



The Characters' Values of Barongan Turonggo Laras Arts in Kendal Regency

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Article Info

Article History

Received: 13-11-2022

Accepted: 22-06-2023

Published: 26-07-2023

Keywords:

Values, Character, Barongan Arts, Turonggo Laras

Abstract

Barongan art is folk art that has been adhered to people's lives. Its presence is used as entertainment. Barongan art not only functions as entertainment but contains character values in the elements of the performance. The purpose of this research is to describe the form and character values of barongan turonggo laras art performance. The method used in the research is a qualitative method with phenomenological, ethical, and emic approaches. The data collection techniques used are observation, interviews, and documentation. The data validity technique used is the triangulation technique. The data were analyzed using the stages of data reduction, presentation, and conclusion. The results show that the barongan turonggo laras art developed in Galih Village, Gemuh District, Kendal Regency has eight characters' values, namely: 1) Religious, 2) Honesty, 3) Tolerance, 4) Hard work, 5) Creativity, 6) Love for the country, 7) Responsibility, and 8) Cooperation. The cultivation of character values in barongan turonggo laras art can be analyzed through performance elements consisting of movement, dancers, dance music, makeup, fashion, time, place, stage, sound, lighting, properties, and audience. For example, it provides an understanding to members and the community about the values contained in the elements of the barongan turonggo laras art performance, such as the values contained in movements have a religious value shown in *sembahan* movements and the floor pattern elements contain the value of tolerance that occurs between fellow dancers.

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ISSN 2503-2585

INTRODUCTION

Value is a general essence used by members of society as a measure in making considerations and determinations about certain actions and desires. Value is a theory of psychic formation that is described by human character. A value can be said to be a response that is very important, good, and appreciated.

Character is the value of human behavior to Allah Almighty, ourselves, fellow human beings, and the environment in norms of religion, laws, customs, and culture based on thoughts, attitudes, feelings, expressions, and actions. Character is a trait that appears in a person when speaking or behaving in everyday life (Enis Niken Herawati, 2013, p. 17). According to Muhammad Furqon Hidayatullah (2010), a character is the quality or mental and moral strength, moral or personality of individuals that are special personalities become boosters and also drivers, and distinctive to other individuals. A person can be said to have character if a person has successfully understood the values and beliefs desired by society and applied them as a moral power in their lives.

Character values have various types. Character values are expected to shape and provide moral knowledge to prevent negative behavior that can harm oneself and others.

Art can function as a medium of information, education, and entertainment. Art develops not only as entertainment but also as orientation. The orientation is a reminder not only for the audience but also for the artists. According to Pujiwiyanana (2010), the dual meaning and function of traditional art are used to maintain the identity and learning activities of a community group, as well as the empowerment of certain communities. He further states that the development of traditional arts in rural areas is still closely related to the development of traditional values so the development of traditional arts can improve moral education. Traditional art is a central place for learning. The concept of art that develops

in society is related to issues of expression, beauty, entertainment, communication, skills, neatness, subtlety, and cleanliness (Jazuli, 2008, p. 46).

Barongan is one of the folk arts that is very popular among the community of Kendal, especially rural communities. Barongan art reflects the nature of Kendal society, such as spontaneity, kinship, simplicity, hardness, compactness, and courage based on truth (Kussunartini et al., 2009, p. 65).

Barongan art is a group dance that imitates the movements of a powerful giant lion. Singa Barong is a character who has a dominant role in the presentation. Some characters are inseparable from the Barongan performance, namely: Bujang Ganong/Pujangga Anom Joko Lodro/cavalry troop *genderuwo* / Noyontoko Untub Reog. The difference between singo barong art in Blora and Kendal is in Kendal, there are characters named "*burok*" and "*dawangan*". *Burok* is a character in the form of a four-legged woman who also has wings. In addition, *dawangan* is a character that is a pair of male and female figures that look like *ondel-ondel* in Betawi.

The Barongan turonggo laras art group in Galih Village, Gemuh Sub-district, Kendal Regency is one of the art groups that supports the value of local wisdom by showing various creative activities for the development of barongan turonggo laras art. The art of barongan turonggo laras has the characteristics of togetherness, cooperation, harmony, religion, and concern for the community which is reflected in the activities carried out during the performance.

There is research that is relevant to the research conducted by researchers, entitled "*Nilai Moral Pertunjukan Barongan Risang Guntur Seto Blora*". The research discusses the moral values in the barongan risang Guntur performance seen from the performance form. The research shows that the moral value of barongan is seen from the composition of the performance that has elements of theme, plot, and

accompaniment. The moral values shown in the barongan risang guntur performance are the value of goodness manifested in religious attitudes, honesty, tolerance, friendship, and responsibility (Ciptiningsih et al., 2017). The results of Ciptiningsih's research contribute to the research that will be carried out including the researchers can find out what things must be done when conducting research, the researchers can find out what components need to be asked, and seek data in researching so that they can get complete data information, the researchers also get information on the differences and similarities between the results of the research and the research that will be conducted by the researchers.

The research used as reference material is the article *From Ritual to Entertainment: The Changing Role of Barongan Performance Arts* written by Muhammad Jazuli and Samsul Alam (2020). It examines the art of Barongan performance which is explained intra-aesthetically with an ethnocoreological approach and extra-aesthetic explores barongan performance art based on the point of view of the social actions of its supporting community. The research is relevant to the research that will be conducted by the researcher, which is related to the art of barongan. The contribution of the research to the researcher is the researcher gets information that in the performance, there are elements of drama and dance with aesthetic value. The research explains that the role of barongan according to the people of Blora is ritual and entertainment. The performance barongan as entertainment is performed without rituals and it is specifically performed as a form of entertainment for the pleasure and relaxation of the audience.

The next research used as reference material is a study entitled "*Bentuk dan Gaya Kesenian Barongan Blora*" conducted by Muhammad Jazuli, Slamet MD, and Lesa Paranti (2020) in the *Journal of Pengkajian dan Penciptaan Seni*. The research

examines the form and style of the barongan art in Blora and the character education values contained in it. The research equation is in the object of study, namely barongan art. The results of the study are relevant to the problems that will be studied by researchers who also analyze the character education values contained in the barongan art. The research contributes to the form and style of the barongan art in Blora, which is divided into two namely the form of the parade (*arak-arakan*) found at events with ritual processions and the form of drama which functions as entertainment. The research provides information about the character education values found in barongan, namely spontaneity, simplicity, hardiness, compactness, and bravery based on truth.

Based on the explanation, it attracts the attention of researchers to study the character values of barongan turonggo laras art in Kendal Regency. Therefore, researchers and the public can know that Barongan art is not only entertainment but barongan art has character values contained in each element.

This study used the value theory proposed by Soerjono Soekanto (2010, p. 59) in Maryati and Juju. It is that value is an abstract concept in humans about what is considered good and what is considered bad. In addition, the theory of value from Mustari (2011) states that value is a general principle that provides society with criteria for making decisions in determining certain actions and goals. Therefore, the researchers can conclude that the definition of value is an assessment in humans that is measured by a certain unit of measure or standard so that it can be considered good or bad.

For the definition of character, the researchers used the theory of Masnur Msulich (2011, p. 84) which states that character is the value of human behavior to God Almighty, ourselves, fellow human beings, the environment, and nationality which is manifested in thoughts, attitudes, feelings, words, and actions based on religious norms, laws,

manners, culture, and customs. The researchers can conclude that the definition of character is human behavior related to God Almighty, ourselves, and the environment that can be accepted by humans through various things.

Based on the definition of value and character, it can be concluded that the definition of character value is human behavior related to God Almighty, ourselves, and the environment which is assessed by a certain measure or standard so that it can be considered good or bad in behavior.

The character values in the art of barongan turonggo laras are then analyzed based on the kinds of character values formulated by the Ministry of National Education (2010, pp. 9-10), of which there are eighteen kinds of character values. There is a formulation of the characteristics of noble attitudes related to humans with each other, including dedication, honesty, politeness, tolerance, discipline, sincerity, responsibility, harmony, *tepa selira, empan papan*, manners, and cooperation (Endraswara, 2006, p. 7).

From eighteen values of characters according to the Ministry of National Education, the researchers took seven characters that reflect the character values contained in the art of barongan turonggo laras. The seven values of characters include religion, honesty, tolerance, hard work, creativity, love for the country, and responsibility. The researchers also took one of the character values proposed by Endraswara which reflects the character values in the barongan turonggo laras art, namely the attitude of cooperation. Therefore, there are eight characters' values reflected in the art of barongan turonggo laras in Kendal Regency.

RESEARCH METHODS

The research method used in the study of *Character Values of Barongan Turonggo Laras Art in Kendal Regency* is qualitative. A qualitative research method is called a new method because of its popularity not long ago. It is called post

positivistic method because they are based on the philosophy of post-positivism. This method is also referred to as an artistic method because the research process is more artistic (less patterned) and it is referred to as an interpretive method because the research data is more about the interpretation of the data found in the field (Sugiyono, 2013). The researchers used a qualitative research method with phenomenological, ethical, and emic approaches.

The research was conducted in Galih Village, Gemuh Sub-District, Kendal Regency because it is the place where the barongan turonggo laras art is located. This barongan turonggo laras art can be found in Kendal Regency precisely at Mr. Sueb's house as the leader of the barongan group. The research target in this study is the barongan turonggo laras art. The research focused on character values and their application in barongan turonggo laras art in Kendal Regency because the art is folk art that grows and develops in Galih village, Gemuh Sub-District, Kendal Regency.

Data collection techniques used in the study of *Character Values of Barongan Turonggo Laras Art in Kendal Regency* include observation, interviews, and documentation.

Observations made by researchers in finding research data were carried out directly and indirectly. Direct observation was carried out to find out directly the actual situation on the object of research regarding what character values are reflected in the barongan turonggo laras art group and how they are applied to each group member. The observation began by visiting the house of the head of the barongan turonggo laras art group, Mr. Nurrokib, located in Galih Village, Gemuh Sub-District, Kendal Regency on 23 January 2022. Further observations were made by participating in several training activities by the barongan turonggo laras art group on 25 and 29 January 2022. Observations were made by observing every process during the rehearsal activities to obtain data on character values reflected during the

rehearsal process. Performance observation was carried out on 2 February 2022 at the Kendal Regency *pendhapa* by watching the barongan turonggo laras art performance. The observation was carried out with a passive observation model, namely, the researchers only observed the process during the barongan turonggo laras art performance activities. The researchers observed the performance again on 6 March 2022 in Sidomukti Village, Weleri Sub-District, Kendal Regency. Indirect observation activities were carried out to strengthen the evidence of the required data relating to character values in the barongan turonggo laras art. The observations made were observing the rehearsal process before the performance, observing during the performance, and observing the elements of the performance that reflect character values.

Interview activities were carried out directly by visiting the house or location of the barongan turonggo laras art group owner located in Galih Village, Gemuh Sub-District, Kendal Regency. The interview focused on collecting information about character values and their application in the art of barongan turonggo laras.

Data collection techniques through documentation were also carried out by collecting existing data from the barongan turonggo laras art group. The data include photos of activities and video recordings of the barongan turonggo laras art group performances, photos of performances, makeup, costume, property, musical instruments, documents of song accompaniment used, village data, and other supporting data.

Data analysis techniques through documentation were also carried out by collecting existing data from the barongan turonggo laras art group. This data includes photos of activities, video recordings of barongan turonggo laras art group performances, and other supporting data.

The validity of the data that the researcher conducted is to go directly to Mr. Nur Rokib as the main source and

followed the barongan turonggo laras art activities repeatedly to test the credibility of the data obtained during the field. The researchers checked the data based on the data sources obtained. The researchers also compared the opinions of the sources regarding character values in the barongan turonggo laras art. While conducting research from different sources, the researchers obtained data results that led to the same results.

The data analysis process begins with data collection, namely by reviewing all available data sources, including interviews, observations according to field notes, official documentation, drawings, and photographs. The data reduction process was carried out by making a summary of the data that has been collected by the researchers. Data reduction was carried out by collecting the results of information that has been obtained in the research process. The researchers can select data that will be used and not used. The selection of research data is adjusted to the research topic, namely character values in barongan turonggo laras art. The research data that will go through the data reduction process is observation and interview data which include: a general description of the research location, history of the barongan turonggo laras art group, description of character values in the barongan turonggo laras art, and the cultivation of character values in the barongan turonggo laras art, and supporting data.

The results of data reduction from the data collected by researchers through observation, interviews, and documentation contain an overview of the research location in Galih Village, Gemuh Sub-District, Kendal Regency. The next data reduction contains the history of the establishment of the barongan turonggo laras art group summarized from an interview with the head of the barongan turonggo laras art group, a description of the character values reflected in the barongan turonggo laras art group, and the cultivation of these character values consisting values of religious, honesty,

tolerance, hard work, creative, love for the country, responsibility, and cooperation. These values were analyzed from the rehearsal processes, performances, group rules, performance elements, and other activities that support the barongan turonggo laras art group.

In the data presentation process, the researcher summarized, compiled, then organized the research data according to their respective categories, such as an overview of the research location, the history of the barongan turonggo laras art group, a discussion of character values, and the cultivation of character values through the barongan turonggo laras art seen from the training processes, performances, group rules, performance elements, and other supporting activities. These character values include religion, honesty, tolerance, discipline, hard work, creativity, love for the country, respect for achievement, social care, responsibility, manners, and cooperation.

In the conclusion/verification process, the researchers reviewed the research data obtained in the field regarding the character values of the barongan turonggo laras art and the researchers tested the validity between the data obtained by observation, documentation, and interviews that had been conducted in the field. The conclusion of the data in the study contains the character values reflected in the barongan turonggo laras art group and how to instill them in the barongan turonggo laras art which is then described in detail in the form of a research report. Most of the opinions of the sources are similar. When there are some differences from the data obtained, the researchers ask the source again to ask for his opinion again to avoid differences of opinion.

RESULTS AND DISCUSSION

Barongan Performance Pattern

Opening Part (Pre-performance)

The barongan turonggo laras art performance begins with preparing the things needed during the performance, such as stage arrangement,

accompaniment layout, and offerings. The evening is followed by a ritual performed by all members of the barongan turonggo laras art with a prayer together. The music player will play the opening accompaniment or *suluk pambuka* as a sign that the performance has begun.

Core Part (Performance)

Barongan is the first performance when the opening is complete. The barongan turonggo laras art group has four barongan characters, namely a barongan lion character, two barongan tiger characters, and a barongan dragon demon character. Each character is played by 2 people who are in the front position moving the head and one player in the back position moving the barongan tail.

In the next performance, there is a *dawangan* performance which is one of the most awaited performances. The character of the *dawangan* is at first glance similar to the *ondel-ondel* art from Betawi. This *dawangan* has two female and male characters. The female character has the name Nyi Asih, and the male character has the name Ki Prayogo.

The next core performance is the jaran kepeng performance. The jaran kepeng performance focuses on a dance that shows the valor of a warrior in the cavalry. There are usually 6 to 10 pairs of jaran kepeng dancers consisting of male and female players.

The barongan turonggo laras art group has additional performances in the form of *bantengan* and *kebo bule* performances. The characters are played by 2 people in each character. The bull and *kebo bule* characters dance by following the music while walking around the performance area. There is also a handler who controls the bull and *kebo bule* when they make a ramming movement toward the audience.

The highlight of the barongan turonggo laras performance is the *rewo-rewo* which collaborated with Balinese art performances such as the *cendrawasih* dance, Balinese barong, *leak*, and *calonarang*. *Rewo-rewo* has a character like jaran kepeng, a dashing cavalry. *Leak*,

cendrawasih dance, Balinese barong and *calonarang* characters are additional characters created by the barongan turonggo laras art group as a form of collaboration and introduction to the public about archipelago arts in Indonesia.

Closing Part

The closing part of the barongan turonggo laras art performance is the performance of *rewo-rewo* which is created with the performance of the cendrawasih dance, Balinese barong, leak, and *calonarang* which contains stories such as the war between *rewo-rewo*, *calonarang*, and leak. At the end of this performance, many barongan performers are usually possessed or called *ndadi*. It adds to the excitement of the show and is a sign that the show will end soon. In addition, the sign of the end of the performance is when the barongan turonggo laras art actors distribute snacks used during the ritual to the audience.

Elements of the Barongan Turonggo Laras Art Performance Movement

The movements in barongan that are often found have simple movements and spontaneity. The movements in this Barongan follow the accompaniment that is performed. Several types of movements become the characteristics of the barongan itself, such as *ngaklak*, *caplokan*, *ndekem*, *kiprahan*, unison movements. The movements of jaran kepeng in the barongan turonggo laras art group have simple movements, which describe a folk dance. The variety of jaran kepeng movements in the barongan turonggo laras art group includes *kiprahan*, *sembahan*, *ngilo asta*, *ukel*, *jojetan*, and *geol* movements. The floor pattern used in the barongan turonggo laras art performance has a simple design. It often uses floor patterns with circular motion and forms straight lines.

Dance Music

The musical accompaniment in Barongan art is easy to recognize because it has a rhythmic pattern and repeated

accompaniment accents following the art that is classified as folk art. In the barongan turonggo laras art performance, the musical accompaniment used usually begins with the *suluk pambuka*, then play songs with the themes of campusari, religion, and songs from the barongan turonggo laras art that characterize the accompaniment used.

The songs used in the barongan turonggo laras performance are songs that are commonly found in other barongan performances but the barongan turonggo laras art group has its characteristic songs that are performed during the performance such as the song with the title *Turonggo Laras* and *Bantheng Ketaton*. Musical instruments or instruments used in the art of barongan turonggo laras include kendang, demung, saron, kempul, gong, bonang, jidor, drum, and Keyboard

Makeup and Costumes

The makeup used in the barongan turonggo laras art performance is more prominent in dancers of jaran kepeng, *rewo-rewo*, and cendrawasih dance. The makeup used by jaran kepeng and *rewo-rewo* male dancers is a dashing makeup that reflects the character of a dashing and brave warrior or knight. The female dancers of jaran kepeng and the dancers of cendrawasih dance use corrective makeup that adds to the elegance of the dancers during the performance.

The barongan costumes used are a long cloth with a *loreng* pattern forming like a lion or tiger body, played by two dancers. The barongan costume uses a tiger head mask made of wood carvings resembling a lion. The hair is made of goat fur and plastic raffia string.

Dancers

Actors in barongan art mean dancers, which have an important role in a performance. The dancers contained in the barongan turonggo laras art performance include eight barongan dancers who act as the head and tail of each barongan character, two *dawangan* actors, two *bantengan* actors, two *kebo bule* actors,

five female jaran kepang dancers, five male jaran kepang dancers, ten *rewo-rewo* dancers, three dancers of Balinese dance, two barong Bali actors, two leak actors, and a *calonarang* dancer.

Properties

The properties used in the barongan turonggo laras art performance include barongan masks, *dawangan* masks, jaran kepang, bulls, *kebo bule*, leak masks, Balinese barong masks, and whips.

Time and Place of Performance

Performances conducted by barongan turonggo laras usually start in the morning and until the afternoon. The celebration owner sometimes wants the performance to be held from noon to night. The performance location used to hold the performance is usually carried out in an open courtyard, for example in the yard of the owner's house, the field, and sometimes in the *pendhapa* of Kendal Regency on certain events.

Stage

The most appropriate stage for the barongan turonggo laras performance is in a large yard or field. It is intended that the barongan art players have a wide space for movement.

Sound Arrangement

Barongan turonggo laras art performances use loudspeakers or commonly referred to as speakers and use a sound system so that the sound of musical accompaniment can be heard by dancers and audiences. In addition, singers or *sinden* who sing songs use microphones as speakers.

Lighting

Barongan turonggo laras art performances are generally often performed in the morning to evening so the use of lighting is not needed. Performances at night, the lighting used in the barongan turonggo laras art performance uses general lighting and LED PAR lighting.

Audience

The audience is the most important component of a barongan art performance. The audience at the barongan turonggo laras art performance which comes from various groups from children, teenagers, adults, parents, both men and women, makes one of the things that needs to be considered in planning the presentation of a performance. It is done to establish positive interactions between the barongan turonggo laras art group and the community.

The Cultivation of Character Values in Barongan Turonggo Laras Arts Religious

In the Barongan Turonggo Laras art group, religious values are very important to be instilled in each member. The goal is that each member always remembers God and obeys religious teachings.

Barongan turonggo laras performance activities always begin with a prayer together and it is added with a pre-show ritual performed at the opening of the show. The ritual aims to ask God for protection so that the barongan performance can run smoothly and to drive away evil spirits in the performance location. The ritual process at the opening of the show is usually added with offerings in the form of water filled with flowers, fruits, *jadah*, or market snacks.



Figure 1. Offerings when praying together (Source: Desnatia, 23 December 2018)

The cultivation of character values is also found in the element of motion in the barongan art performance. There is a *sembahan* movement performed by barongan players at the beginning of the performance. The *sembahan* movement is shown by sitting facing the offerings as a form of respect for the ancestors and asking for protection so the performance activities run smoothly. In the music element, there is also religious value, namely the use of accompaniment found in the barongan turonggo laras art group which combines religious music with traditional music. It is a depiction of the city of Kendal which is a city of worship and a depiction of the majority of religions adhered to by the people of Kendal is Islam.

Honesty

Honesty is a simple positive behavior but it has a big impact on people. Honest behavior needs to be applied to everyone so a person can be trusted (trustworthy). The value of honesty is also applied through the art of barongan turonggo laras.

The cultivation of honest values is found in the elements of the barongan turonggo laras art performance in movements and makeup. Barongan's movements have the nature of spontaneity which comes from the impulse of the dancer who dances barongan's movements, movements that are carried out without planning, thought, and influence from others. Makeup describes the expression shown by the dancer. The expression is a form of honesty inside of the dancers shown to the public who enjoy the performance.

Honest behavior is also applied to each member through group rules, such as openness in group budget matters and members who are still in school are not allowed to leave the learning process without official permission from parents, art group leaders, and teachers when there is a performance schedule.

Tolerance

Tolerance is an attitude of mutual respect and respect for others who are different in race, religion, ethnicity, customs, opinions, and actions taken.

The attitude of tolerance shown in the elements of the barongan turonggo laras art performance is found in the movements, floor patterns, and music. There is a combination of movements and music from other regions, for example from Wonosobo and Bali. The combination of dance elements from other regions aims to promote the arts from various regions and make each member and the people, who watch the performance, respect each other's cultural differences and diverse customs. Each dancer has a position that has been arranged with the application of floor patterns in the dance. The dancers dance according to their respective floor patterns. That small is also an example of tolerance, namely respecting the position of each dancer during the performance. Keeping the distances set by the floor pattern lines is also an example of tolerance in the elements of dance performance.

Dancers must also harmonize movements with other dancers. Dancers perform dance movements in pairs. They must also respect and complement each other. The dancers harmonize the strength of the dance movements of their partners. If the dancer's partner has less strength in the body, the other dancer adjusts it in order not to move excessively. Contrarily, the dancer who has weak movement strength tries to adjust the movements of other dancers. The music players playing the musical instruments of each component also reflect an attitude of tolerance. The attitude of tolerance can be analyzed from each instrument such as kempul, gong, saron, demung, drum, keyboard, and songs or vocals are sung must respect each other. Components in music, that are not in sync, cause the harmony of a music will not be created. The key is to respect each other in each musical component and fellow players. Music that is in tune and harmonious will

make it easier for dancers to perform movements, especially for distributing the rhythmic elements.

Hard Work

Hard work is an attitude of earnestness to achieve the desired results or targets. Each player tries his best to give the best results in mastering every movement and every music used in the performance.

The movements performed by the dancers not only have an aesthetic side in each component of the movement but also have the value of hard work instilled in each dancer. The character of hard work that can be seen from the aspect of the movement is the dancers in the barongan turonggo laras art group. The value of hard work is shown from the attitude of the barongan turonggo laras art players in dancing every movement that has been arranged. The value of hard work is seen in the movements conducted by dancers in performing movements such as a lion and a wild tiger. The hard work is carried out by barongan dancers in performing barongan movements to give the impression of enthusiastic, dashing, and unison movements.

Creativity

Creativity is a person's ability to convey ideas or ideas that exist in themselves with satisfactory results. The barongan turonggo laras art group is the right place for people who will express their ideas and ideas.

The results of the creative process carried out by the barongan art group in the form of movement are realized in a combination of dance movements from several regions in Indonesia. The performance form of Kendal's typical jaran kepang collaborates with Temanggung-style jaran kepang. Then, a performance story is created that combines dances from the Balinese region, such as the cendrawasih dance, pendet dance, leak, and Balinese barong.

In the elements of the barongan turonggo laras art performance, for example, the movement and music

sections are made by the responsible person of each section by creating movements and accompaniment according to the current development. There are musical works that are characteristic of the music of the barongan turonggo laras art group as follows.

*Wiwit sun nyebut Gusti Maha Suci
Mrih widada lestari ingkang samya makarti
Nguri-uri kabudayan
Tanah jawi kang edi peni
Jati diri ojo nganti
Ilang musnah ing tanah jawi
Eman temen yen nganti padha lali
Ayok kanca budaya di uri-uri
Mrih ngrembahka ing tanah jawa
Lestari ya jo nganti musnah*

The creative value of the barongan turonggo laras performance is also reflected in the makeup and costumes used. The makeup is found in the jaran kepang and *rewo-rewo* performances. The difference in makeup for male and female jaran kepang dancers. The corrective makeup is made for female jaran kepang dancers and the character makeup is made for male jaran kepang dancers. The difference in makeup used lies in the addition of mustaches and *jamang* to the makeup of male jaran kepang dancers. The addition aims to add a dashing impression like cavalry.

The costumes used in jaran kepang dancers generally use vests made of velvet, *epek*, and some are even shirtless. The costumes used in jaran jepang dancers of turonggo laras use short-sleeved shirts with batik motif layer accents on some parts of the clothes. The new characteristic and colors distinguish the costumes of jaran kepang of turonggo laras from other groups. The lower part of the costume uses shorts below the knee and it is decorated with several colorful decorations and batik-patterned fabrics.

An example that can be seen from the creative activities carried out in the art of barongan turonggo laras is that all the properties owned are the work of each member. The work is in the form of properties of barongan, *dawangan*, leak,

Baliness Barong made with the creativity and skills of members in the fields of sculpting, carving, painting, and sewing.



Figure 2. The character of barongan turonggo laras (Source: Desnatia, 6 March 2022)

The floor pattern used in each performance is an example of a creative value that can be found easily. The use of floor patterns in the dance movements that they perform with various types and forms of floor patterns adds to the creative value they have which is poured into the barongan art form.

Love for the Country

Love for the country is an attitude that should not be forgotten as a good citizen. Love for the country is an attitude that shows love, pride, and care for the Indonesian nation, both in language, social, cultural, economic, and political forms.

The cultivation of the value of love for the country through the barongan turonggo laras performance can be analyzed from the form of performance. Every barongan turonggo laras performance always brings a story or plot to the show by raising cultural values in Kendal Regency. The story that is brought such as raising the story of the Javanese land chapter of Galih village and the history of Sojomerto village, which are villages in Kendal Regency. The use of the Javanese land history story aims to make people who watch can know historical stories that start from historical stories in the surrounding villages.

The movements performed by dancers in the barongan turonggo laras art group relate to traditional dance movements. Traditional dance is a dance that grows and develops in the surrounding area. Examples of traditional movements used include *ukel*, *sembah*, *tanjak kanan*, *gedhek*, *ngepel*, and other traditional dance movements. These dance movements are traditional movements that reflect the love for the country with the aim that people can preserve folk or traditional dances in Indonesia.

The use of traditional music is a form of love for the country by preserving the culture or arts in Indonesia. The song accompaniment used is campursari songs which are one of the song genres in Indonesia. Cultivating the value of love for the country is also expressed in the lyrics of the song entitled "*Turonggo Laras*" which is also one of the songs used as an accompaniment to the show. The lyrics of the song have a message inviting people not to forget to preserve Javanese culture which is the identity of the Javanese people so it does not disappear.

Responsibility

Responsibility is the attitude of a person in carrying out his obligations following the duties received to himself, others, the environment, and even his religion.

In the barongan art performance, each dancer must perform movements that have been done during training, such as barongan movements that depict a dashing, tough, and strong king of the forest, *kiprahan* movements of jaran kepeng soldiers performed when entering the stage area, movements of *sembahan*, *ngilo asto*, *ukel*, *jogedan*, and movements performed according to the character played in the performance. The dancers must be responsible for moving according to the rules (*wiraga*), the rhythm of the music (*wirama*), and the character performed (*wirasa*). Dancers can be responsible for the main elements in dance movements related to *wiraga* or movement, *wirama* or the form of

rhythmic harmony with the movement, and *wirasa* or deepening the expression of the movements that must be mastered by the dancers.

Barongan's movements depict the king of the forest who is dashing, tough, and strong. Barongan dancers must be able to provide a presentation following the character of barongan which has movements that are compact, tough, and strong like a lion. The rhythm is rhythmic and energetic and it has a dashing character. The dancers must always be responsible for their position that has been arranged in the floor pattern made because the shape of the floor pattern always changes every time. It is adjusted to the number and condition of the stage.

Cooperation

The attitude of cooperation is always put forward during the artistic process in the barongan turonggo laras art group. Cooperation between fellow group members is very necessary for the art group to stand well.

The cooperation attitude reflected in the barongan turonggo laras art group is by preparing performance equipment, arranging a series of performances and plots to be performed, composing movements, and arranging accompaniment arrangements that will be used by exchanging opinions with fellow members.

The dance movements used in barongan art performances are movements that are compact, rhythmic, spontaneous, and energetic. The movement can be interpreted as a form of togetherness and solidarity in the barongan turonggo laras art group. The movement also provides an illustration of life that in life we need each other and we cooperate in facing life. The solidarity or harmony of movements performed by the dancers also reflects the value of cooperation in which each dancer cooperates to harmonize their movements so that their movements are compact and beautiful.

CONCLUSIONS

Barongan turonggo laras art in Galih Village, Gemuh Sub-District, Kendal Regency has a performance form consisting of presentation patterns and performance elements. The performance pattern of the barongan turonggo laras art consists of the opening part (pre-performance), the core part (performance), and the closing part. The performance elements consist of movement, dancers, dance music, makeup, costume, time, place, stage, sound arrangement, lighting, property, and audience.

Based on the research conducted, there are eight character values reflected in the barongan turonggo laras art. These character values are values of religion, honesty, tolerance, hard work, creativity, love for the country, responsibility, and cooperation. The character values reflected in the barongan turonggo laras art are obtained from the reference of the character values based on the Ministry of National Education which are reflected in the barongan turonggo laras art, namely values of religion, honesty, tolerance, hard work, creativity, love for the country, and responsibility and a character value according to Endraswara which reflect the character values of the barongan turonggo laras art, namely cooperation.

The cultivation of character values in barongan turonggo laras art is analyzed through performance elements consisting of movement, dancers, dance music, makeup and costume, time, place, stage, sound arrangement, lighting, properties, and audience.

Suggestions to the barongan turonggo laras art group to maintain the character values contained in it. For example, it provides an understanding to members and the public about the values contained in the elements of the barongan turonggo laras art performance, such as the value contained in the movement has a religious value shown in *sembahan* movements and the floor pattern element contains the value of tolerance that occurs between fellow dancers. In addition, the barongan

turonggo laras art group is expected to develop a variety of movements, makeup, fashion, and plot of performance that support the cultivation of creative values to group members. Thus, barongan art is not only a spectacle but can be used as a useful guide.

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