



PHILOSOPHY, EDUCATION, AND VALUES RELIGIOUS IN CULTURE PEGON JARANAN DANCE

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Abstract

The purpose of this study is to describe the philosophical, educational, and religious values of the Jaranan Pegon art and culture. Because many people have not been able to catch this, and including the cultural arts players themselves, so the performances are an only spectacle, without making it a guide. Meanwhile, nowadays, the influence of globalization, and technological advances, is increasingly threatening the next generation of the nation, the erosion of the original culture of Indonesia, and also the eastern character that emphasizes etiquette and morals, as well as good manners. What is later feared that Indonesia will lose the next generation of the nation as expected. Method Objectives This research uses qualitative research methods (by observation, in-depth interviews, and documentation) to explore the philosophical, educational, and religious values that exist in the art and culture of Jaranan Pegon. The results of the study can be seen that the art of jaranan culture has the potential to be a means of education, learning facilities and means of da'wah to the actors of the jaranan arts themselves and the community. This potential will grow if it is supported by the active role of community leaders and scholars.

Kewords: Filosofis, Education, Religius, Jaranan

Abstrak

Tujuan artikel ini adalah untuk mendeskripsikan nilai-nilai filosofis, edukasi, dan religius dari seni budaya Jaranan Pegon. Karena banyak masyarakat yang belum mampu untuk menangkap hal tersebut, dan termasuk juga para pemain seni budaya itu sendiri, sehingga pementasannya hanya bersifat tontonan, tanpa menjadikannya tuntunan. Sedangkan saat sekarang pengaruh globalisasi kemajuan teknologi semakin mengancam generasi penerus bangsa, tergerusnya kebudayaan asli Indonesia, dan juga karakter ketimuran yang mengedepankan adab dan akhlak, serta sopan santun. Yang nantinya dikhawatirkan Indonesia akan kehilangan generasi penerus bangsa seperti yang diharapkan. Metode Penelitian ini menggunakan metode penelitian kualitatif (dengan observasi, wawancara mendalam, dan dokumentasi) guna menggali nilai-nilai filosofis, edukasi, dan religius yang ada pada seni budaya Jaranan Pegon. Hasil dari artikel dapat terlihat bahwa seni budaya jaranan sangat berpotensi menjadi sarana edukasi, sarana pembelajaran dan sarana dakwah terhadap para pelaku seni jaranan itu sendiri dan masyarakat. Potensi tersebut akan semakin berkembang apabila dari ditunjang oleh peran aktif para tokoh masyarakat dan para ulama.

Kata Kunci: Filosofi, Edukasi, Religius, Jaranan

INTRODUCTION

There is an understanding that developed in Javanese society in ancient times that life in Java experienced 4 periods of life, namely Djowo Dwipo is a period of life filled with wrath, Djowo Purwo is a period in the process of straightening beliefs, Kapitayan is a period of perfecting Djowo Purwo and Islam is Faith in Allah SWT. During the period of Djowo Dwipo, and Djowo Purwo, there are still many Totok Kerot rituals that use Suguh Sajen, a ritual where people circle a large stone called Lingga Yoni which is highly exalted or sacred while dancing in a state of unconsciousness, not clothed with drinks. intoxicating. A ritual sacrifice of a human being by being roasted over coals which are then eaten together is called Inkung, there are some who think Inkung is the oil produced from humans who were sacrificed by burning earlier, which is believed to make humans stay young, have immunity and add Kadigdayan or supernatural powers. In the Kapitayan period, the ritual still existed but had begun to diminish, until it entered the Islamic period. The scholars who spread Islam, namely Wali Songo, who was mentioned in this case were Sunan Bonang and Sunan Kalijogo who were able to change this evil step by step. into tea and coffee, until it disappeared completely from the land of Java. Suguh Sajen is still in the series of Jaranan performances but already uses chicken.

Jaranan and Reog dances are not much different, even have the same origin history and also some of the same dance equipment. There are several types of Jaranan in East Java from different regions, namely Jaranan Jowo or Dor who was born in Surabaya, Jaranan Pegon who was born from Kediri, and Jaranan Shenterewe who was born in Tulungagung. The origins of Jaranan and Reog Dances have something in common, namely that they were born from a story during the Kediri kingdom, where there was a beautiful princess named Dyah Ayu Dewi Songgo Langit who attracted a lot of men's attention. Including a king from the kingdom of Bantarangin in Wengker (now known as Ponorogo) named Prabu Klono Sewandono. Long story short, Prabu Klono Sewandono finally managed to get Dyah Ayu Dewi Songgo Langit's daughter by defeating Singo Barong, and also completed the Dewi Songgo Langit daughter contest as a condition to marry him. The contest that was from the daughter of Dewi Songgo Langit herself, not from the king, the contest was that the daughter of Dewi Songgo Langit was pleased to be married by a man who was able to take her out of Kediri with an art that had never existed before, along with the troops and walked through the underground.

The Prabu Klono Sewandono had time to find it difficult, the conditions or the competition were too heavy. Finally, Prabu Klono Sewandono asked the god for instructions, from these instructions Prabu Klono Sewandono got a bamboo, iron, and whip or whip. It is the whip that can beat Singo Barong until he is paralyzed when a whip or whip is whipped into the ground until it makes a very loud sound, while bamboo from the god's instructions is used as a horse puppet, and iron is used to make sounds like the music that accompanies the princess Dewi Songgo Langit's accompaniment. , so that art becomes the art of Jaranan culture that exists today. Apart from the history of the origins of Jaranan art and culture, the problem in this research is the potential of Jaranan art and culture to become a learning tool, a means of da'wah, a means of

doctrination to strengthen the eastern character of the younger generation, stem the influence of globalization and technological progress.

This potential will be even greater if the art and culture of Jaranan is studied in depth in order to find its philosophical, educational, and religious values and then be introduced to each of the associations, studios, as well as the Jaranan arts and culture communities. Not only that, it will be even more beneficial if these values are raised in each performance, included in the performance flow, for example at the beginning of the performance or the end of the performance. In-depth research is needed to be able to find the philosophical, educational, and religious values of jaranan art and culture from many sides. From the historical side of the origin, the accompanying musical instruments, the completeness of the performance, the flow of the performance, the dance moves. Penelitian ini menggunakan metode kualitatif dengan tradisi fenomenologi atau phenomological approach.

This qualitative research with phenomenological tradition has four data collection techniques, namely observation, interviews, documentation, and audio-visual materials. Through the stages of research, Carrying out research, or often referred to as “going to the field” for a qualitative research, is nothing but inductive data collection. The procedure for collecting research data with the phenomenological tradition can follow Creswell's suggestion which is called "A Data Collection Circle".¹ According to Simuh (Dharsono, 2006) Javanese culture is rich in symbols or symbols because in the past, Javanese people used to convey more concrete symbols to convey their ideas and ideas. At that time the Javanese were not used to thinking abstractly. The existence of Jaranan is part of the cultural products in Java. This existence illustrates the relationship between the macrocosm and the microcosm. Therefore, it is necessary to study the symbols and meanings of the Jaranan with their arrangement in various media of Javanese cultural expression.² This dance is considered to be a symbol in uniting the Indonesian people. Coupled with the meaning of positive energy in this artistic dance, it aims to keep the nation safe from harm. Because as a symbol for the unification of the nation, the harmonious relationship is a characteristic for connoisseurs and performers of this art. In addition, a sense of pride and honor can be felt by community actors who can perform this dance. As well as being entertainment for people who watch this jaranan dance.³ Jaranan performances are now staged not only in past rituals as a dance for protection or as a dance of thanksgiving, but the current jaranan art can be performed anywhere and anytime, for example, cleaning the village, celebrating residents and community activities, can all be displayed, because the dance Jaranan is currently being staged not only certain sacred rituals, but the art of Jaranan is displayed as public entertainment that is cheap

¹ Engkus Kuswarno, “Tradisi Fenomenologi Pada Penelitian Komunikasi Kualitatif: Sebuah Pengalaman Akademis,” *Mediator: Jurnal Komunikasi* 07, no. 1 (2006): 47–58.

² Dhika Yuan Yurisma and Muhammad Bahrudin, “Pemaknaan Simbol Reog Ponorogo Dalam Tradisi Jawa : Sebuah Kajian Kritis Meaning of the Ponorogo Reog Symbol in the Java Tradition : A Critical Study,” *Magister Ilmu Komunikasi* 6, no. 1 (2020): 101–16.

³ Muhsy Maghribi, “Sejarah Tari Jaranan Beserta Fungsi & Makna Gerakannya,” 2021, <https://adahobi.com/tari-jaranan/>.

and affordable and is enjoyed by various levels of society. This is a factor that jaranan art is still a favorite spectacle of the community.

This becomes interesting in perusal. Because most of the people are Muslim, it is necessary to know that Jawa Timur is an area with basic pesantren. Basically, the people of Jawa Timur are common people who always live together in realizing a harmonious family as seen from the very high tolerance when performing traditional rituals, for example, kendurenan, village cleanliness is considered very close in maintaining religious harmony. Because, the people of Jawa Timur think that if they don't want to live in harmony, they will be called *Wong Sing Ora Umume e menungso* (people who are not like humans in general). As in Java, the Jaranan dance has an element of "Trance" (Karawuhan). The context of Trance or Karawuhan can be associated with things that are magical, namely the presence of supernatural powers that are in the expression of a person's body when dancing. In Java the Jaranan dance form is generally used for "Nyadran" activities, which is a village ceremony to honor the village's ancestral spirits called punden desa. . Nyadran is a broadcasting activity, the point of which is to provide a magical space for the ancestors to meet and/or be met by children and grandchildren (community) in a certain village⁴.

RESEARCH METHODOLOGY

Research, etymologically, the term research comes from two words, namely *re* and *search*. *Re* means to return or repeatedly and *search* means to seek, explore or find meaning. Thus, research means searching, exploring or finding meaning again and again.⁵ This research uses qualitative research. Qualitative research is generally used in the world of social and cultural sciences, research is carried out with regard to human behavior and the meaning behind that behavior which is difficult to measure with numbers. Qualitative research is research that stems from inductive thinking patterns, which are based on participatory objective observations of social phenomena.⁶ Moleong explains that phenomenology does not assume that researchers know what things mean to the people they are studying. Mulyana mentions that the phenomenological approach is included in the subjective or interpretive approach, as one of two points of view on human behavior, namely the objective approach and the subjective approach. The objective approach, or often called the behavioristic and structural approach, assumes that humans are passive, while the subjective approach views humans as active (phenomenological or interpretive).⁷ Sugiyono explained that the qualitative research method is research based on the philosophy of postpositivism, used to examine the condition of natural objects, (as opposed to experiments) where the researcher is the key instrument, the sampling of data sources is carried out purposively, and snowballing, the collection technique is triangulation (combined), the data

⁴ Robby Hidajat, "TARI JARANAN : SEBUAH PERMASALAHAN PENELITIAN SENI PERTUNJUKAN," *Imaji* 3, no. 2 (2015), <https://doi.org/10.21831/imaji.v3i2.6914>.

⁵ Abd Hadi, Asrori, and Rusman, *Penelitian Kualitatif Studi Fenomenologi, Case Studi, Grounded Theory, Etnografi, Biografi, Angewandte Chemie International Edition*, 6(11), 951–952., 1st ed. (Purwokerto, 2021).

⁶ Hadi, Asrori, and Rusman.

⁷ Kuswarno, "Tradisi Fenomenologi Pada Penelitian Komunikasi Kualitatif: Sebuah Pengalaman Akademis."

analysis is inductive/qualitative, and the results of qualitative research emphasize meaning rather than generalizations.⁸ Carpenter tries to provide structured steps that are easy to follow while still using Husserl's phenomenology. From the steps given by Carpenter, this research takes 3 steps including:⁹

Determine *the* phenomenon to be studied and the role of the researcher in the research. Furthermore, the role of the researcher must also be clear. According to Husserl's philosophy of phenomenology, a researcher is someone who is able to transform data that comes from participants into a pure and complete picture of the phenomenon.

Data collection, the data collection process includes the process of selecting participants or samples and data collection methods. In general, phenomenology uses a purposeful sampling technique, where everyone who has experience about the phenomenon being studied has the right to be a participant. Data collection techniques that are often used are interviews. Interviews can be in the form of open or semi-structured interviews. The interview process was recorded and generally conducted more than once to complete or validate the required data. Interviews in this study were conducted with figures who are directly related to the Jaranan arts and culture in Surabaya. Among them:

Mr. Kasmadi (Mbah Di), 58 years, born in Lakarsantri but his great-grandfather is from Ponorogo. Mbah Di (close name) is the caretaker of the association and is also one of the Himpunan Seni Reog dan Jaranan Kota Surabaya (Surabaya City Reog and Jaranan Art Association) or abbreviated as HIPRES administrators, in the secretarial position.

KH. Luthfi Hamdani, leader of the Nurusholawat Nusantara Boarding School and Islamic Boarding School, and also an advisor to the association

Saiful Bahri, jaranan artist, a student who lives in Pulo Tegalsari 8 no. 69. Now joining Jaranan Pegon where he previously played or was a player of Jaranan Sentherewe with the Prajanara studio which is located at Jln. Citra Raya, Lakarsantri no 20, Kec. Lakarsantri), and had participated in the Nusantara Arts Week event in Jakarta in 2019.

Treatment and analysis of data, data analysis is preceded by the process of transcription of interview results verbatim or what is. Each transcript was identified, checked for accuracy, and analyzed. There are various analytical procedures that are considered suitable and appropriate, such as the Colaizzi method which includes reading the transcript repeatedly to be able to integrate with the data, extracting specific statements, formulating the meaning of specific statements, formulating themes and clusters of themes, formulating complete descriptions of phenomena and validate description.

⁸ Hadi, Asrori, and Rusman, *Penelitian Kualitatif Studi Fenomenologi, Case Studi, Grounded Theory, Etnografi, Biografi*.

⁹ Hadi, Asrori, and Rusman.

RESULTS AND DISCUSSION

Jaranan's Philosophical Values. Philosophical Value of History

Indonesia has different ethnic groups because of its geographical condition which consists of many islands, and this also causes Indonesia to have a variety of cultures. The earliest concept of culture came from E.B. Tylor who argues that culture or civilization is a complex whole includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society. This limitation of culture suggests material and non-material aspects or material and non-material aspects, as Tylor argued that culture is a complex whole which includes knowledge, belief, art, morals, law and other abilities and habits acquired by humans as members of society.

Religion and culture are two different things but cannot be separated. People's beliefs or beliefs about religion are closely related and cannot be separated from the process of creating this culture. Religious teachings that are understood by the community form a mindset which is then poured in the form of a mutually agreed tradition.¹⁰

Of the many traditions that have been entrenched, dance is one of them, and it is also a type of cultural art that forms the strongest thread of continuity in Indonesian culture. The cultural arts that are the focus of this research are Jaranan Dance, a cultural art that interacts and has a dialectic with the teachings of Islam. Where the players and handlers who are in the Jaranan Dance, play the Jaranan Dance formally embrace Islam, and the unique arrangement of this Jaranan Dance game uses magical elements and some of the players lose consciousness and then perform an action beyond their ability if they are conscious. Therefore, the phenomenon that exists in the cultural arts of Jaranan Dance is very important to be studied in a study. To examine how the actors of the cultural arts of Jaranan Dance dialectically apply Islamic teachings and explore the religious values of the art of Jaranan Dance.

Jaranan dance is not just an art that is created based on skills and expertise alone in order to gain profits to be used as a livelihood for the community at the time of the emergence of the dance. There is a history and background to the creation of this dance which was later developed into a tradition in society and passed down from generation to generation until now. There are several versions of the history and background of the Jaranan Dance, but in general the majority of them are related to the kingdom of Kediri, where there is a beautiful princess named Dyah Ayu Dewi Songgo Langit who attracts a lot of men's attention. Including a king from the kingdom of Bantarangin in Wengker (now known as Ponorogo) named Prabu Klono Sewandono. Prabu Klono Sewandono also departed with an army of 444 to the city of Kediri to woo Dewi Songgo Langit.¹¹ However, when they arrived at the border of the Kediri kingdom, more precisely in Alas Ludoyo (now Blitar), Prabu Klono Sewandono and his troops were intercepted by Singo Barong,

¹⁰ Ahmad Choirul Rofiq and Erwin Yudi Prahara, "DIALEKTIKA KESENIAN JARANAN THEK DI PONOROGO DENGAN AGAMA ISLAM," *Kodifikasia* 14, no. 2 (2020), <https://doi.org/10.21154/kodifikasia.v14i2.2192>.

¹¹ Wawancara dengan Bpk Kasmadi (Mbah Di), Sekretaris HIPRES (Himpunan Seni Reog dan Jaranan Kota Surabaya), 28 Desember 2021

the incarnation of Adipati Gembong Amijoyo, a fierce battle ensued because both of them had extraordinary supernatural powers, but in the end Prabu Klono Sewandono with his whip can win the fight. Long story short, Singo Barong eventually became a loyal servant of Prabu Klono Sewandono, and was willing to complement King Klono Sewandono's ability to fulfill the requirements of Dewi Songgo Langit, namely creating art that had never existed at that time.¹² The magic of a King Klono Sewandono is not an advantage that is obtained for free, without effort. Magic is a science that in ancient times to get it, one had to go through a very hard effort, forged with hard training, undergo *topo broto* and so on and then the knowledge could be *Wiji* or *Manunggal* become one with the owner. Likewise with other things, such as a student who is studying, sincerity, perseverance, and determination will determine how much success will be obtained.¹³

Philosophical Value of Jaranan Musical Instruments

Jaranan in its performance is accompanied by music which is a game of several musical instruments, namely:¹⁴

Kenong

Which is a completeness of the Javanese Gamelan. Saron comes from the Javanese language *Sero* which means hard, shaped like a small mortar, made of iron, in gamelan games even though other instruments play along, Saron's voice can still be heard. This brings a message so that humans in voicing the truth are always loud and not easily influenced.



Picture. 1 Kenong Music Instrument

Kendang: Formed from the two words "Ke" and "Ndang", which means haste, even in playing it the loudest sound is "Ndang", giving a message to humans to hasten to perform worship to the Almighty Creator. In the cycle of life, "Ndang" can mean being diligent in getting up early, thus fortune will be easily obtained, not being a lazy person.

¹² Wawancara dengan Bpk Kasmadi (Mbah Di), Sekretaris HIPRES (Himpunan Seni Reog dan Jaranan Kota Surabaya), 28 Desember 2021

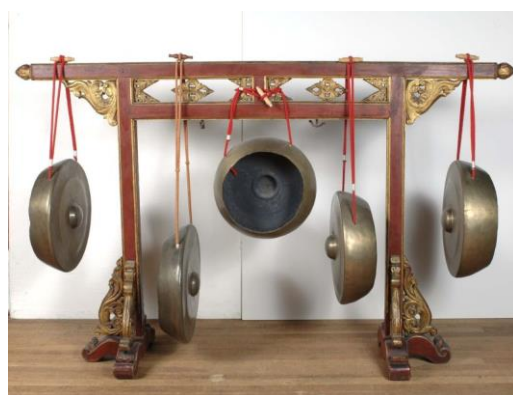
¹³ Wawancara dengan Bpk Kasmadi (Mbah Di), Sekretaris HIPRES (Himpunan Seni Reog dan Jaranan Kota Surabaya), 28 Desember 2021

¹⁴ Maghribi, "Sejarah Tari Jaranan Beserta Fungsi & Makna Gerakannya."



Picture. 2 Kendang Music Instrument

Gong: Round in shape and large in size, made of iron like Saron, in the game this Gong is a complement at the end of the rhythm, perfecting the harmony of the music. Giving a message that all the good deeds and worship that we run will make us perfect at the end of life with a good ending, closing our age well or husnul Khotimah.



Picture. 3 Gong Music Instrument

Philosophical Values in the Jaranan Movement

In a Jaranan performance, it has a sequence or plot structure, some of which follow the story from the history of its origin, namely:¹⁵ Bukak Kalangan is an activity that is carried out at the beginning of the performance before entering the next movement or dance. This activity is carried out by the handler as the leader of the performance. This implies a philosophical meaning that there are eastern characteristics, our eastern character as a great nation has been taught by our ancestors to always ask permission first before starting anything. And Islam emphasizes the teaching of reading Bismillah before starting an activity.

¹⁵ Maghribi.

Followed by entering a horse dancer, in this movement performance there are 3 scenes that are shown: The first scene, all the horse dancers enter as if they were like soldiers ready to fight. In the second scene, all the horse dancers seem to be at war with the dancers who have a barongan or tiger and boar scene. The third scene, all of the scenes depict a warrior who has successfully overcome obstacles.

Tari Barongan or Macanan. Players in barongan performances use tiger or lion costumes, this is interpreted to have a negative or bad meaning in the life that exists in life.

Tari Celengan. To indicate the end of the performance, the dancers wear pig costumes. And also a process of self-awareness is carried out from the handler to the dancer who is in a trance or possessed. picture is on the next sheet



Picture. 4 Process of restoring players

There are also floor patterns in the movements of the Jaranan dancers, including:

Papat Panjer Pattern. The panjer papat pattern is performed by dancers in four different angles. These 4 corner patterns describe the four corners of the cardinal directions which are the center of life or panjer. The meaning of this panjer papat pattern is to remind humans to remember to God Almighty wherever we are in every corner of the cardinal directions.

Prapatan Pattern. Prapatan pattern is a movement pattern swapping places with each other. This illustrates that humans must make movements in their lives. Deeply this pattern has the meaning of humans who must unite with others, help each other, help each other, work together in goodness.

Puteran Pattern. The lanjaran pattern is the movement of the dancer whose position is in a straight line. This pattern has the meaning of unity and unity in human life both in spiritual and spiritual terms.

To further complete the picture of Jaranan art, here we look at the flow of the Jaranan art performance:¹⁶ 1) Gerak Baris: a straight movement like marching with dhodhog kerep in the front, feet walking to the rhythm of the drums, usually using an irma drumband. These rhythms and movements are carried out at the time of entering and leaving the performance arena. 2) Gerak Sundangan: the movement of the shoulders and head with a slightly bent body, a movement that resembles a cow or buffalo that is carrying. 3) Gerak Bandul: the movement that swings the right leg forward and backward. 4) Gerak Menthokan: namely the movement of walking while squatting imitating the style of walking with the hips shaking. 5) Gerak Gejoh Bumi: namely the movement with a slightly bent body position the right foot in front looks flat, while the left foot behind by lifting the heel while shaking it to the ground. 6) Gerak Ngungak Sumur: namely the movement of the right foot forward and backward when the right foot forward looks down and when the right foot looks back the eyes look forward, so repeatedly. 7) Gerak Midak Kecil: walking backwards with the tip of the foot showing first and then the heel following. 8) Gerak Lilingan: movement of ngliling in pairs is carried out ngliling forward passing ngliling again and so on. 9) Gerak Kejang: the movement of walking with the heels raised, the body position stiff like a person who is having a seizure or like a robot.

Educational Value or Jaranan Art Education

The average age of the players in the Jaranan arts and culture is young people who are balanced between the age of students and the age of workers, which at that age still requires deepening of insight and knowledge about the social order of life. So that the Jaranan arts and culture community groups feel it is very appropriate to be a means for them to gain knowledge and experience, as felt directly by Saiful Bahri, one of the members of the Jaranan arts community who is in lakarsantri, under the direct care of Mr. Kasmadi (Secretary of HIPRES) and KH. Luthfi Hamdani (Brangkal – Gresik).¹⁷ By joining one of the jaranan arts associations, many things were obtained including what he conveyed, namely, a message about caution in making life steps, a message not to forget God the Ruler of the Universe, and also a message about gratitude for what has been found in life and on life itself. This indicates that there is a learning process that is conveyed in the daily lives of the jaranan art performers directly, which is also conveyed in jaranan art performances indirectly. There is an element of cohesiveness that must be maintained, there is an element of training and coaching regarding the flow and movement in the art of jaranan, without it all it is impossible for a performance to be presented properly that can attract sympathy from the public.¹⁸

¹⁶ Wiga Nugraheni, "PENANAMAN NILAI-NILAI MORAL MELALUI KESENIAN REOG KENDANG TERHADAP PELAJAR DI KABUPATEN TULUNGAGUNG," *Imaji* 16, no. 2 (2018), <https://doi.org/10.21831/imaji.v16i2.22744>.

¹⁷ Wawancara dengan Saiful Bahri, Pulo Tegalsari, pelaku seni Jaranan Pegon di daerah Lakarsantri 13 Januari 2022

¹⁸ Wawancara dengan Saiful Bahri, Pulo Tegalsari, pelaku seni Jaranan Pegon di daerah Lakarsantri 13 Januari 2022

Learning about order in people's lives, namely the attitude of courtesy is also an obligation for the players to be applied in life and during performances, including what Mbah Di as a caregiver said:¹⁹ Can't frown (scowl), Ethics, manners, A sense of togetherness, Sense of Brotherhood, Reduce juvenile delinquency.

Because a show will not be able to attract people's attention if it is not supported by these things, or even will not be able to run smoothly from beginning to end if it is not supported by these things. At least this is illustrated in the initial process of opening the show, where the elders or the head of the association perform the Nyuwun Sewu ritual (asking for permission) against the regional guard who is holding the Jaranan art performance. A symbol that shows the characteristics of the east, namely adab, and courtesy.

Religious Value of Jaranan Art

What has been initiated by the Guardians who spread Islam in the archipelago has inspired scholars to make art a means to convey advice and messages of faith, piety, and also messages of virtue, strengthened by elders or elders in the archipelago. in a society. This can be observed from the efforts of Mr. Kasmadi who determines that every Thursday night Friday is a day of contemplation while reading wirid Laa ilaha illallah, sholawat, or others, assisted by a friend, Mbah Dul. In the daily life of the jaranan arts players in one of the associations in Lakarsantri, it can also be seen when they gather, how their etiquette and manners are highly respected. And also at certain times the Kyai, namely KH. Lutfi Hamdani came to visit the association.²⁰

A very good bond of cooperation, really carries out the inspiration obtained from the Wali Songo poro, which in the end the culture can be preserved and well preserved. The religious value in this art of jaranan is how the art of jaranan which is of interest to certain teenagers can be a means of da'wah. It will be very effective to stem the global influence that destroys the eastern character, namely etiquette and manners, even more so as to reduce the level of juvenile delinquency.

CONCLUSION

The art and culture of Jaranan has a history and origins, which are circulated and believed by the community, and this is the main attraction for the community. If we observe more deeply, we will find that many things related to this jaranan art have philosophical values, have educational values, and have religious values. Looking at the history of the origins of Jaranan art, it still uses the Sogoh Sajen tradition, which is a cultural relic hundreds of years ago, namely during the Kapitayan period which used the offering of a sacrificed human, but then in the Islamic period it was changed by the Songo guardian using chicken. Jaranan art is one of the many

¹⁹ Wawancara dengan Bpk Kasmadi (Mbah Di), Sekretaris HIPRES (Himpunan Seni Reog dan Jaranan Kota Surabaya), 21 Januari 2022

²⁰ Wawancara dengan KH. Lutfi Hamdani, Brangkal – Gresik, penasehat kelompok jaranan di daerah Lakarsantri 29 Desember 2021

arts that still has its own charm for some youth and youth, so it is very appropriate if Jaranan art becomes a means of internalizing character, becomes a means of education, and becomes a means of da'wah.

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