

# Aesthetic Value in the art of Jaran Jenggo aswo Kaloko Joyo In Lamongan

Shabrina Amelia Evanti<sup>1</sup>, Welly Suryandoko<sup>2</sup>, Setyo Yanuartuti<sup>3</sup>,  
Indar Sabri<sup>4</sup>, I Nengah Mariasa<sup>5</sup>

<sup>12345</sup>(Cultural Arts Education/State University of Surabaya, Indonesia)

**ABSTRACT :** This study aims to determine and describe the aesthetic value contained in the art of Jaran Jenggo Aswo Kaloko Joyo in Solokuro village. The method used is an approach in the form of a literature study or literature study, the data analysis technique used is the content analysis method. The aspect of form that includes motion in the art of Jaran Jenggo Aswo Kaloko Joyo uses slow-tempo movements such as moving or swinging hands back and forth using little energy intensity and small volume of space. The musical accompaniment used is in the form of jedor music, and combined with makeup using corrective makeup that clarifies the lines on the face and is complemented by clothing worn by handlers or dancers and music performers showing batik accents as an addition to clothing, so that the performance of Jaran Jenggo art seems rhythmic, dynamic and the impression of valor is seen in circumcision brides who wear clothes like princes during the performance.

**KEYWORDS** -aesthetic value, jaran jenggo, performance form

## I. INTRODUCTION

Art is all kinds of beauty created by humans, art is the result of beauty, human efforts to make something beautiful and pleasant. (Soedarso, 1990). It can be said that art is a place or container that contains elements of beauty. Performing art is a type of art that involves individuals or groups over a period of time. Performing arts can be performed with the aim of entertaining or conveying a message to the audience. Dance is a container where the elements of beauty can be absorbed through the *visual* (vision) and *auditive* (hearing) senses.

Several factors, such as religion, place of residence, education, and social circumstances, influence the form of dance performances. The Lamongan area has a variety of arts such as Jaran Jenggo performances, *Boran Dance*, *Turonggo Sulah Dance*, *Caping Ngancak* dance and so on. Jaran Jenggo art is widely developed in the northern area of Lamongan, one of which is in Solokuro village.

Jaran Jenggo art performances generally use horses wearing costumes like armor, ridden by a circumcised bride and accompanied by several handlers or dancers and *jedor* music players as accompaniment in their performances. The horse moves by nodding its head to the *jedor* music played by the musician. Handlers or dancers use slow and simple movements, such as waving their hands forward and backward then dancing around the horse. Therefore, it would be very interesting to examine more deeply the aesthetic value that exists in the art of Jaran Jenggo Aswo Kaloko Joyo when viewed in terms of form, weight or content, and appearance.

The problem to be studied in this research is how the aesthetic value in the performance of Jaran Jenggo Aswo Kaloko Joyo Art is seen in terms of form, weight or content, and appearance. The purpose of this study is to determine and describe the aesthetic value that exists in the performance of Jaran Jenggo Aswo Kaloko Joyo

with the main studies including form, weight or content and appearance of the performance of Jaran Jenggo Aswo Kaloko Joyo.

### **Aesthetic value**

Aesthetic value or beauty contained in traditional performances can be seen from various forms and decorations during the performance process, the value of beauty is a reality that can build meaning if an object has beauty value, then the meaning can be built properly (Wiediharto, 2020).

### **Aesthetic elements**

All art objects or events have three main components that form aesthetic qualities, such as form or appearance, weight or content, and appearance or presentation. (Djelantik, 1999). According to the fundamental division of the concept of form, every form consists of shapes. Performance components include actors, movement, accompaniment, makeup and clothing, and stage setting.

Weight or content is a mixture of quality, value and meaning of an object. Weight is the content or meaning of what is shown to the audience (Djelantik, 1999). In art, there are three components that provide value, namely the atmosphere that helps enhance the impression made by the performers. Secondly, ideas are the result of concepts, thoughts, or views about something. Ibarat or message is the message conveyed through performance to the audience or viewers. A performance is a presentation that includes the talent, skills, and techniques used by the dancer in the performance.

### **Performance form**

The performance form is the form of a series of movements presented from the beginning to the end of the performance and combines elements of beauty value. (Jazuli, 1994). Form is the procedure when the performance takes place, the concept and understanding that people can have when watching the performance (Mayangsari, 2021). Performance form refers to how each component is connected to each other as a whole in a performance (Kinesti, 2015). The performance form of the Jaran Jenggo art of Solokuro village in Lamogan Regency in the process has several parts, including the beginning, core, and closing.

### **Elements of performance**

The elements in performing arts consist of two elements, namely the main elements and supporting elements. According to Soedarsono (1984), every dancer's movement leaves an impression on the audience, whether the movement has been distilled or not. In performing arts, there are main components, such as the process or series of events. Additional components, such as music or accompaniment, fashion, makeup, lighting, theme, and stage location.

Makeup aims to change an individual's face to match the character of the character being performed, improve expression, and add attractiveness or beauty to the dancer's appearance. (Jazuli, 2018). Makeup consists of three categories: corrective makeup, character makeup, and fantasy makeup (Susanti, 2015). From the two opinions above, it can be concluded that makeup serves to emphasize character, expression, and attractiveness of a person during a performance.

Property is equipment that enables movement as an expression because property is used as a tool, its existence is real or symbolic (Hidajat, 2005). The sound system or sound arrangement helps the audience interact with the performers and elements of the performance, such as communication between dancers and musicians. The audience are the people who witness a performance where it is easier for them to change their desires when they arrive at the venue.

## **II. RESEARCH METHOD**

In this study, researchers used an approach in the form of a literature study or literature study. This type of research involves collecting references and data with the help of various kinds of sources in the library such as books, magazines, articles from previous research, documents and so on to make a conclusion (Mardalis,

1999). This research method is used to organize concepts about traditional regional arts in identifying aesthetic values in the art of Jaran Jenggo in Solokuro Village, Lamongan Regency.

In this research, the data analysis technique used is the content analysis method. This method can be used to produce valid conclusions and to re-examine in context (Krippendoff, 1993). The analysis will include selecting, comparing, combining, and sorting to produce relevant (Sabarguna, 2005). The object of this research is Jaran Jenggo Aswo Kaloko Joyo Art in Solokuro Village, Solokuro District, Lamongan Regency.

### III. THEORETICAL FRAMEWORK

This research is based on the context of Djelantik aesthetic value analysis which is commonly used to analyze aesthetic value in art, one of which is performing arts. The important thing analyzed in this research is to analyze the aesthetic value contained in the performance art of Jaran Jenggo Lamongan. The theory of aesthetic value analysis developed by Djelantik can be divided into three, namely aesthetic analysis in terms of form/form, weight/content, and appearance/presentation.

The first aesthetic analysis is in terms of the concept of form, namely the components needed during art performances including art actors, movements, accompaniment, makeup, clothing, and stage setting. Second, in terms of weight/content, mixing the quality, value and meaning of an object contained in the Jaran Jenggo Lamongan art performance. The second is the analysis of the elements contained in the Jaran Jenggo Lamongan art performance. This analysis is divided into two, the main elements regarding the series of performance events or performance forms such as a series of movements from the beginning, core, to the closing. Supporting elements consist of makeup, clothing, properties, and sound.

### IV. RESULT AND DISCUSSION

Jaran Jenggo art performance is part of the culture of Lamongan Regency. Jaran Jenggo art was born in Solokuro village in 1907, then became one of the distinctive identities of Lamongan Regency. Created by the head of Solokuro village, Mr. H. Rosyid, under the name of the Jaran Jenggo Aswo Kaloko Joyo Art group, which is the first and oldest generation in Lamongan.

This art is an art of circumcision bridal procession using *jaran* or horses accompanied by *jedor* music, combined with attractions performed by horses and several handlers, this art is usually presented traditionally to fill circumcision celebrations, the horses used wear Javanese armor ridden by a dragon and accompanied by several adult men, one of whom carries a large umbrella, the horse walks while dancing its head by nodding, prostrating and sleeping unlike normal horses (Jazuli, 2018). Along with the development, Jaran Jenggo Art underwent changes ranging from function, form, meaning, and supporting equipment.

The increasing public interest in Jaran Jenggo art has led to developments in various art forms. The development of Jaran Jenggo Aswo Kaloko Joyo art began to grow from 2002, when the 6th generation was led by Mr. Sampurno, to the current 7th generation led by Mr. Anas. Education, economic needs, mindset, and new culture cause social changes, which have an impact on public interest in traditional arts, making Jaran Jenggo Aswo Kaloko Joyo artists do new things, especially creating art forms that are more varied and not boring, Jaran Jenggo Aswo Kaloko Joyo artists from the 6th and 7th generations began to change the form of Jaran Jenggo art to make it more attractive and can survive because of the support of the community and artists who are willing to learn from the times (Jazuli, 2018).

During the leadership of H. Rosyid, there was no modern transportation such as cars, motorcycles, and so on like today. The head of Solokuro Village in the past was H. Rosyid, who was a village head, also known as a high-ranking official, usually had a private vehicle, such as a horse-drawn carriage. The horse used by Solokuro Village Chief H. Rosyid often nodded his head when he heard *tambourine jedor* music. H. Rosyid finally started trying to train his horses with the help of his brothers who played the *jedor tambourine* instrument after seeing his horses happily nodding their heads.

One day H. Rosyid's son was very afraid of being circumcised. H. Rosyid persuaded his son to be circumcised immediately and made a vow to his son. His nadzar was that if his son wanted to be circumcised, he would parade his son around the village on a *jaran* or horse accompanied by *jedor tambourine* music. H.

Rosyid's son was finally willing to circumcise thanks to the Nadzar. After completing the circumcision process, H. Rosyid's son finally held a *walimatul khitan*. In accordance with his promise, he will parade his son on his horse.

Since then, Jaran Jenggo is often performed for children of Solokuro Village after recovering from circumcision as a form of appreciation and announcement to the surrounding community that their children have been circumcised. Jaran Jenggo is also used as a way for children to bow to their parents and ancestors, usually grandparents or older family members, to ask for blessings so that they can be successful in this world and in the hereafter. Eventually, H. Rosyid began training horses and working with *jedor* flying music, which is one of the traditional arts in the Northern Lamongan area that is very famous for its Islamic community. The collaboration of *flying jedor* music with horses made many residents like the Jaran Jenggo Art, making it a community habit.

In this art there are various processions carried out such as the requirements that must be met, prostrating horses, *sungkeman*, prostrating horses in the homes of relatives of circumcised brides when passing through relatives' homes, horse handler rituals, horse dancers dancing next to and under horses, the use of *krises* and whips, horses and one of the players in suspended animation, the construction of players and horses in suspended animation, until the last one is the farewell greeting of Jaran Jenggo art players (Zawawi, 2020). Of course, in these processions there is a philosophical meaning contained therein.

### Form of Jaran Jenggo Art Performance

The performance form of the Jaran Jenggo art of Solokuro village in Lamongan Regency has several parts, including the beginning, the core, and the closing.

### Elements of Jaran Jenggo Art Performance

These elements can be seen in the movement, accompaniment, makeup, fashion, stage properties, and audience. In the Jaran Jenggo art performance there are several movements used, among others, moving or swinging hands forwards and backwards alternately, then dancing around the horse and there are attractions dancing on the horse's body by standing.

The Jaran Jenggo art performance also has an accompaniment used, namely *jedor* music, which is one of the traditional arts in the northern Lamongan area and is very famous for its Islamic community. The musical instruments used include, *jedor*, *terbangan*, tambourine or *icik-icik*, *drum or drum* and piano. The makeup and fashion used in this art function to support the performance. In this Jaran Jenggo art performance using corrective makeup, its function is to emphasize facial lines. The tools used in this makeup are *foundation*, powder, powder sponge, *makeup* brush, eyebrow pencil, *mascara*, *blush*, *lipstick* and *eyeshadow*.

The clothing used in Jaran Jenggo art is divided into three, the first is the clothing of the circumcised bride or child who will ride a horse, consisting of *kuluk dhatuloyo* (palace *kuluk*), *kuluk juwito* (*wadonkuluk*), *kalung kencono* (gold necklace), *bebet birowo* (dashing *bebet*), *ali-ali kalfiko* (ring), *klambi sumbogo*, *puspito lobe* (flower lobe), bracelet, belt, and socks.



**Figure 1.** Khitan Bridal Fashion

(Shabrina's personal documentation, 2023)

Second, the costume of the Jaran Jenggo handler or dancer uses a shirt or shirt, long pants, *jarik* or *batik* cloth tied around the waist, and Javanese *udeng*. Third, the horse costume resembles armor during ancient wars.



**Figure 2.** Horse Costume  
(Shabrina's personal documentation, 2023)

The Jaran Jenggo performance also has various properties used, *such as the grand umbrella* used to protect the circumcised bride, *whip menggolo sakti*, *keris Jolo Juwono*, pandanus mat, *jarik* and red pillow. Offerings are also required in this performance. The offerings prepared usually contain four liters of rice, one comb of banana, one old coconut, sugar and *jarik* or batik cloth.

## Aesthetic Value in Jaran Jenggo Art Performance

### 1) Shape

The characteristics or characteristics of Jaran Jenggo's movements can be seen from patent movements and when the handler or dancer is in a trance, where the dancer unconsciously dances spontaneously and performs dangerous attractions. The role of body elements in Jaran Jenggo art performances is as a tool to move to form beautiful movements. The body elements that are moved in the Jaran Jenggo performance include the head, hands and feet. This performance uses a wide volume of motion, in hand movements such as swinging hands forward and backward alternately. In footwork, the use of wide volume motion is like dancing around a horse. The intensity of energy used in this performance does not require strong or large energy accents, giving the impression of rhythmic motion. During the performance, even though it uses slow tempo movements, it still shows the beauty and harmony of the movements and energy used. The aesthetic value contained in the accompaniment of the Jaran Jenggo art performance lies in the combination of the sound of musical instruments such as *jedor*, *terbangan*, tambourine or *icik-icik*, *drum or drum* and piano, resulting in a rhythmic sound combination. According to researchers when the Jaran Jenggo art performance took place, the sound quality of the music accompaniment sounded clear and good.

The dancers in the Jaran Jenggo performance are 1 horse handler and 3-4 supporting dancers like a circumcised bride soldier. Jaran Jenggo performances are danced by men. A dancer in this performance is required to have a basic dance to make it easier when doing training even though there is no special training carried out by Jaran Jenggo dancers. Because indeed the majority of Jaran Jenggo dancers work as farmers and traders.

The musician is the person in charge of playing musical instruments so that they can sound and produce sound. It consists of seven *terbangan* players, two *drummers*, one *piano* player, and three *jedor* players (two people in charge of carrying the *jedor* and one in charge of beating the *jedor*), and one tambourine or *icik-icik* player. The clothes worn by the musicians use uniform clothes with additional long *batik* cloth accents such as shawls hung around the neck, *jarik* wrapped around the waist, and hats. However, the costumes of these musicians sometimes readjust to the circumstances of the performance.



The makeup in this performance uses corrective makeup and no *makeup*. The procedure for applying makeup for circumcision brides is usually done by a make-up artist who specializes in makeup for circumcision brides. Unlike the handlers or dancers and musicians do not use makeup on their faces because what is highlighted is the circumcision bride. The costume in the Jaran Jenggo art performance uses traditional accents such as *jarik* or *batik* cloth. The beauty of the Jaran Jenggo art performance can be seen in the circumcision bride costume used which will add to the dashing character of a prince.

The properties used in this performance are umbrella, *pecut menggolo sakti*, mat, *jarik* and pillow. The beauty of using an umbrella adds to the impression that the bride is like a prince riding a horse which adds to the impression of strength and dashing. The second property is the *pecut menggolo sakti*, the impression of using this whip or whip is believed to have special power. With this whip, the Jaran Jenggo handler gives instructions to his horses to execute various dance movements according to the handler's instructions.

## 2) Weight or Content

The weight or content in the Jaran Jenggo art performance includes several aspects, such as atmosphere, ideas, and messages. The festive atmosphere is found at the opening of the show where there are attractions and collaborative dances of horses, handlers and musicians who play songs with a cheerful tempo, for example horses and handlers dancing under and on horses. Then the tense atmosphere is in the core or peak of the event where there is a scene when the horse and one of the dancers go into suspended animation, the rhythm played is like sholawat songs. Then at the end the atmosphere looks calm because in this section the musician plays a slow tempo rhythm like a farewell greeting as a closing.

The idea or idea of movements in the Jaran Jenggo art performance has the meaning of courage and respect, courage has a meaning, as a child must dare to face all obstacles in living life. Then the meaning of respect means the attitude of courtesy that exists during the process of the Jaran Jenggo Aswo Kaloko Joyo performance. The message conveyed is certainly not directly conveyed through the depiction of the dancers' movements during the Jaran Jenggo performance procession.

## 3) Appearance

Talent is an ability that has been possessed since birth from a person. Dancers and music players must have special talents such as dancing and playing music. Both criteria must be owned by every Jaran Jenggo player and *jedor* music player. If you do not have this talent, you can learn by practicing diligently so that the desired criteria can be achieved.

Skills are an equally important aspect of the Jaran Jenggo performance. Skills that must be possessed by handlers or dancers are skilled in dancing and of course skilled in controlling horses. Facilities are other aspects that can support the running of performances and performances. The facilities are sound systems consisting of two *microphones*, one used by the handler to organize the procession of Jaran Jenggo performances like a host, the other is used by *jedor* music players to sing according to the song played. The stage layout used in the Jaran Jenggo performance only requires a large yard with the arrangement of music players on the side and back. The arrangement is intended so that the audience can see from various sides.

There are decorative motifs in both the horse costume and the circumcision bride costume, namely the use of geometric motifs such as lines, angles, and planes, in the arrangement of beads. Then, the installation of lace that follows the pattern of the edge strip commonly used to decorate the edge.

## V. CONCLUSION

The performance form of Jaran Jenggo art is divided into three parts, the first part is in the opening of the show where there are dances and music players who play songs with a cheerful tempo. Then in the core part there is a tense atmosphere where there is a horse and one of the dancers is in suspended animation, the rhythm played is like sholawat songs. Then at the end, the musician plays a slow tempo rhythm like a farewell greeting as a closing.

The aesthetic value of the Jaran Jenggo performance in Solokuro village, Lamongan regency can be seen from the aspect of the form of motion, in the Jaran Jenggo performance the dances used use a lot of energy intensity with a slow tempo accompaniment. The use of slow tempo can be seen from the beginning of the procession when dancers dance around the horse. The aesthetic value contained in fashion, makeup and property lies in the use of traditional accents such as *jarik* or *batik* cloth and circumcised bridal clothes that are used to add to the dashing and strong character of a prince.

The aesthetic value of the properties used by the handlers and dancers is the Javanese *udeng* which adds to the strong impression and the use of the *menggolo sakti* whip which gives a magical impression and is believed to have special powers. Then the use of umbrellas to protect the circumcised bride adds a strong impression.

Aspects of aesthetic value other than weight and appearance are found in the content. In the Jaran Jenggo performance, there is a calm and mystical atmosphere because there are suri horse and handler or dancer attractions so that the atmosphere is not boring. The ideas that arise in this performance are conveyed implicitly to tell the gratitude and appreciation of children who have been circumcised. However, another message that wants to be shown is as a motivation for the audience, especially the younger generation, to preserve culture and art, especially those around them. The aesthetic value contained in the performance is that each player has their own talents and skills, such as dancing and playing music.

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