

The Development of Jaranan Temanggung as Indonesian Intangible Heritage

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Abstract

Margowati was a village in Temanggung Regency. This village had the potential to be used as a tourist village. In Kapalan Hamlet there was a site similar with horse breeding grounds, marked with inscriptions in the form of horse footprint. This finding was also related to the name of the hamlet called Kapalan, which was another name for horse. Most of the Kapalan Hamlet people made handicrafts related to horses, such as *as kuda kepang* (horse-shaped toys made of woven bamboo slats). The famous form of art was a Jaranan dance, or usually was called as Kuda Lumping. This research was about the identity of Jaranan dance in Temanggung Regency. Although Jaranan dance was found in many regions in Indonesia, each region had different characteristic. This research was a study of Jaranan Temanggung as intangible cultural heritage. Jaranan was designated as an icon of intangible cultural heritage, not only from historical factors, but because of its current position in society. The form of choreography and performance of Jaranan was closely related to the function of Jaranan in its supporting community. Temanggung style Jaranan dance patterns had a distinctive characteristic hence it was called Jaranan Temanggung. This research needed to be done to find out the dance pattern of Jaranan Temanggung and the connection of Jaranan Temanggung to the site of Kapalan Hamlet, Margowati Village. Specific objective to be achieved was to provide knowledge and understanding for the wider community about the dance patterns of Jaranan Temanggung choreography for further development. The output of this research was to produce a written study of intangible cultural heritage as well as to produce new dance patterns that form the Jaranan Temanggung choreography.

Keywords: Jaranan Temanggung, intangible cultural heritage, dance pattern, choreography

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1. Introduction

In ancient times our ancestors had the belief to worship ancestral spirits (animism), and worship some supernatural powers (dynamism). This belief was related to the cultural and religious system of the community when it was believed that around them there were still spirits that lived in the world. Spiritual dwelling places around them were in the rocks, big trees, and all areas that looked haunted. At times when these ancestral spirits were asked to come back to the mortal world, their presence was always marked in many ways. One method was believed to be with certain spells or with certain offerings. In addition, they often also used a person's physical body as an intermediary for the arrival of ancestral spirits. Therefore, art was a means of certain people who believed in this tradition and belief. Gamelan and Jaran Kepang were some of them.

The fact showed that people in the mythic world of thought still had a mentality of simplicity. This always carried with them the lack of confidence they had. The situation would make it easier for them to be influenced by the sound of music or thunderous, monotonous and constant patterns. A constant pattern without complicated standards of beauty had traditionally been very easy to provoke dancers' unconscious minds. Usually, this action caused mental imbalance, which would result in trance or possession. This unbalanced soul would be entered by the spirit. During possession, the dancer's body would be borrowed by a spirit from another world. In general, the situation when a dancer experienced trance, was becoming an interesting attraction. This tradition was finally considered normal, and a trance situation could occur without the need to be provoked. In short, the concept of trance could no longer be measured in aesthetic standards according to the beauty of art. Finally, this tradition was considered normal.

Tradition-based performance was actually considered as a custom that did not have bad impact on society. But the development of society towards modernity changed the pattern of old customs, so that the continuation of art also changed. The development of thinking in the community had changed the belief system into a new knowledge system when addressing the need to package performances. One thing that was maintained in the general pattern of old habits was the association of this dance with traditional ceremonies such as Bersih Dusun, Sadranan, or welcoming important guests. This alteration in way of thinking also affected the view that, every time a trance actually occurred, the community was aware of the risk of damage to the human soul. The majority of people who had embraced Islam consider that possession was not permissible. Moreover, Pancasila and the grandeur of Indonesian culture required aesthetic aspects as a form of presentation of the excellence of art, adapted to the existing rules. One of the efforts to address the aesthetic presentation of traditional arts was related to human character and mental development in accordance with noble culture.

How to perform Jaranan Temanggung in Temanggung area was very diverse, some still maintained the trance tradition, but many had featured the aesthetic aspects of this dance. Jaranan choreography in Temanggung area still showed the typical pattern of Jaranan Temanggung. The motion patterns were used by almost all groups or at least groups of Jaranan Temanggung.

The discussion about Jaranan Temanggung related to dance, because Jaranan Temanggung contained dance elements in it. It has been mentioned above that Jaranan Temanggung was composed of almost identical motion patterns, used throughout the Temanggung area. This was due to the fact that dance was a branch of art that used the dimensions of motion, time, and energy as its constituent elements. Dance was a human feeling expressed through human body movements. The motions in dance were not the motions that we experienced everyday, nor the real motions (*wantab*) of someone who was doing activities at any time, but were motions that had undergone the processes and changes of daily movements. Dance could be said as a science, which was formed by the dance forming elements which were said to be dance forming science consisting of motion, expression, rhythm, cosmetology, costumes, stage performances, and dancers (Slamet: 2016 40).

Jaranan was a folk dance that reflected the expression of people living outside the palace (commoners). Folk dance had two functions, namely functions related to traditional or religious ceremonies and functions related to entertainment. Dance that functioned for ceremonies was usually sacred and had magical powers, and those related to entertainment are usually used as social or pleasure dances. Hence, It could be understood that Jaranan Temanggung was an expression of Temanggung community. The dance was affected by people's activities and geographical environment.

Kuda Lumping was a folk art that lived and developed from generation to generation. Jaranan was born and developed in the midst of rural communities. Community life was still related to traditions and customs which were still very strong. Therefore, Kuda Lumping could be used for community needs in their life.

Jaranan Temanggung was usually performed in groups consisting of dancers who acted as male and female warriors. Dancers usually used horses made of plaited bamboo or made of animal skin which was made to resemble an imitation of a horse. In Kentengsari Village, Candiroto Subdistrict, Temanggung Regency, Jaranan was performed every time the village organized events such as *sadranan*, commemoration of the Prophet Muhammad's Birthday, commemoration of the month of Sura, weddings, circumcision events, and so on. Jaranan in Kentengsari Village had good prospects to continue to grow and develop into one of the cultural assets owned by Indonesia (Delvi Saraswati, 2016: 4).

Jaranan Temanggung was a dance that was played using a horse-like tool made of thin bamboo slats that were plaited and colored. Regarding the origin of Jaranan in Temanggung, several versions of the story were circulating. That said, Jaranan told the history of Raden Patah's struggle - who was assisted by Sunan Kalijaga, fighting against the Dutch invaders. Some explained that Jaranan Temanggung was a form of popular support for Prince Diponegoro's cavalry against the Dutch invaders. In another version it stated that, Jaranan described the soldiers of the Mataram Kingdom who were practicing combat and were led by Joko Kathilan and assisted by two servants named Pentul and Bejer.

Based on those stories, it could be concluded that Jaranan played a role as: (1) sacred rituals in the village cleansing ceremony; (2) performing arts; (3) entertainment. Looking at the word 'ritual', we would imagine a magical atmosphere in the performance. Jaranan was an art form that had always been used as a means to directly involve the community in performances. On the other hand, Jaranan could quickly develop among the people and could not escape from the life order of the people in its environment. The community was directly involved in the performance, so Jaranan became the closest form of art to express the life system of the people around it.

Regardless of its origin and historical value, Jaranan was a form of heroism and military spirit possessed by cavalry forces. This could be seen from the dynamic, rhythmic, and aggressive movements that were shown through the flapping of horses like when in the middle of a battle. In Kuda Lumping show there were dancers who displayed magical supernatural powers. The attraction reflected supernatural power that many people used to have in Javanese Kingdom environment, and was a non-military aspect to fight the Dutch invaders. In this case Kuda Lumping hereinafter referred to as Jaranan or better known as Jaranan.

The existence of Jaranan in Temanggung was considered as a result of traditional innovation, it was said that because Jaranan Temanggung had now developed into a dance performance with aesthetic choreography. But in the performances, Jaranan Temanggung still showed Temanggung's characteristics as its traditional inheritance.

The opinion mention above triggered research that could reveal the following problems.

- a. How was the patterns of Jaranan Temanggung formed?
- b. How was the form of innovation in Jaranan Temanggung development as folks tradition?

The purpose of this study was to provide knowledge and understanding to the wider society regarding Jaranan Temanggung's innovation and development as traditional folk art.

The specific purpose of this research to be achieved was to provide knowledge and understanding to the

public in general regarding the form of folks choreography development and innovation in Jaranan Temanggung.

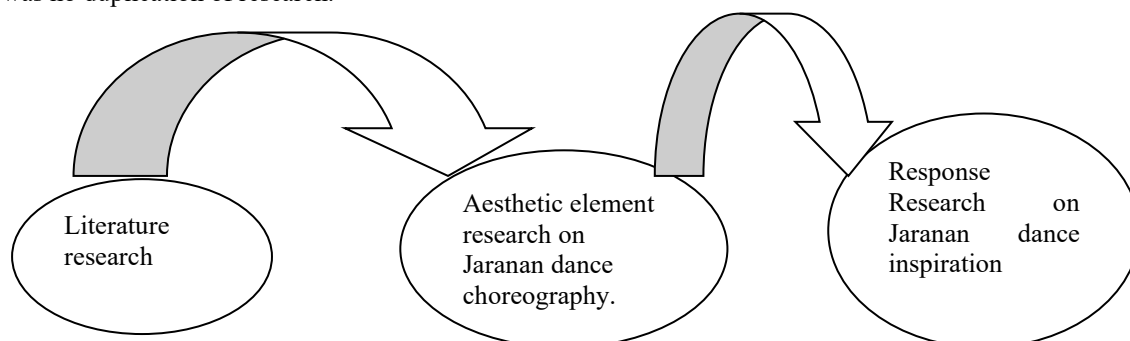
Discussions on Jaranan were often found, either written by researchers both domestically and abroad. While discussions on jaranan in the form of writings on Jaranan Temanggung especially those relating to innovation and the development of folks-based choreography, were still very limited or even non-existent. However the literature on Jaranan Temanggung did not exist at all, often the discussion becomes a part of the discussion about Jaranan dance in general.

In the Kamus Besar Bahasa Indonesia (Indonesia Complete Dictionary), Kuda Lumping was a leather toy horse or from plaited bamboo slats that were used as equipment in Kuda Lumping dance. The dance moves resembled a horse. Kuda Lumping had several other terms in some areas such as Jaran Kepang and Jathilan. Kuda Lumping was a famous dance on the Island of Java. Kuda Kepang Jawawas an example of the preservation of a living tradition, but only in its form (Holt, 2000: 130). Koentjaraningrat, said that Jaranan is one of the folk arts or traditional arts. Besides Jaranan, there is also a similar kind of art but with another name, namely Jaran Kepang, Kuda Lumping, Jathilan, or horse dance. This art form is a dance performance (Koentjaraningrat: 2009, 298-299).

The research of Fransiskus Indra Udhi Prabowo stated that twelve dancers were riding horse toys/Jaran Kepang. He stated that this dance was accompanied by music, especially *gamelan* instruments, it was said that, Jaranan was mostly found in Tulungagung, Blitar, Nganjuk, Kediri, and surrounding areas. Each region even each dance group had its own variety or characteristics in terms of equipments, musical instruments, choreography, and so on. So Jaranan had a variety of appearances. In Yogyakarta, especially outside the Palace, arts like Jaranan were known as Jathilan. Its main property was toys made from *sesek* (plaited bamboo slats), the shape was neither too big nor too small. The range of motion was more dynamic, tends to be done in a group and was dominated by leg movements. In Ponorogo, Kuda Kepang or Jaranan dance or Jathilan dance was played with *dhadhak merak*, *bujangganong (ganongan)*, *warok*, and Prabu Klana. The dance movements were more subtle and feminine. The costume was in the form of an *iket*, which was a black cloth headscarf that had a triangle shape. Jaranan was basically an art in the form of dance that used equipment in the form of *jaranan* or horse toys made from plaited bamboo slats. In general, the form of the show also had a similar appearance. The difference from each region was the form of motion, range of motion, costumes, music that accompanies, and the shape of the instrument, as well as how to sound the instrument itself. These differences cannot be separated from the ethnic groups that influence it (Indra Udhi Prabowo, Fransiskus: 2015, 104).

Salamun Kaulam conducted research, "Symbolisme dalam Kesenian Jaranan" in the Jurnal Seni Rupa, Vol. 1, No. 2, December 2012. He stated that in terms of the meaning of the word, '*jaranan*' derived from the word '*jaran*' or horse and the suffix '-an' indicated a form that was not original or *jaran*-shaped toy. In Javanese culture, '*jaran*' or horse was an animal that was a symbol of strength, a symbol of might, and a symbol of loyalty. When humans used horses as their vehicles, humans were described as struggling through their life to achieve their life goals. It was said that in the beginning, Jaranan show was a ritual-related activity involving the ceremonial calling of ancestral spirits performed by our ancestors. This ritual activity aimed to overcome various calamities that befall human life. In primitive times there was a belief that damage to the natural environment, epidemics, disasters, and so on, happened because of the strength of ancestral spirits. Over time, every disaster, distress, or various problems in life related to the spirits of the ancestors were arranged into a series of stories that developed into myths. Myth was believed by the public. They then carried out ritual ceremonies with the aim that the disaster would not come again. Activities that take place repeatedly, then developed into various symbols that are used for ritual activities (Salamun Kaulam: 2012, 132-133).

Literature review above gave an overview of the research to be conducted. As a research road map so there was no duplication of research.



Creating art works in academic environment should be done through several stages that could be scientifically justified. The works of art creation or artistic research was a scientific activity: research by practice

in the sense of research on community phenomena became an idea expressed in a form called a work of art. So there needed to be systematic steps in the process of creating art. The steps of art creating process were as follows.

I made observations by becoming participant and non-participant. I was participating directly in Jaranan show that was by directly involved in Jaranan show in Temanggung. While the observations obtained in this activity were able to perform Jaranan Temanggung motions techniques and experienced the performance of Jaranan directly. This was used to compile and format motion techniques and dance music formats in Jaranan performance model. Non-participant observation observed Jaranan performances in Temanggung by becoming a spectator with the intention of wholly watching the form of the performance.

Interviews were conducted with informants to get information about Jaranan in Temanggung. Then interviews were conducted with Jaranan artists to get information about Jaranan movement techniques, dance music, Jaran Kepang equipments. In addition interviews were conducted with the public and the audience to obtain information about various Jaranan shows.

Literature study was conducted to find references related to Jaranan Temanggung and the customs of the Temanggung community as an effort to complete references or information about the function and form of Jaranan Temanggung shows.

This research not only produced a written concept but was also carried out by making a Jaranan Temanggung model. At this stage there was a flow in the process of creating Jaranan Temanggung's works of arts.

- a. **Observation** was a method carried out in the initial stages of research. The implementation was by observing community activities in using Jaranan dance both in rituals and performances. This observation produced data on the forms of *jaran* equipments, techniques for performing Jaranan dances, as well as patterns of motion. The data was then processed into a form called Jaranan Temanggung.
- b. **Exploration** was a way to look for possibilities based on observational data in the form of a Jaranan Temanggung show. Observed data and library data were used as a basis for searching for the possibilities of Jaranan Temanggung model which was then arranged in the form of a scenario. This could later change after the experiment.
- c. **Experimentation** was an advanced method of exploration. This stage was carried out as an experimental stage of the possibilities of searching for a model. Then from the experiments an appropriate technique, work pattern, and model for reflection on the data, would be obtained.
- d. **Contemplation** was a method in the form of a review of exploration and experimentation before ascertaining a form of performance model from Jaranan Temanggung. Thus contemplation required some consideration of the resulting scenario. Then it was necessary to consider the condition of the community, the performance model, and its users. In other words, how the model was made, used, and published (made used and professional-publication).
- e. **Formation**. This method was the final stage before being socialized or trained. The formation was done after observing and contemplating the results of the experiments. If the results were deemed to have achieved the desired goal, the next step was to determine the forms, starting from the patterns of movement, costume-making, stage, dance, story patterns relating to the script and scenarios that had been considered in accordance with the objectives.
- f. **Training**. Training was an important stage. Before the performance model was staged, the training needs to be done and this training was intended not only as a final performance, but as a socialization of the dance model that was being performed.

2. Dissussion

a. The Formation of Jaranan Temanggung's Motions Pattern

Javanese people often referred to Jaranan with the term Jaran Kepang. This term was used in almost all regions of Java. Jaran Kepang performances in Temanggung were found in almost every village and in rural areas. Temanggung community called it "*aranan*" with JK or Jaran Kepang also called it Kuda Lumping. Jaranan or Kuda Lumping was a traditional Javanese dance in the form of a horse riding dance played by a group of people with accompaniment of *gamelan* music (Kaulam, 2012: 131).

Jaranan dance in Temanggung had its own characteristics from the patterns of motion that were displayed. This dance had the characteristics of legs raised high and dynamic rhythm patterns. This was what made Jaranan Temanggung need further study. Jaranan Temanggung could not be separated from the historical factors and the geographical conditions of the region. Referring to the opinion of Lono Simatupang (2013) Jaranan Temanggung Show was an event that could be said to be a performance. Performance was a spectacle built on unfamiliarity, being at the threshold point, which was witnessing things that were not found in daily life. Time, space, sound, light, motion, utterance, and materials also shaped this unfamiliarity. This show then had several conditions: first, it was an activity that had the will to show something. Second, there was an unusual thing that

became an attraction. The two previous conditions produced a third condition, which was showing something so that the audience or the public experienced something unusual.

Jarananan Temanggung Show was a spectacle that contained the forming characteristics of the unfamiliarity. This could be marked from the fact, that Jarananan Temanggung contained elements that were not common in everyday life. These unusual things like the attraction of possession, made Jarananan Temanggung no longer considered as a performance but rather seen as a spectacle in the context of society.

Discussion about Jarananan Temanggung in this case was related to Margowati Village, an old village in the Temanggung Regency area of Central Java. Margowati Village was an old village that had been known since the days of Islamic Mataram established in the XVI century. The book of *Serat Centhini* mentions the name of Margowati Village in the days of Panembahan Senapati, the first Islamic Mataram king, as a forest for training and sorting the court's chosen horses (*Serat Centhini* translated by Komajaya, 1981: 47-49). As a place that was considered important, the name of Margowati Village was preserved to date by the community in the Temanggung Regency area. This could be proven by the names of ancestral heritage spaces marked by Dusun Kapal, Gunung Jaran, and a number of names or terms that were closely related to horses (interview with Didik S, Head of Arts Department, Disparbud, Temanggung Regency, February 6, 2015). This study sought to examine the strategic value inherent in the elements of the village myth which had been preserved for three centuries and continued to be characterized by the performance of dance as a local community activity.

The Temanggung Regency Government in a workshop session "*Pengembangan Strategis Pariwisata Budaya*" on February 6, 2015 was interested in exploring the value of certain village sites as an effort to develop regional assets. Presumably, starting with a village that had strong historical value and the site was considered to have links with the direction of development and local government policies, Margowati Village was a choice that was very relevant to the strength that would have a wide impact on future research. The phenomenon that appeared in this study was that the art expression presented in the Margowati Village region had a fairly close connection with the beliefs, ideas, understandings of the participants or the potential of the performing arts.

Tracing Jarananan performance that developed in Temanggung, it was understood that the presence of Jarananan was related to the Kapalan Hamlet and Margowati village, as a place for breeding the Mataram Islam's war horse. These results proved the patterns of motion obtained from tracing and observation in Temanggung became clearer. The motions of Jarananan Temanggung were different from Jarananan in other areas, such as the Jarananan in Magelang, a region close to Temanggung. Jarananan Magelang put more emphasis on the gallant movement of the horsemen. The dance was more describing the rider. Meanwhile, in Jarananan Temanggung, the dance movement was more focused on the strength of war horses, as an illustration of the war horses in Margowati. The traces described motions of horse strength such as; *Pengkalan, cekahar, bokongan, tekur-tekur, pengkolan, teposan, gebesan, liyepan, timpangan, sembiran, lampah balik, Nyongklang, and Ngombe*.

The creation of Temanggung motion patterns could not be separated from community activities. When searching, the village of Margowati was found with all the potential it had, as explained above, as an area with a heritage site for the Mataram war horse care. The site was in the form of footprints on rocks and a horse drinking area in Kapalan.

Kapalan Hamlet was a name taken from the word '*kapal*' which meant 'horse'. Therefore it could be understood that the people in Margowati and Kapalan lived their lives as craftsmen of Jaran Keping and made other handicrafts that were related in jarananan performance. This understanding made a proof that was related to the understanding that *kedogan jaran* (horse keeping stable) supported a belief in sympathetic magic. The belief in the power of horse totemism made the Kapalan people created dummy horses, which at that time were used to bring totemism animals so that their horses could be strong and protected from plague. People's habits at that time made a form of Jarananan. The motions that emerged from horse toys became a dance, now known as jarananan dance. The pattern of motion that was formed at this time was an imitation of the motion of a horse and its keepers. Like the motion of *ngombe* (drinking), the motion of *ngudang jaran* (praising pet horses), and the motion of *nyongklang* (gallantry of running horses).

b. The Innovation of Jarananan Jaranggungan's Development as a Folk Tradition

The motion that was formed came from community's traditions in handling *jaran* or horses started from the, Kapalan Hamlet community's beliefs, which later developed into a community tradition in a Jarananan performance in Temanggung. These dance motions were then developed into Jarananan Temanggung treatment model, a treatment that was based on the Temanggung people's tradition. It emphasized more on the patterns of motion that described the strength of the horse. The show began with '*ngudang jaran*' motion and continued to '*sembahan*', followed by other motion patterns that described the strength of the horse. Jarananan Temanggung's motions pattern was once worked on by IDAKEB, which was an organization under the Indonesia Ministry of Education and Culture at that time. This treatment was done to facilitate the practice of Jaran Keping or Jarananan show. This note had been used as a standard pattern for the practice performance of Jarananan since 1972 (IDAKEB: 1972, 11-18).

No	Motion Variety Names	Method of Dancing
1.	<i>Sikap Pokok</i>	1. Ngadak mendak sak wetawis, dengkul katekuk, suku arah miring, posisi tungkak sawetewis sapecak.
2.	<i>Cakahar</i>	2. Sikap pokok mlampah biasa , suku dipun angkat sewetawis inggil, mlampah majeng/ mundur arah zik-zak (serong ngiwa nengen). Polatan ngiwa nengen gagah.
3.	<i>Bokongan</i>	3. Mlampah sikap pokok prinsip ngegolaken bokong. Tungkak katarik majeng jangga gela-gelo.
4.	<i>Takur-takur</i>	4. Siku kiwa megar, maku sanesipun katarik maju dipun tengkuraken kaping tiga, terus pincangan majeng kaping tiga.
5.	<i>Pincangan</i>	5. Suku kiwa manggon, suku tengen njinjit njangkah majeng ngegol (nyendal pencing).
6.	<i>Pengkalan</i>	6. Siku kiwa manggon, siku tengen dipun pengkalaken/ mancal kaliyan mlampah majeng.
7.	<i>Teposan</i>	7. Mlampahipun miring ngiwa/nengen. Yen manegar. Siku tengen dipun padal, bokong dipun puter, ogek lambung menongan, suku kiwa dipun pindah gantos menegar, siku tengen age age mlangkah pindah anuranggan alon alon lan salajengipun kaping tiga, wacana ingkang kaping sekawan mlonjak nengen mboten pindah.
8.	<i>Sakbasan</i>	8. Sirah kiwa dipun abit abit aken kiwa tengen antal lan sesek.
9.	<i>Menakjinggoan</i>	9. Sikap kados yen pinangan, lampahipun njangkah pindah siku kiwa katarik gedrug kaping kalih (ngoncak bokong)
10.	<i>Bapangan</i>	10. Siku tangan dipun angkat, tumpak malih kanthi muter badan ngglebag 180' suku kiwa gantung terus seleh, kiwa gantung seleh. Kalajengaken pacak jangga kaping kalih. gentosan suku kiwa gantung seleh muter ngglebag 180' gantung tangen seleh, gantung kiwa/tengen. Djangga.
11.	<i>Liyepan/Lemesan</i>	11. Suku tengen njangkah majeng lurus badan tumungkul (bungkuk) sirah kuda dipun horog horog yen suku tangan sampun tumpak, age age narik suku kiwa cepet kajunjung terus mlangkah kados suku tangan saterusipun gantosan.
12.	<i>Timpangan</i>	12. Suku tangen mlangkah badan miring ngiwa. Terus suku kiwa mlangkah, badan serong menthang. Suku tangan gantung, lajeng mlethik mundur kalih langkah langsung gantung suku kiwa. Lajeng mlangkah kados suku tengen gantosan muter, arah manengen. Polatanipun yen mletik mundur ndangak semu gembelengan.
13.	<i>Untu talang (untulankasar)</i>	13. Mlajar nguntul, suku kiwa mlangkah sekawan etangan mandeg. jangga nglongok mangajeng, mripat mlotot, untu aringis kalijan, bales Hoheh hoheh (galek). Age age mbalik nguntul malih suku tengen mlangkah sekawan etangan mandeg. Pancak jangga lan mesem mesem. Sateripun kanti bolak-balik, yen arah mlebetipun mangiwo. yen arah njawi balikipun manengen.
14.	<i>Sembiran (untulanalus)</i>	14. Nguntul mlebet sirah tumungkul 4etangan, lajeng gela gelo, nguntul malih, ndengengok 4 etangan jangga gela-gelo.
15.	<i>Mager Timun</i>	15. Tangan kiwa miwir sampur mlampah sikap pokok suku mekekeh. jangkahipun dlamakan arah miring ngeged-ngeged. (njendal-njendal).
16.	<i>Lenjitan</i>	16. Sami kaliyan pincangan namung suku tengen mboten jinjit, tur jangkahipun alit, suku mboten usah dipun angkat inggil, wirama sajak kesel (lenjit-lenjit).
17.	<i>Legehan</i>	17. Sami kaliyan bokongan ngangkatipun suku andap kemawon tumapak biasa. Tungkak boten usah dipun tarik (wirama sejak kesel), legeh legeh bebas.
18.	<i>Lampah Jangga</i>	18. Suku kiwa/tengen njangkah, kasusul suku tengen/kiwa njangkah, suku ingkang wonten wingking katarik mundur ingkang ngajeng nututi mundur tur jinjit lajeng ngencot bokong, lajeng pacak jangga kaping kalih.
19.	<i>Lampah Kletik</i>	19. Njangkah majeng tigang langkah dipun wiwiti suku tengen. Terus. Terus mletik suku kiwa manggen wonten tilasipun dlamakan suku tengen, suku tengen age age gantung, saklajengipun.

No	Motion Variety Names	Method of Dancing
20.	<i>Lampah balik</i>	20. <i>Kados lampah mletik namung saksampunipun tigang langkah lajeng balik muter 180' suku kiwa kabucal terus gantung suku tengen saklajengipun kanti balik arah mangiwa.</i>
21.	<i>Lampah Satriyan</i>	21. <i>Suku tengen mlangkah majeng suku kiwa katarik terus ngencot. Dipun ambali ngracik (1/2 langkah kaping kalih)' kendel sawetawis suku ngajeng madal, (jinjit sadaya) tungkak dipun puter mengajeng (tangan kiwa tengen kiwa) wirama ngenjak/ngece.</i>
22.	<i>Kirig -kirig</i>	22. <i>Jomblo manggen terus kirig kirig majeng utawi mundur, yen lajeng polatan tumungkul, yen mundur polatan ndangak, kudnipun horog horog galak.</i>
23.	<i>Sirig -sirig</i>	23. <i>Jomblo manggen terus sirig ngiwa/nengen ngentrig entrig</i>
24.	<i>Gejug</i>	24. <i>Campuran, njih sirig njih kados mletik, balik jomblo (bebas galak). Wekdal gajul punika saged kangge perang campuh. Dene yen perang tunggal. Ingkang gajul namung sepasang, sanesipun wirogo nglaras (lejitan, legehan). Namung yen pasanganipun perang pinuju gitikan, sedaya tumut kirig. Perang perangan sagedipun kreasi piyambak, perang pedang, gada, tumbak.</i>
25.	<i>Mekakan</i>	25. <i>Mlampah mundur gagah badan sawetawis minger minger kuda ndangak.</i>
26.	<i>Drap</i>	26. <i>Mlajar suku dipun tekuk dipun angkat inggil, sirah kuda dipun horog horog galak lan serem .</i>
27.	<i>Congklang</i>	27. <i>Mlajar suku slonjor kuda ndangak, badan condong mawinking wiraga kados drap, galak/serem.</i>
28.	<i>Malang Kadak</i>	28. <i>Mlampah mundur arah mirang miring bolak-balik wetah 180' sak langkah ngencot bokong sikap pokok. Kuda saged dipun tumpaki saged dipun cepengi.</i>
29.	<i>Srimpetan</i>	29. <i>Mlampah miring ngiwa utawi nengen. Yen ngiwa suku tengen njangkah medal wingkingipun suku kiwa terus suku kiwa nututi njangkah mangiwa sak terusipun. Kuda saged dipun tumpakisaged dipun cepengi.</i>
30.	<i>Ngombe</i>	30. <i>Mapan manggen suku tengen wonten wingking, kiwa ngajeng sirah kuda tumungkul (ngombe) suku tengen setengah gantung lajeng kuda ndangak suku kiwa 1/2 gantung lan sak terusipun.</i>
31.	<i>Ngantuk</i>	31. <i>Suku manggen sejajar yen suku kiwo dipun tekuk jinjit, badan lemes condong mengiwo, kanti kuda sajak liyer-liyer gantosan sakterusipun.</i>
32.	<i>Ngulet</i>	32. <i>Gantung sikil semu ndlosor mangjeng, badan jengkeng mewingking, suku seleh, gantos gantung ingkang satunggal. Ngulet saged mlampah saged manggen.</i>
33.	<i>Oyogan</i>	33. <i>Damel barisan selarik utawi sejajar, caranipun majeng mlampahipun lenjitan utawi legehan, pethukan nrobos silang-silangan suku barisanipun rapet terus ngoyog ngiwo / nengen 4 etangan.</i>
34.	<i>Kesodan</i>	34. <i>Pasangipun kalih kalihcaranipun kados oyogan. yen sampun adu bokong wirogo kados untu walang.</i>
35.	<i>Kiprah</i>	35. <i>Sikap pokok polatan nengen asta tengen ukel ketarik sak nginggil bahu, asto kiwo wiwit ngulur sampur kaseblakaken, gentosan kiwo-sami. Kiprah puniko pinangka singgetan (elet2) antawis ragam kaliyan ragam sanesipun, utawi kangge ngaso sawetawis.</i>
36.	<i>Tolehan Jonggo</i>	36. <i>Nolah-noleh pacak jonggo.</i>
37.	<i>Jangga lenggutan</i>	37. <i>Lenggut-lenggut.</i>
38.	<i>Ngebyek</i>	38. <i>Asta kalih2 majeng lurus nabok-nabok.</i>
39.	<i>Nutul</i>	39. <i>Asta ngiting nutul nutul ngiwa nengen.</i>
40.	<i>Tumpang tali</i>	40. <i>Asta ngepel jempol ndengangak medal gerakkan minggah mendhak.</i>
41.	<i>Ngelis</i>	41. <i>Ngithing main ugal</i>
42.	<i>Gebras</i>	42. <i>Mencolot/jeblosan memper perangan-perangan.</i>
43.	<i>Njontrot</i>	43. <i>Mencolot terus mlajar dateng gawang.</i>
44.	<i>Kecakan (khusus kangge tarian massal).</i>	44. <i>Ngambruk sempok kuda dipunangkat kanti nyuwanten E,e,e,o,o,e,e,e e yaaa tumungkul kendel sawatawis.</i>
45.	<i>Pejah//sirep(khusus kangge tarian massal).</i>	45. <i>Ambruk total mengkurep, utawi jengkeng.</i>

The motion patterns that became the standard pattern in treating Jaranan above, did not fully describe the

strength of a war horse. Motion patterns such as *bapangan* and *kiprahan* stressed the riders more in the form of dexterity. *Perangan* on Jaranan Temanggung was also a depiction of the strength of war horses, so the movements mimicked the strength of war horses, such as how to hit the enemy, or themotion that show strength when attacking the opponent's horse. The development of tradition in Jaranan Temanggung could be seen in the patterns of motion, costumes, and make-up that depicts the Mataram warriors.



Pic. 1. Pose in *Sembahan* Motion (photo: Slamet 2019)



Pic. 2. Costume, Rear-look (photo: Slamet 2019)



Pic. 3 . Costume, Front-look(photo: Slamet 2019)



Pic. 4. Pose of *Lampah Nyongklang* (photo: Slamet 2019)

3. Conclusion

Jaranan Temanggung was a form of Temanggung folk dance. This dance came from the belief of totemism, known as magical sympathetic. The presence of totemism could protect people who believed in its existence.

Related to Jaranan in Temanggung and the Kapalan Margowati site, it could be understood that the formation of the Jaranggungan Temanggung motion pattern came from worshipping horses as totem animals, so that people made dummy horses into *jaran kepeng*.

The motion patterns created from the results of imitating horse's strength such as; *ngombe*, *nyongklang*, *takur-takur*, *teposan*, and all the motion patterns used in Jaranan dance were depictions of the strength of war horses. Jaranan Temanggung motion pattern was a folk tradition. Based on the facts and studies, Jaranan Temanggung became an icon and was designated as an intangible Temanggung Cultural Heritage which was given its certificate on October 8, 2019 at Istora Senayan Jakarta. The certificate was also based on the fact that Jaranan Temanggung was a folk tradition. It had experienced innovation that was still maintained by the current generation.

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