terak esoro poter

Mon tak kerah dedih
matenah Jek rak serak se
ngocak nesor La tak kerah
detdih judunnah

Damar terak esoro poter
Mon tak kerah dedih
matenah Jek rak serak se
ngocak nesor La tak kerah
detdih judunnah

Poetry Song "Regards kerong" :

Duh angiiinn...
Depa' aghi

Salam
kerong
Deri boleh

Salam de' rama ben ebhu
Jughen de' tretan sadheje

Duh alek aduh alek aduh alek
Depa aghi salam kerong deri
boleh

Salam de' rama ben
ebhu Ka anggu ka laben
boleh

4. CONCLUSION

Based on the research results, it can be concluded that Jaran Bodhag Art is a typical art of Probolinggo City that deserves to be preserved. This art has been designated as an Intangible Cultural Heritage of Indonesia on October 17, 2014 by the Minister of Education and Culture. Jaran Bodhag's art was originally identical to the art of the lower class. This is inseparable from its origins, specifically as a cheaper imitation of Jaran Kencak art. This art has nearly become extinct and eroded by time until now. However, with the advancement of science and technology, several studios, especially Sanggar Panji Laras, aim to revive and develop Jaran Bodhag art. This art has nearly become extinct and has eroded over the years. However, as knowledge and technology have advanced, several studio groups, especially Panji Laras Studio, aim to revive and develop Jaran Bodhag Art. The music used is also varied, giving the Jaran Bodhag Art performance a fresh new color in every show.

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