



**JARANAN MATARAMAN ART: REPRESENTATION OF HISTORY AND MORAL VALUES
IN DUSUN SANAN, BLITAR**

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ABSTRACT

This study aimed to examine the history and moral values of Jaranan Mataraman Art as a cultural identity of residents of Sanan Blitar Hamlet. This research used a qualitative method with a case study approach. Data collection was done through observation and interviews. Research data were obtained from observing Jaranan Mataraman's performances in Sanan Hamlet, Dayu Village, and Blitar Regency. Researchers also interviewed Jaranan Mataraman art activists in Sanan Hamlet using an open-ended questionnaire system. The results of this study revealed that every movement of Jaranan Mataraman's art consists of historical and moral values. There is a correlation between animist aspects such as danyang and the importance of maintaining the Sumber Sanan water source for residents. Therefore, Jaranan Mataraman was designated as the cultural identity of the people of Sanan Hamlet and became an intangible cultural heritage. From this research, it can be concluded that the art of Jaranan Mataraman represents the dynamics of local history and moral values so that it can be established as a cultural identity in the Sanan Hamlet community and formalised as an intangible cultural heritage.

INTRODUCTION

Culture is the habits of society passed down from generation to generation. There are seven recognised cultural categories universally. As proposed by C. Kluckhohn in the Universal Categories of Culture (1953), these seven categories are the religious system and

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religious ceremonies, social organisation systems, knowledge systems, language, arts, livelihood systems, technology, and equipment systems. These cultural categories influence the form of culture in society. In line with this, Pratama (2018) stated that the creation of folk art is agreed upon as collective ownership and evolves with the times. Collective ownership fosters the growth of art into the cultural identity of the local community. Therefore, an art form can embody the characteristics of a community and be passed down through generations.

The characteristics of a group of people in a particular region result from conventions that shape folk art. In addition, a sense of pride and honor can be felt by community actors who can perform this art. As well as being entertainment for people who watch this jaranan art (Maghribi, 2021). This art form is not only about performance art but also relates to the religious aspects of society. This aligns with Geertz's view (1960) that folk art emerges alongside the influence of animism, which is still prevalent in society, including in Jaranan art. This is because Jaranan art is associated with the *abangan* group and connected to the spiritual world. Rituals mark this during Ruwah or Sura, involving interactions between the performers and *Danyang* as the village's ancestral spirits. The Jaranan tradition in Blitar, which has been recognized as an Intangible Cultural Heritage by the Indonesian Ministry of Education and Culture, is particularly notable (Ministry of Education and Culture of the Republic of Indonesia, 2021). Thus, Jaranan or Jaran *Kepang* is often used as a ritual to ward off calamities.

Jaranan art is associated with stories representing a warrior riding a horse. Jaranan is not just a dance but also has a very deep philosophical meaning (Andari & Supiadji, 2021). In the book "Reog in East Java," Soenarto Timoer argues that Jaranan dancers no longer depict a warrior riding a horse but rather the horse itself (Directorate of Cultural Heritage and Diplomacy, 2019). This indicates that the representation of the horse refers to its characteristics as an animal. During the colonial period, horses were considered a symbol of colonisation because the Dutch implemented a class division system. According to this system, ordinary people riding horses would be seen as a form of resistance. Therefore, people created deception through Jaranan art to evade suspicion from the Dutch colonial authorities.

Jaranan art has developed with various traditions and diverse streams. The tradition in Jaranan *Mataraman* is not the same as in the royal court arts. Instead, it refers to agreements among artists presenting this art form from generation to generation. In the

community archives, Jaranan can be classified into three streams. This aligns with the Jaranan art in Blitar, which generally has three traditions: *pegon*, *sentherewe*, and *mataraman*. Rigid "*kepang*" movements characterise Pegon Jaranan, while *sentherewe* tradition is influenced by Remo's dance movements.

Jaranan is generally associated with visualisations of the stories of Dewi Sanggalangit and her marriage to Pujangga Anom. However, researchers hypothesise that Jaranan *Mataraman* is very different from typical Jaranan in storytelling and appearance due to the local elements developed in Blitar Regency. Moreover, Jaranan *Mataraman* is also associated with the metaphysical world, with unique characteristics evident in its performances and distinctive musical instruments. This uniqueness adds to its appeal as it exists only in Sanan Hamlet, Dayu Village, and Blitar Regency.

Researchers have reviewed three previous studies analysing Jaranan art in the East Java region. In the study "The Values of Jaranan Pogogan Art in Teguh Rahayu at Sugihwaras Village, Prambon Sub-District, Nganjuk Regency" by Bekti (2020), the analysis focused on the values contained in the Jaranan Pogogan Teguh Rahayu art performances in Sugihwaras Village, Nganjuk. The study revealed that the Teguh Pogogan Art Museum contains four central values reflected in the daily lives of the community: the value of divinity, goodness, truth, and beauty. Additionally, research by Laksono (2021) titled "Communication and Ritual on Jaranan Pogogan: The Semiotics of Performing Arts" examined the Jaranan Pogogan performing arts in Nganjuk Regency as a form of cultural preservation. This study also discussed the *suguh* ritual performed by the *bopo jaranan* before the show to represent language through the semiotic communication during the performance. Moreover, this art form generates social structures by integrating traditional and modern norms to remain integrated with market interests. Furthermore, Ferdian (2022) conducted a study titled "Philosophy, Education, and Religious Values in Pegon Jaranan Dance Culture." In this study, the researcher further examined the philosophical, educational, and religious values of Pegon Jaranan cultural art, which society has not fully understood. However, Pegon Jaranan's art has the potential as an academic and preaching tool if community leaders and religious scholars actively participate in it. And also Aini (Aini, 2022) discusses Jaranan Kridho Panji Kusumo in Blitar as a symbol of cultural meaning for local citizens. Aini use an anthropolgy linguistics approach to analized symbol-symbol in Jaranan.

The studies above analysed the cultural values and uniqueness of Jaranan art performances. However, further analysis has not examined Jaranan's art historically and

philosophically. Therefore, researchers chose Jaranan *Mataraman* art as the research subject. The reason for selecting Jaranan *Mataraman's* art is because it has a rich history and philosophical values in every movement visualisation. This study used a qualitative descriptive method with a case study approach to observe, explore, and comprehensively understand Jaranan *Mataraman's* art. Data collection techniques included observation and interviews. Data were obtained from observing Jaranan *Mataraman's* performances in Sanan Hamlet. Researchers also conducted open-ended questionnaire interviews with Jaranan *Mataraman* art activists in Sanan Hamlet. Data was collected during the PPK Ormawa program by BSO Pakarsajen in 2023. The data were analysed using triangulation techniques, where the researcher would reduce and interpret the data to conclude presenting the data.

Based on the background above, this study examines the history and moral values of Jaranan *Mataraman* art as the cultural identity of local Sanan Hamlet, Blitar residents. This research reveals the historical meaning of Jaranan *Mataraman* art performances, the Cultural Identity of Jaranan *Mataraman* art, and the Moral Values in the visualisation of Jaranan *Mataraman*. Through this research, the researcher hopes to contribute to the development of literature in the fields of history and culture and provide practical insights to enrich the cultural life and education of the local community. In theory, this study provides a deeper understanding of the history of Jaranan *Mataraman* art. By understanding the origins and development of this art form, we appreciate the cultural heritage and relate it to historical contexts. This research also analyses the moral values in the visualisation of Jaranan *Mataraman*, helping to understand the ethical messages conveyed through this performing art. Practically, this research contributes to preserving the cultural identity of local Sanan Hamlet, Blitar residents. The community preserves cultural heritage by understanding and appreciating Jaranan *Mataraman's* art. The research results can be used in education and art promotion, introducing the younger generation to traditional art and its values.

METHOD

This research uses a qualitative descriptive method with a case study approach. Hadi (2021), describe that qualitative research is research that stems from inductive thinking patterns, which are based on participatory objective observations of social phenomena. According to Gerring (2007), case study research can be defined as an in-depth and detailed

research method related to a research object in the form of an individual or group. This research was conducted to observe, explore, and comprehensively understand the art of Jaranan Mataraman. The data collection techniques used were observation and interview. Research data were obtained from observing Jaranan Mataraman's performances in Sanan Hamlet. Researchers also interviewed Jaranan Mataraman art activists in Sanan Hamlet using an open-ended questionnaire system. Data was collected when researchers implemented the PPK Ormawa program by BSO Pakarsajen in 2023. The data was analysed using triangulation techniques. The data collected will be reduced and interpreted so that data presentation can be done along with the conclusion (Sugiyono, 2015). The data collected will undergo rigorous reduction and interpretation to facilitate clear data presentation alongside the formulation of conclusions.

FINDINGS AND DISCUSSION

1. Historical Meaning in Jaranan *Mataraman* Art Performances

The long history of Jaranan *Mataraman* has deeply rooted itself in the lives of the local community. According to the practitioners of Jaranan *Mataraman* art, the story within Jaranan *Mataraman* is related to the history of the establishment of Sanan Hamlet. Therefore, the history of Sanan Hamlet becomes an inseparable part of the development of Jaranan *Mataraman* and is passed down through generations. Sanan Hamlet was once a wild forest with sacred places. The first figure to inhabit the Sanan area was named Mbah Kento Surowijoyo. After settling, he returned to the royal court. Subsequently, Mbah Kento and nine other Mataram nobles went to the Sanan area to clear the forest and establish Sanan Hamlet. The nine Mataram figures consisted of Mbah Iro Wongso, Mbah Singo Dimejo, Mbah Cokariyo, Mbah Cokromo, Mbah Todrono, Mbah Codipo, Mbah Wono, Mbah Simodimejo, and Mbah Karso Dikromo.

Two important figures of the Mataram nobles involved in the creation of Jaranan *Mataraman* were Mbah Iro Wongso and Mbah Kentho Surowijoyo. Mbah Iro Wongso was the leader in the construction of Sanan Hamlet. Meanwhile, Mbah Kentho played a significant role in creating Jaranan *Mataraman* art. Mbah Kentho Surowijoyo's figure also holds a sacred place in the collective memory of the local community. His role in the creation of Sumber Sanan made him revered as the guardian deity of the water source. The local community views Jaranan *Mataraman* as a means of honouring the Sumber Sanan deity, ensuring that water always flows to meet the needs of the people. The following subsection

will discuss the correlation between the community's belief in the god and the importance of Sumber Sanan for the community's survival.

The exact time of the creation of Jaranan *Mataraman* has not reached a consensus. Researchers estimate the relative time of this art form's creation by analysing the still present aspects. Judging from the elements and patterns of *Mataraman*, it is possible that Jaranan was created when the culture of the Islamic Mataram Kingdom entered the Blitar region. This is reinforced by evidence of props and musical accompaniments commonly used during *Mataraman* army battles. Additionally, the creation time of Jaranan *Mataraman* is believed to have occurred during Prince Diponegoro's uprising. This is supported by the accounts of Jaranan *Mataraman* art practitioners and the props used, which depict warriors preparing for battle. Furthermore, a war-themed art form called Reog Bulkiyo is in Kemloko Village, neighbouring Sanan Hamlet. Reog Bulkiyo and Jaranan *Mataraman* both share *Mataraman* patterns. However, in Santoso's research titled "Special Forces of Prince Diponegoro Still Dancing (Historical Study of Traditional Dance Art Reyog Bulkiyo Blitar)," it was established that Reog Bulkiyo art was created during Prince Diponegoro's war. Therefore, it can be assumed that Jaranan *Mataraman* was also made during the Diponegoro War.

During the Dutch colonial period, Jaranan *Mataraman*'s existence was recorded in the collective memory of the residents. This art form was held in Sumber Sanan around the 15th of the Ruwah month in the 19th century.

"Saya dengar dari para leluhur, pada tanggal 15 bulan Ruwah saat masa penjajahan Belanda, kesenian Jaranan Mataraman sempat menggelar pementasan di Sumberan dan mengalami kejadian mistis pada masa itu. Leluhur saya bilang pada zaman londo Jaranan Mataraman pernah tampil di Sumberan. Ketika dikeker oleh londo, dua pemain (jagoan) terlihat melayang atau kakinya tidak menapak di tanah. Leluhur saya bilang pihak Belanda juga membawa kepang yang diyakini memiliki kekuatan supranatural ke Belanda" (Wawancara 26/07/2023)

"I heard from the ancestors on the 15th of the Ruwah month during the Dutch colonial period. Jaranan *Mataraman* art was performed in Sumberan, and mystical events were experienced then. My ancestors said that Jaranan *Mataraman* once performed in Sumberan during the Dutch colonial era. When photographed by the Dutch, two players (heroes) were seen floating, or their

feet did not touch the ground. My ancestors said that the Dutch authorities also brought *kepeng* (a horsehair whip) believed to have supernatural powers back to the Netherlands." (Interview 26/07/2023)

Based on the information from the informant above, the players appeared floating during the performance when photographed. The term "photographed by the Dutch" can be interpreted as being photographed by the Dutch people. However, the term "*keker*" can also refer to binoculars that existed then. Unfortunately, photographic evidence of the story has not been traced. After this incident, the Dutch were interested in the 'jaran *kepeng*' (whip horse) used by the two heroes. With the support of residents' statements, it was believed that the Jaranan was brought to the Netherlands. However, another informant stated that the 'jaran *kepeng*' was not taken to the Netherlands based on supernatural abilities but was given as a souvenir. There was an event where the 'jaran *kepeng*' used as a souvenir for the Dutch returned after the Jaranan *Mataraman* art performance in Sumber Sanan. These stories prove that Jaranan *Mataraman*'s existence has existed since the Dutch colonial period, although now it remains only as a collective memory of the community.

During the Japanese occupation, Jaranan *Mataraman* experienced a downturn due to the problematic conditions of the *nelongso* community or the so-called difficult times. This happened because the Japanese forced the Indonesian people to allocate all resources to win the war. Aiko Kurasawa, in her book titled "Japanese Power in Java," explained the existence of compulsory rice submission imposed by the Japanese military rulers. This regulation forced the people to provide food for the Japanese troops with the quota that had been set. Japanese cruelty occurred when the people managed to harvest rice exceeding the quota, but the Japanese rulers and local officials seized the surplus. There were even frequent searches for surplus rice stored by the people, regardless of the actual food needs of the people. Therefore, the people suffered from hunger despite the abundant rice harvest. The problematic and hungry conditions forced the people to limit other activities that did not produce the requested production by the Japanese rulers. Moreover, according to Jaranan *Mataraman* art practitioners, during this time, the art of Jaranan *Mataraman* was rarely performed and was limited to only maintaining properties and musical instruments. During the independence revolution, the condition of Jaranan *Mataraman* art gradually improved in terms of the people's economy and the increased existence of folk arts. This is marked by the proliferation of folk art performances in villages, indicating the resurgence of folk arts from decline. One of the folk arts that began to develop was Jaranan *Mataraman*. In line with

this phenomenon, the Indonesian Communist Party (PKI) viewed the development of folk arts as an opportunity to mobilise the people. Therefore, PKI figures such as D.N. Aidit and Njoto established the People's Cultural Institute (Lekra). However, some developing folk arts felt only sheltered by Lekra as a modern organisation. Therefore, Lekra was considered a forum for folk art practitioners, even though they did not join the PKI. Not all folk art practitioners sheltered by Lekra were sympathisers and understood leftist ideology. They were just villagers who did not understand the political turmoil then (Moeljanto & Ismail, 1995). It can be concluded that Jaranan *Mataraman* is not affiliated with Lekra or any other political movement. Unfortunately, the eradication of the PKI and the suspicion associated with it had an impact on the Jaranan *Mataraman* art practitioners. Although Jaranan *Mataraman* artists were not massacred like other artists in Blitar, the tragic conditions at that time were very traumatising. The existence of Jaranan *Mataraman* once again dimmed due to the fear of being associated with Lekra and the PKI.

In the 1970s, there was a significant change in Jaranan art in Blitar. This change was triggered by the emergence of the Samboyo Putro art studio, which broke the stigma of Jaranan and influenced the formation of Jaranan art communities around the Blitar region. Not only that, but the Samboyo Putro Community also received protection from the police authorities. This is reinforced by the statements of Jaranan *Mataraman* art practitioners, who estimate that the Jaranan *Mataraman* art community was formed around the 1970s to 1980s. Researchers can trace the formation of the Jaranan *Mataraman* art community as influenced by the developing community in the Blitar area by observing the types of Jaranan in the Samboyo Putro art studio. One is the Kusumo Budoyo studio, which has begun *sentherewe* and *Mataraman* Jaranan appearances. Until now, Jaranan *Mataraman* still shows its existence and continues to develop.

2. Cultural Identity Jaranan Mataram Art

Jaranan *Mataraman's* art can be considered a manifestation of the cultural identity in Sanan Hamlet. This art still retains elements of mysticism and spirituality believed by the local community. These aspects can be observed in Jaranan *Mataraman's* process, ranging from before performing to closing. Before performing, there is usually a ritual activity. This ritual activity involves a variety of meaningful offerings in terms of cultural, spiritual and aesthetic aspects. The composition materials used and the way they are presented contain symbolic messages that refer to the relationship between humans and nature and the

interaction between the two dimensions. Based on the data, the composition materials used as offerings include candu, fragrant *telon* flowers, *merang*, *menyan*, *klobot* cigarettes in *bedel pucuk*, and some convey chicken and dawet treats. These offerings are then presented to the *danyang* at Sumber Sanan. Furthermore, there is an intangible interaction between the *danyang* and anyone involved in the ritual. If *danyang* accepts the offerings presented, it indicates that Jaranan *Mataraman* art is allowed to be held.

The existence of a *danyang* shows the unity in the cultural identity that developed in Sanan Hamlet with the formation of Jaranan *Mataraman* art. The belief in the existence of *danyang* in Javanese society has been explained by Geertz in the book "Religion of Java" (1960) and John Pemberton (2003) in the book "On The Subject of Java." *Danyang* is considered the embodiment of ancestral spirits who reside in sacred places and are protectors of the village. For this reason, interaction between villagers and the local *danyang* is required through rituals in the month of *Ruwah* or Sura. The existence of *Danyang* was created because Javanese people still believed in animism. In addition, cultural identity in Jaranan *Mataraman* art is also seen in the series of movements, namely trance or trance. This series also reflects an understanding of the characteristics of the individual who can accept the mandate, such as kudu patience, *ngalor nggih ngalor ngidul nggih ngidul*. This concept is in line with the integration between *jagad gedhe* and *jagad cilik*, which emphasises humans through stages, namely *ngangkah* (intending seriously), *ngukut* (stopping the *pakartinya* of body and soul), and *ngiket* (binding by focusing the soul on one goal). The presence of *Danyang* in *Sumber Sanan*, considered the spiritual centre for local communities, indicates an important message for residents to maintain the balance between nature and human life to prevent catastrophe.

The concept for Jaranan *Mataraman*'s performance comes from the battle training movements taken from Mataram horse riders, which are then transformed into dance movements. The performance can be identified into three parts: the opening, various movements, and the closing. In the opening part, the worship movement is performed before the jaran *kepeng* is draped by facing the drummer. According to the performers of Jaranan *Mataraman* art, the variety part is adjusted to the duration of the performance, sometimes even or odd. Usually there can be up to 4 or 7 movements consisting of *ragam* one and *beksan ragam*. During the variety section, the two heroes face a war conflict that triggers winning and losing. A sword fight between troop commanders characterises this battle, followed by their subordinates while riding. Then the closing section consists of the

closing of the two heroes, one or both will experience *ndadi*, aka trance. Before entering this condition, the dancers will show a complicated formation to get into *Nadi* or trance.

The movements displayed in the *Jaranan Mataraman* performance teach moral values to residents. The essence of the ethical value is that *Jaranan Mataraman* is considered a messenger for residents to work together to face obstacles for the sustainability of *Sanan Hamlet*. In addition, the moral value of *Jaranan Mataraman's* art for a community is shown in the various movements of the two heroes facing a battle that triggers winning and losing. The statement is visualised by Mbah Kento Surowijoyo and Mbah Iro Wongso, who pioneered the art of *Jaranan Mataraman* in the various movements of the hero art performance. Both are depicted as warlords with stories where there are always winners and losers. The defeat of one party is balanced by the victory of the other party to create a balance in the story. When the two leaders are at odds and no one can defeat the other

Jaranan Mataraman's art properties also contain moral values. From the researcher's observation, the *jaran kepong* used has three colours: dark or laws, yellow and black. These colours refer to the four human passions: *lawwamah*, *supiah*, *amarah*, and *mutmainah*. These colours give meaning to the play of heroes who use *dawuk* or *klawu*-colored *jaran kepong*. Researchers can interpret the colour into the putaminal lust category, a colour with positive values that always leads to virtue. Meanwhile, soldiers with yellow and black "*jaran kepong*" tend to be emotional and worldly desires.

Concerning the meaning of the colour braids, the performer *Jaranan Mataraman* said as follows:

"Secara turun-temurun, manusia memiliki nafsu. Mengapa kuda yang digunakan sebagai properti? Karena binatang ini dapat dikendalikan sebagai tunggangan saat berperang. Hanya kuda yang bisa menemani manusia dalam medan pertempuran. Terkait nafsu manusia, terbagi menjadi empat tingkatan lawwamah, supiah, amarah dan mutmainah. Semua ini merupakan cerita dari masyarakat Jawa tentang tatanan kehidupan dan nafsu manusia yang menjadi penggerakannya. Anda hanya perlu mengamati dari hasil dokumentasi kemarin dan perhatikan kuda warna apa yang dibawa pertama, tingkatannya yang dikendalikan pertama itulah tingkatan nafsu yang didahulukan" (Wawancara 26/07/2023).

"For generations, humans have lust. Why is the horse used as a property? Because this animal can be controlled as a mount when fighting. Only horses can accompany humans on the battlefield. Human lust is divided into four levels: *lawwamah*, *supiah*, *amarah* and *mutmainah*. These are all stories from the Javanese people about the order of life and the human passions that drive it. You need to observe from yesterday's documentation and pay attention to what colour horse is brought first; the level that is controlled first is the level of lust that comes first" (Interview 26/07/2023).

The interview reveals the profound meaning within the beliefs contained in *Jaranan Mataraman*. *Danyang*, or ancestral spirits, shape the art of *Jaranan Mataraman* through its messages, which describe human relationships with spirituality and the environment. Meanwhile, the utilisation of *Sumber Sanan* gives a message to the community about the importance of maintaining the balance of nature. The art *Jaranan*'s presence is not only entertainment but also an intermediary to tell the moral values, struggles, and balance in human life embodied through movement, hero characters, and colour symbolism. Therefore, it can be concluded that *Jaranan Mataraman*'s art provides insight into local wisdom between humans, nature, and spirituality.

Jaranan Mataraman art, when viewed from a visual perspective, consists of costumes related to design, colour, material, and decorative variations. The costumes closely relate to symbolic messages that visualise the character and social status in *Jaranan Mataraman*'s storytelling. The costumes for the *Jaranan Mataraman* art consist as follows: *blangkon jogja* (*mondol*), *lurik*, *sling*, *kombor kethok bumbung pants*, *jarik parang barong*, *sakera shirt*, and *black centing*. These details show the similarity in *Jaranan Mataraman* art costumes with the visualisation of Mataram warrior costumes in Raffles' book, T. S. (2014) entitled "The History of Java".

The main property in *Jaranan Mataraman* art is *Jaran kepang*". *Jaran kepang* is made using *pring gesing* or *pring ori* so that it is strong and rigid. *Jaran kepang* can reveal the meaning, the symbolism, and the interaction between performers. The *Jaran Kepang* has six dancers, among which are two plays referred to as heroes. In addition to carrying the "*Jaran kepang*" property, these heroes also take a *berang*. The *berang* used has characteristics resembling the shape of a European cavalry sword. In addition, the decorative property, namely the *keris*, has two attributes of the *keris* handle: the *jogja*

style taper and the solo style blunt.

Furthermore, musical instruments in *Mataraman* Jaranan performances show the complexity the rhythmic dynamics and narratives in jaranan art performances. The musical instrument that becomes the central pillar accompanying the dance is the drum. The drum is the primary driver in creating dance rhythms and movements in Jaranan *Mataraman*. Uniquely, the drum is used as a substitute for the tambour. Tambur is a musical instrument played to raise the spirit before the war. Adapting the drums to the drums symbolises the change in the Jaranan *Mataraman* art from war training to folk art. In addition to drums, musical instruments include bende, kempul, kenong, and angklung. Bende and Kempul were also closely related to the instruments of the fighting forces in ancient times. This shows that the characteristic *mataraman* is not much different from the faster tempo of the war accompaniment. Therefore, it can be concluded that the musical instruments and accompaniment in Jaranan *Mataraman* are similar to the music of Mataram soldiers when fighting.

The *Mataraman* Pakem in the *Mataraman* Jaranan art contains neither the panji Asmara bangun story nor the jaranan in the Brang Wetan region. Overall, the story Panji asmara bangun in the packaging jaranan art in Blitar is only added as a variation or addition after the main display. According to the performers, this story begins with the bujanganong play, described as the figure Klana Jatismo, to whom Panji Asmara Bangun takes his horse to the Minangsraya pedestal. Then, when he got there, the inhabitants described as barongan had eaten his horse. So Klana Jatismo sent his man, Pentul Tembem, to look for the horse. However, Pentul Tembem did not return, and Klana Jati Sumo sent his men to look for Pentul Tembem, namely Pentul Bejer. In the end, barong can be defeated, as told in the jaranan movement. When a barong has its neck slit, something spiritual in it comes out immediately. The duration performed is according to the dancers' ability and the audience's request for any entertainment. The emergence of a variation in the performance explicitly shows the addition of entertainment elements to the art of Jaranan *Mataraman*.

CONCLUSION AND SUGGESTIONS

Overall, the art performance of Jaranan *Mataraman* represents the moral values and cultural identity in Sanan Hamlet. Jaranan *Mataraman* also symbolises the chronicle or history surrounding the establishment in Sanan Hamlet. The *Danyang aspect refers to the*

abangan beliefs and shows the cultural identity of the animism and dynamism aspects in the local community. The essence of the Jaranan Mataraman art form is the visualisation of the Mataram warriors' war training, so there is a change in the concept of Jaranan Mataraman art from war to training to dance. Furthermore, the development of this art is packaged in one art that combines sacred elements and entertainment but still maintains the Mataraman standard. Therefore, this art has a distinctiveness that is not owned by other Jaranan arts. The uniqueness and historical and cultural ties possessed by Jaranan Mataraman should be formalised as an intangible cultural heritage.

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