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The Values of *Jaranan Pogogan* Art Teguh Rahayu at Sugihwaras Village, Prambon Sub-District, Nganjuk Regency

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Abstract

Jaranan Pogogan art Teguh Rahayu have its own uniqueness. The uniqueness lies in the presentation performed on stage, and is presented by two male dancers who dress up like a pretty woman. A dancer is as a Sasra and another dancer is as Pogog. The purpose of this research is to analyse the values of the art performance of Jaranan Pogogan Teguh Rahayu. This study used a descriptive qualitative approach with a case study model at the art performance of Jaranan Pogogan Teguh Rahayu. This research was conducted in Sugihwaras village, Prambon Sub-district, Nganjuk Regency. The data in this research is classified as two, namely primary data and secondary data. The data collection techniques in this study are field observations, interviews, documents, and library studies. The triangulation is used as the process in the validity of the data of this study. Technique of analysis data used data reduction, data presentation and conclusion and verification. The results showed that there are four values contained in the Pogogan Teguh Rahayu Arts Museum, they are as follows; the value of deity, the value of goodness, the value of righteousness, and the value of beauty. This analysis uses some value on the Pogogan Teguh Rahayu Art which the values reflected in daily activities.

Keywords: Values, the art of Pogogan Teguh Rahayu

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INTRODUCTION

Jaranan Pogogan art has been established since 1956, headed by *mbah* Maridjo. The art

has its own uniqueness. The uniqueness lies in the presentation performed on stage, and is presented by two male dancers who dress up like a pretty woman, a dancer is as a *Sasra* and another dancer is as *Pogog*. *Pogogan* is the name of the accessories worn by a figure known as *Pogog*. The name of the artistry only takes the name of *Pogog*, because it is very prominent and dominant in the arts.

These *Pogogan Jaranan* dancers (*Mogol*) are similar to *kuda kepang* or *Jaranan* that exist in Reog Ponorogo, there are differences in motion and the presentation in both *Jaranan*. Its resemblance between the *Jaranan Pogogan* and *Reog Ponorogo* is on the story as a choreographer. *Jaranan Pogogan* Art also has another uniqueness, namely the art is far from magical elements, and movements are just a movement of entertainment, and not like other *Jaranan* that prioritizes magical elements and acrobatic movements. *Jaranan Pogogan* art had been studied. First, it was examined by Fibrianto and Alrianingrum (2016) entitled *Art of Pogogan* in Sugihwaras village of Prambon District Nganjuk in 1956-1980. This study discussed how the early formation of the *Pogogan* Arts was formed. Secondly, the research was studied by Anggraini (2018) entitled *Jaranan Pogogan Teguh Rahayu* at Sugihwaras village Prambon subdistrict Nganjuk District (holistic art critique). This study discussed how the art form of a *Jaranan Pogogan Teguh Rahayu* and holistic art criticism is found in the *Pogogan Teguh Rahayu* Art Museum. With the research, the author is interested in developing existing research in order to be more perfect.

The results of the study written by Risa Nopianti entitled "From Ronggeng Gunung to Ronggeng Kaler: Change of value and function". This study discussed the changes in the value and function of the Ronggeng Gunung art. Ronggeng Gunung is as an art from a long history of narrative which is a typical art that depicts the condition and identity of the community in Ciamis District, especially the community in Ciulu village, Banjarsari. The emergence of Ronggeng Kaler adapted from

the mountain Ronggeng allowed a change in the function and value of the art. From sacred to Profan, from ritual to entertainment. The research is useful as a reference about value.

The research results are examined by Widya Susanti titled "The Aesthetic value of traditional performances of Jathilan Tuo in Magelang Regency". This research discussed how the form and the aesthetic value found in the show *Jathilan Tuo*. The origins of the word *Jathilan* are rooted from the word "*Jan*" which means very and "*Thil-Thilan*" which means a lot of motion, which is then connected to the movements very much as the running horse of the *Jejondilan*. This research is useful as a reference to the value of the arts that will be examined.

The research results were written by Opta Septiana, titled "Cultural value of music performances in Semende society". This study discussed the values of live music performances. The singing music of the song is about the praise to the Prophet Muhammad Saw to remind and give good advice to the perpetrator and audience. The cultural values reflected in the music performances are reflected when the people relate to the five aspects of God, man, nature, work and time so as to produce religious values, responsibilities, mutual cooperation, solidarity, economic value And the value of love culture. The research is beneficial as a reference to value.

The results of the research written by Gugun Gunardi under the title "Cultural role of 'Mikanyaah Munding' in the conservation of Sundanese art tradition". This study discussed the cultural role of the *Mikanyaah Munding*. The value of "*Mikanyaah munding*" has lived culturally and cultured in the context of space and time of social cultural life in the Cirangkong-cikeusal society. It has managed to bequeath indigenous values, aesthetics, ethics, and character in the form of concepts and matters of practice, as well as the content of meaning that implicates the social action. The study was useful as a reference to traditional arts and values.

The research results written by Dyah Suryanti Retna Sari entitled "Dance Devolution Gending Sriwijaya and educative values at the art gallery of Princess Hair Selako Palembang City". Gending Sriwijaya dance is a traditional dance of South Sumatera region that has the potential form and value that needs to be maintained and inherited, art education in the workshop is a traditional dance devolution effort as done by art gallery of Princess Hair Selako. The research is useful as a reference to value

The researchers examined the *Jaranan Pogogan* due to several backgrounds, namely: 1. *Jaranan Pogogan* arts are almost extinct; 2. every year, *Jaranan Pogogan* art is always asked to be performed by the local government; 3. *Jaranan Pogogan* art is only preserved in Nganjuk district; 4. *Jaranan Pogogan* arts have never been researched as a thesis, but the *Jaranan Pogogan* art was studied as an article and thesis. Therefore, the author is interested in reviewing the arts under the title "Values on the art performance of *Jaranan Pogogan* in Sugihwaras village, Prambon sub-district Nganjuk regency".

METHOD

The methods used in this study are qualitative research methods with interpretive models. This means that the acquisition of data comes from the field by conducting observations and deep interviews, then described and interpreted with the theories or concepts of the form of the show. The research object in this writing is Pogogan Teguh Rahayu's *Jaranan*. The focus of research is the actors *Jaranan Pogogan* Teguh Rahayu. The formula of the problem taken is how the values of the performance of *Jaranan Pogogan* art in the village of Sugihwaras, Prambon Sub-district, Nganjuk district.

In this research the data source is divided into two, namely primary data sources and secondary data sources, primary Data is obtained through direct observation conducted by researchers and interviews with research

subjects. The primary data form in this study is the oral information of the research subject. The Data obtained is sourced from the leaders of the *Jaranan Pogogan* Arts Group, the head of Sugihwaras village, the head of the film and regional Arts from the Tourism Office, Youth, Sports and culture, and the community of Sugihwaras village. Secondary data is data that is in the form of information material obtained indirectly. The data in question are the archives or documents, data such as video (documentation) documented by DINPORABUDPAR and researchers during the performance, as well as other relevant supporting data.

The data collection techniques in this study are field observations, interviews, documents, and library studies. Creswell (2012:267-270) states that data collection procedures in qualitative research involve four types of strategies namely qualitative observation, qualitative interviews, document studies (qualitative documents, audio, visual and audio materials and library studies.

RESULT AND DISCUSSION

The Values of *Jaranan Pogogan* art Teguh Rahayu

The art group of *Jaranan Pogogan* Teguh Rahayu is located in Jimbir, Sugihwaras village, Prambon subdistrict has the characteristics of dance movements, *Ndagel* style is as the main scene of the *Jaranan Pogogan* and has musical instruments that is similar to those owned by the arts of *Jaranan Pogogan* in Betet Village. *Jaranan Pogogan* Teguh Rahayu is also characterized by the dialogue between actors. All dancer is male, while the female dancer is a man who is dressed up like a girl. The goal is to attract community interest as well as to invite laughter from the audience. The distinguishing characteristic of the *Jaranan Pogogan* "Teguh Rahayu" with another *Jaranan Pogogan* is in its musical instrument of *Kepyak* where the instrument is not found in another *Jaranan Pogogan*. Another distinctive characteristic of the *Jaranan Pogogan* is in the

Pogogan arts that there is no gloom scene that makes the audience become tense, because any performance of *Jaranan Pogogan* always invites laughter from the audience who witnessed it.



Dealing with an object is not merely using the value, or its utility function, but wants to associate the object with certain marks and meanings, especially with regards to the meaning of life. Related to that every meeting and cultural exchange, will lead to the process of 'repositioning' meaning, value and cultural identity, without having to sacrifice the basic values of local culture itself, so that it can be developed creatively Cultural expression and could appear new meaning, rich and complex Piliang in Murniati (2015:31).

Liliweri (2014:56) said that, value is an idea of what is good, true, and fair. So the existence of "value" provides a general guideline for human behaviour, thus, the values of respect for human dignity, fundamental rights, personal property, patriotism, loyalty to the wife or husband, religiosity (Diversity), sacrifices, providing help, cooperation, individuality, social equality, privacy, democracy, etc. that guide our behavior in a variety of ways. Values guide our behavior. Value is part of our identity as an individual, the value of guiding our behavior at home, at work or in our other lives. The value shows us how we ought to behave and not behave when we are dealing with the desire or encouragement to do something, whether we value that effect for ourselves alone or with others (Liliweri, 2014:76).

In general, value means traits or things that are important or useful to humanity.

Usually the value refers to an abstract noun, which can be interpreted as a wort or kindness. Some sense of value, namely: First, value is a dignity, the quality of a thing that makes it can be liked, desirable, useful, or can be an object of interest. Secondly, value is a privilege: what is appreciated, highly rated, or valued as a good. The opposite of positive value is "not worth" or "negative value". Arif Kurniawan (2017:32-33). The value of the basic sections are underlying a consideration that brings an individual's ideas on the right, good, or desirable in this case the *Jaranan Pogogan* artists who still maintain sustainability and *Jaranan Pogogan* became one of the cultural arts in Sugihwaras village, Nganjuk district.

The value of deity in *Jaranan Pogogan Teguh* Rahayu Art

According to Butler in Sunarto (2014:18), the value of deity (Holiness) is a value that emphasizes the rules of God or Allah as the creator and the almighty of all. Because the god is the place of the return of man, man should live what God commanded and leave all his prohibition. The thing that is meant to live the command of God is in religious value or holiness such as worship, certainty and hope of divine value or religious value is as a kind of human value in real human life as: (a) worship, which is preciousness in acts of man who has a belief in worshipping God. (b) Assurance, namely the belief that there is a merciful God in the world. (c) Hope is an optimistic feeling that goodness will defeat evil or about the eternal and happy world of the hereafter. It is in agreement with Hardjana in Perdana, (2017:1-8) that music related with religion or belief, with its customs, and social behavior.

The spread and development of Islam in Nusantara have occurred in the early years of the 12th century. Based on data that has been researched by anthropologists and historian, it can be noted that the broadcast of Islam in Nusantara is not simultaneously, as well as different levels of influence in an area. Islam in Java itself has been disseminated by Walisongo in the 14th century range and has entered in

East Java in the 16th century, so that when the *Jaranan Pogogan* Arts were formed, in the year 1956, Islam was already widespread in the region of East Java. In the community of Sugihwaras Village, the community conducts spiritual activities in accordance with the religion of the people, but on the other hand the people of Sugihwaras also perform ceremonies called the Earth Charity. The Earth's charity that is often named (*Nyadran*) is a culture that has become the tradition of the people of Sugihwaras village. The tradition of the Earth's Charity (*Nyadran*) in Sugihwaras is carried out in the harvest months such as rice, corn, and so forth simultaneously. The tradition of Earth charity has meaning that it is gratitude to Allah Swt. abundant crop yields. In addition to the *Jaranan Pogogan* Arts program participated in enliven the charity event held in Sugihwaras Village, *Jaranan Pogogan* also often appeared on the event hajatan, such as weddings and circumcision elements of holiness that Butler said in Sunarto above all contain worship, certainty, and hope. This was shot through an interview with the chairman of *Jaranan Pogogan* Arts, Eko Kadiyono:

“From the beginning, *Jaranan Pogogan* has been featured in events that have a religious atmosphere, such as being asked to appear on "*Sedekah Bumi*", which also expresses gratitude to Allah Swt. not only that, the dialogue spoken by the players also depends on what event is followed, if the celebration event such as a wedding, or circumcision of the dialogue has elements that invite submission to *Sing Gawe Urip*, Allah Swt.”

In the interview showed that the Art of *Jaranan Pogogan* participated in the spread of Islam through the dialogue of the players to worship to Allah Swt. Basically all human activity relate with religion which always sourced to the religious soul/emotion even it is considered as a major component of religion. The Rite system is essentially done through patterned actions aimed at conducting communication with whom the devotional is

addressed. All Rite activities are always based on the souls of its supporters. Here is a passage of dialogue and poetry on the performance of the art of the *Jaranan Pogogan*:

Owor-owor kodhok segara
Ana siji gawe royokan
Dulur-dulur kula sedaya
Mangga mriki ndelok Pogogan
Wayah maghrib ngundhua suruh
Kanggo ngobati penyakit mata
Mumpung isih urip ngajia kaweruh
Mbesuk yen mati ben munggah suwarga

Translation:

Sea frog jellyfish
 There is one for fighting
 My brothers
 Let's look at Pogogan
 It's time for sunset take orders
 To treat eye pain
 While still living, he has many Korans
 Tomorrow if you die you will go to heaven

In the dialogue and the lyrics above explain how to hope and ask the village community Sugihwaras to the creator so that the hope can be granted and avoid all the calamities in the future later in the world or in the Hereafter and only to the Almighty. This has been clearly explained about the *Jaranan Pogogan* arts and social culture of Sugihwaras village community which is also reinforced by the fact of the field on the interview to Eko Kadiono as the chairman of the *Jaranan Pogogan* Arts.

Value of Kindness in *Jaranan Pogogan* Art Teguh Rahayu

The theory of value according to Sunarto (2014:18) Ethical values have various embodiment in human behaviour. For example, Plato in the Republic (Book IV, Section 12) presents 4 key virtues, namely: wisdom, courage, self-control and justice (wisdom, courage, discipline, justice) there are many values such as a willingness to help (Benignity, Faithfulness, loyalty, which can be classified in moral goodness (for people, motives, intentions, traits, and character).

Meanwhile, Sedyawati (2007:254) explained also that the value referred to by the term is the things that are considered good, correct and or appropriate, as agreed in the community, and formulated in a culture supported by The community. ' When speaking of kindness, it will directly speak the ethical or moral problems that are good and bad from human behavior this matter as expressed by the Chairman of the Art of Pogogan, Mr. Eko Kadiyono:

“based on my point of view, the value of goodness that is in the performance of the *Jaranan Pogogan* art, that the players, dancers, and those who involve in the performance will have better relationship one another, give feedback and appreciation to all players, not just to the players, but also to the audience.”.

From an interview with Mr. Eko Kadiyono as the chairperson of the *Jaranan Pogogan* art that is acquired by the researcher clearly describes how the concept of Sunarto about goodness is apparent. Something of kindness is the motive or intention of the man to share, care for his neighbor. Here are the words of the *Jaranan Pogogan* performance which contains one of the values of goodness:

*Pating grebeg suwarane tur gumuruh
Pra prajurit kudha padha sengkut ing makarya
Aja padha ewa nglestarekne kabudhayan
Pamrihe dumadine luhuring bangsa*

Translation

*The loud cheers of his voice and rumbling
The soldiers are eager to practice
Don't be lazy to preserve culture
For the glory of the nation*

In the lyrics of the song above explained about the moral good human behavior in seeing a social status in human life. Basically all of humanity is the same, in the sense of not having a status or a class and a person inviting each other to good things. In the lyrics above also invites all of us to not be ashamed to preserve the culture, because culture is the identity of the country. Something of kindness is the motive or intention of the man himself who seeks to share, care for his neighbor. Alfian also added

(2013:66) The value of goodness is the moral value that is sourced to the element of wills (Karsa, Will) of man.

The truth value in *Jaranan Pogogan* art Teguh Rahayu

Sunarto stated (2014:18-19) in the value of truth there are two values of truth they are as follows: first is moral truths and second is intellectual truths. Alfian also said (2013:66) The value of truth is sourced by reason (ratio, discretion, creation, God) of man. In this *Jaranan Pogogan* arts there is a value of truth as said by Sunarto and Alfian, yet the value of truth is morally truth. This was described through the interview of chairman of *Jaranan Pogogan* Arts, Eko Kadiyono:

”If we discuss about the value of truth, the art of the *Pogogan Jaranan* is a traditional art, which still firmly obey the norms that prevail in Jimbir village. For sure, *Jaranan Pogogan* art still has high moral values, so the art show is definitely started after Isya prayer, or at 07:00pm, to appreciate the majority of Jimbir to do isya prayer. The tour is also in terms of appearance, the clothes must be polite, if we see the community of Jimbir, such as the Lakon Sosro, strong equestrian soldier is played by women, so the clothes should cover from top to bottom”.

A doctrine of truth seen from the above interview passage is a human manifestation to apply a norm in the society of Sugihwaras Village, Prambon Sub-district each time performing somewhere. This is morally correct because something good according to Nganjuk's community is to dress neatly, politely and the norm is applied by a member of the artist of *Jaranan Pogogan* art in every show, it means that a rule of norms that have a value of truth morally to be applied in an action and should be preserved.

The value of beauty in the art of *Jaranan Pogogan* Teguh Rahayu

Sunarto (2014:157). Beauty as one type of human being is a variety of intrinsic value which in itself contains its appreciation. Sutrisno and Verhak (1993:17-18) conclude an aesthetic experience can only be felt through the audio and visuals found in the human body. Audio and visuals said Sutrisno and Verhak will also be a unity when the assessment of a beauty using audio and visual merging to get a thorough assessment especially if you want to assess a beauty The object that is in the form of music then what has been felt will enter the minds of the human being itself. This is in line with what was said by the chairman of the *Jaranan Pogogan Arts*:

“Well if we talk about the beauty, it is probably almost the same as the other arts, and the obvious value of beauty is only subjective, and every individual is different. In my opinion (Eko Kadiyono) The beauty that is in *Jaranan Pogogan Arts* is in the art itself, in terms of shape, how the dressing, the costume, dialogue and the most important is the instrumental, that is based on my point of view, beauty means it still uses traditional music instrument, just use a loudspeaker tool to be more enjoyable. The dance movement is also not excessive, there is no extreme activity such as jumping forward, or eating glass”.

From the passage of the interview above shows that the value of the beauty is a universal value and depends on the subject of the individual judging, this is in the influence by the knowledge and culture of each individual. It is also emphasized by Koentjaraningrat in Juwita D T (2017:82-90) The cultural value system is the most abstract level of customs, and comprises the conceptions that live in the minds of most citizens, regarding the things is considered Bemilai and live the results of this research is expected to be the future of community reference.

CONCLUSION

It can be concluded that there are four values contained in the *Jaranan Pogogan art* Teguh Rahayu. First, the value of deity, *Jaranan Pogogan Arts* participated in the spread of Islam through the dialogue of the players who worship to the Creator, Allah SWT. Basically all human activity relate with religion that is always sourced to the soul/emotion, even regarded as a major component of religion. The Rite system is essentially done through patterned actions aimed at conducting communication with whom the immortality was addressed. All Rite activities are always based on the souls of its supporters.

Secondly, the value of goodness was found in interviews that is obtained from the chairman of *Jaranan Pogogan* Teguh Rahayu's head that something good is a motive or intention of man who seeks to share, care for his neighbor. There are also the lyrics of the song that depicts the good or bad moral of human behavior in seeing a social status in human life. In the lyrics also teach all of us not to be ashamed to preserve the culture, because culture is the identity of the country.

Thirdly, the value of truth in the *Jaranan Pogogan art* is a value of truth as said by Sunarto and Alfian only the value of truth is morally truth. This was described through the interview with chairman of *Jaranan Pogogan art*, Eko Kadiyono apply a norm that exists in the community of Sugihwaras Village, Prambon Sub-district at every performance in a place. This is morally correct because something good according to Nganjuk's custom is to dress neatly, politely and the norm is applied by a member of the art artist Pogogan in every show, meaning a rule of norms that have a moral value of truth to be applied in an action and should be preserved.

Fourth, the value of beauty, from the passage of the interview with Mr. Eko Kadiyono indicates that the value of beauty is universal value and depends on the subject of the individual judgement, this is in the influence by the knowledge and culture of each Individual.

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