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JARANAN CAMPURSARI ART IN ANGSANA VILLAGE AS AN IPS LEARNING RESOURCERiky Murtono¹¹Mitra Kasih School Banjarmasin, Kalimantan Selatan, Indonesia

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ABSTRACT

Jaranan Art, as part of a folk art tradition dating back to the era of kingdoms, continues to evolve and be preserved by local communities. One enduring form of this art is Jaranan Campursari Singo Budoyo Sakti, originating from Angsana District, Tanah Bumbu Regency. This study aims to describe the presentation form of Jaranan Campursari Singo Budoyo Sakti and to explore its functions within the local community. The research employs a qualitative descriptive method, with data collection techniques including observation, interviews, and documentation, such as notes, photos, and videos supporting the findings. The results reveal that Jaranan Campursari Singo Budoyo Sakti was first established in 2013 by Suparlan, with the assistance of other local artists. This art form serves not only as a medium of entertainment but also as a means of preserving Javanese culture, creating employment opportunities for artists and vendors, and providing income for the surrounding community. It has been well-received and recognized by both the local community and government, as evidenced by high demand for performances at various events such as anniversaries, circumcisions, and weddings. These findings are expected to contribute to efforts to preserve local culture and to enhance understanding of the role of art in the socio-economic life of the community.

¹ Corresponding author.E-mail addresses: rikymurtono@gmail.com

INTRODUCTION

Indonesia is a country rich in cultural and artistic diversity, with each region having its own unique arts that reflect the traditions and culture of the local community. Art not only functions as a means of expression, but also as part of the identity and characteristics of a region. In the midst of the development of the times, the existence of art continues to experience changes and developments, so it is important to maintain and preserve traditional arts.(Maria & Amalia, 2018). One form of traditional art that has developed and continues to be preserved is the Jaranan dance, a folk art that can be found in various regions in Indonesia, including in Angsana Village, Angsana District, Tanah Bumbu Regency, South Kalimantan.

Jaranan Campursari Singo Budoyo Sakti art that developed in Angsana Village has its own characteristics, which combine elements of art from several regions such as Ponorogo, Banyuwangi, and Nganjuk. Jaranan art has long historical roots and has developed since the time of the kingdom(Dianingrum, 2014; Musadad et al., 2023). This art has a form of dance performance involving dancers riding horse properties and accompanied by traditional musical instruments, with modern developments that also adapt electronic instruments.(Alfiyanti & Lestari, 2022; Dianingrum, 2014; Mahfud & Wahyudi, 2023; Musadad et al., 2023).

Jaranan art has a very important function in the social life of society. This art is not only a means of entertainment, but also a means to preserve culture, strengthen social relations, and provide economic opportunities for artists and the surrounding community.(Sedyawati, 2016; Wiyoso, 2012). The results of the study show that this art plays an important role in maintaining local wisdom and cultural identity of a region, and provides a significant social impact. However, although there are many studies related to Jaranan art, few have studied more deeply the form of presentation and its function in the current context, as well as its impact on the social and economic life of the local community.(Musafiri et al., 2016; Wiyoso, 2012). This study focuses on the existence of Jaranan Campursari Singo Budoyo Sakti Art in Angsana Village with the aim of describing the form of presentation of the art, knowing its function in society, and exploring how this art can be used as a source of social, cultural, and IPS (Social Sciences) learning. In addition, this study also aims to contribute to the preservation and understanding of the importance of traditional art as a cultural identity that can improve the socio-economic welfare of the community.

Several previous studies have examined Jaranan art, but this study has novelties in several aspects, including: (1) Focus on the influence of Jaranan Campursari Singo Budoyo Sakti art which is a combination of various local traditions developed in Angsana Village, (2) Emphasis

on the social and economic functions of this art in rural communities, and (3) Presentation of this art as a learning resource in social studies education, which has not been widely discussed in previous literature. This research is important to enrich studies on the role of traditional art in the social and cultural life of society, as well as to provide new insights into the use of art as a learning resource that can integrate cultural aspects into learning in schools. In addition, the results of this study are expected to contribute to efforts to preserve and develop traditional arts, as well as increase awareness of the importance of maintaining and appreciating local culture in a broader context.

RESEARCH METHODS

This study uses a descriptive qualitative approach to explore the Jaranan Campursari Singo Budoyo Sakti art in Angsana Village, Angsana District, Tanah Bumbu Regency. This study focuses on an in-depth understanding of the phenomena observed in a natural setting, without variable manipulation or hypothesis testing, with the aim of exploring the meaning and characteristics of the phenomenon. Data were collected through participant observation, in-depth interviews, and documentation, covering elements such as dance movements, performance structures, use of properties, accompanying music, and community appreciation. The subjects of the study consisted of leaders, trainers, dancers, and members of the art group, while the object of the study was the Jaranan Campursari art itself. The collected data were analyzed descriptively qualitatively through data reduction, grouping, and organizing based on relevant themes, to identify patterns and relationships between dimensions. Triangulation of sources, techniques, and time was used to verify the validity of the data, ensuring the credibility and validity of the research findings. This method is expected to provide a comprehensive picture of the form of presentation, function, and public appreciation of the Jaranan Campursari Singo Budoyo Sakti art.

RESEARCH RESULTS AND DISCUSSION

Data obtained through field observations, interviews with Mr. Suparlan as the elder and chairman of the Jaranan Campursari Singo Budoyo Sakti art group, and Mr. Suparman as the deputy chairman and colleagues from the Jaranan Campursari Singo Budoyo Sakti art group regarding the form of presentation and function of the Jaranan Campursari Singo Budoyo Sakti art in Angsana Village, Angsana District, Tanah Bumbu Regency can be presented as follows: Research location The existence of the Jaranan Campursari Singo Budoyo Sakti art in Angsana Village, Angsana District, Tanah Bumbu Regency in general which will be discussed are geographical conditions and socio-cultural conditions.

Geographically, Tanah Bumbu Regency is located between 2° 52' - 3°47' South Latitude and 115° 15' - 116° 04' East Longitude. Tanah Bumbu Regency has an area of 5,066.96 km² (506,696 Ha) and has 10 sub-districts, including: (1) Angsana District, (2) Batulicin District, (3) Kuranji District, (4) Kusan Hilir District, (5) Kusan Hulu District, (6) Mentewe District, (7) Satui District, (8) Simpang Empat District, (9) Sungai Loban District, (10) Karang Bintang District.

In 2006, the Satui District area was very large and then it was divided into the Angsana District. The area of Angsana District is 151.54 km². Angsana District consists of nine villages, namely (1) Makmur Village, (2) Banjar Sari Village, (3) Mekar Jaya Village, (4) Bunati Village, (5) Karang Indah Village, (6) Bayansari Village, (7) Purwodadi Village, (8) Sumber Baru Village, (9) Angsana Village.

Angsana Village is a village that has a fairly close distance to the sub-district office. The distance that must be traveled to reach Angsana Village is the distance from the center of the sub-district government 0.5 km, the distance from the center of the city government 75 km, the distance from the city / district capital 75 km, the distance from the provincial capital 191 km. The area of Angsana Village is 6,497 Ha. The villages that directly border Angsana Village are:

- North : Purwodadi Village
- South Side : New Source Village
- West : Sekapuk Village
- East : Beautiful Karang Village

Based on the data obtained, Angsana Village has a population of approximately 2,336 people, 609 families. With a male population of 1,177 people, females 1,159 people.

Social and cultural conditions are aspects that refer to the condition of society towards the environment in the area, as well as the culture they have such as religion, language, and customs. The social and cultural conditions of the community in Angsana village are as follows:

a) Religious

Based on the data obtained in Angsana village, the majority of the population is Muslim, but there are several heads of families who are non-Muslim such as Christian and Hindu. With the diversity of beliefs, it does not affect the cultures related to each belief.(Rachmawati, 2017). The people in Angsana village can respect each other's diversity of beliefs.

In addition, the beliefs held by the people in Angsana village also do not affect the culture held by each adherent of the belief. Even though there are differences in beliefs, the people in

Angsana village can enjoy the Jaranan Campursari Singo Budoyo Sakti art together without looking at the status of different religions or beliefs.

b) Language

The languages used by the people of Angsana village are Banjar, Javanese, and Indonesian. Banjar language is commonly used by the native Banjar people, the people who come from the Javanese tribe use Javanese among their fellow tribesmen, and Indonesian is used as a unifying language that connects communication between tribes in the community in Angsana village.(Rachmawati, 2017; Setiawan, 2021).

c) Customs

As evidence of the existence of customs, Angsana village has the Jaranan Campursari Singo Budoyo Sakti Arts Group as a medium of entertainment at certain times that can be enjoyed by the people of Angsana village. For example, this time is when commemorating national holidays. The people of Angsana village will flock to attend events presented by the Jaranan Campursari Singo Budoyo Sakti Arts Group, and there are even people who participate in preparing the event.

d) Social interaction

Without social interaction, there will be no shared life. The people of Angsana Village uphold the value of togetherness, for example, they routinely hold religious studies once a week. Community organizations in Angsana Village also run well and are conducive, for example, Karang Taruna and PKK. Mutual cooperation activities in Angsana Village are one of the media for the community to interact socially.

Singo Budoyo Sakti is a place for Jaranan art located in Angsana Village, Angsana District, Tanah Bumbu Regency. Initially, Angsana village was very lacking in art. At that time in 2000 to 2010 there were only one to two jaranan groups and they were in other villages not in Angsana village, therefore in 2013 Mr. Suparlan as the group leader along with other artists took the initiative to form an art group so that Javanese art would continue to exist in the community in Kalimantan, this art group was named Singo Budoyo Sakti.

Based on the results of an interview with Mr. Suparman as the deputy chairman of the group on March 23, 2020, he explained that "Singo Budoyo Sakti" comes from Javanese, if translated into Indonesian "Singo" which means Lion is a symbol found in the reog in this art, "Budoyo" which means culture, and "Sakti" means strong. Singo Budoyo Sakti was chosen as the name of the Jaranan Campursari group because from this name the founders of the group have the hope that this cultural art will continue to survive from time to time and will always be in demand and appreciated by the community. Jaranan Campursari Singo Budoyo Sakti

which is located on Jl. Province of Angsana Village RT. 05, RW.01, Angsana District, Tanah Bumbu Regency still exists today and is a place to practice as well as a place to preserve the arts. Researchers are interested in looking further into the problem of the existence of this art.

The name of this art group is the Jaranan Campursari Singo Budoyo Sakti art group. This art group is located in Angsana Village, RT. 05, RW. 01 Angsana District, Tanah Bumbu Regency. The organizational structure of the Jaranan Campursari Singo Budoyo Sakti art group is as follows:

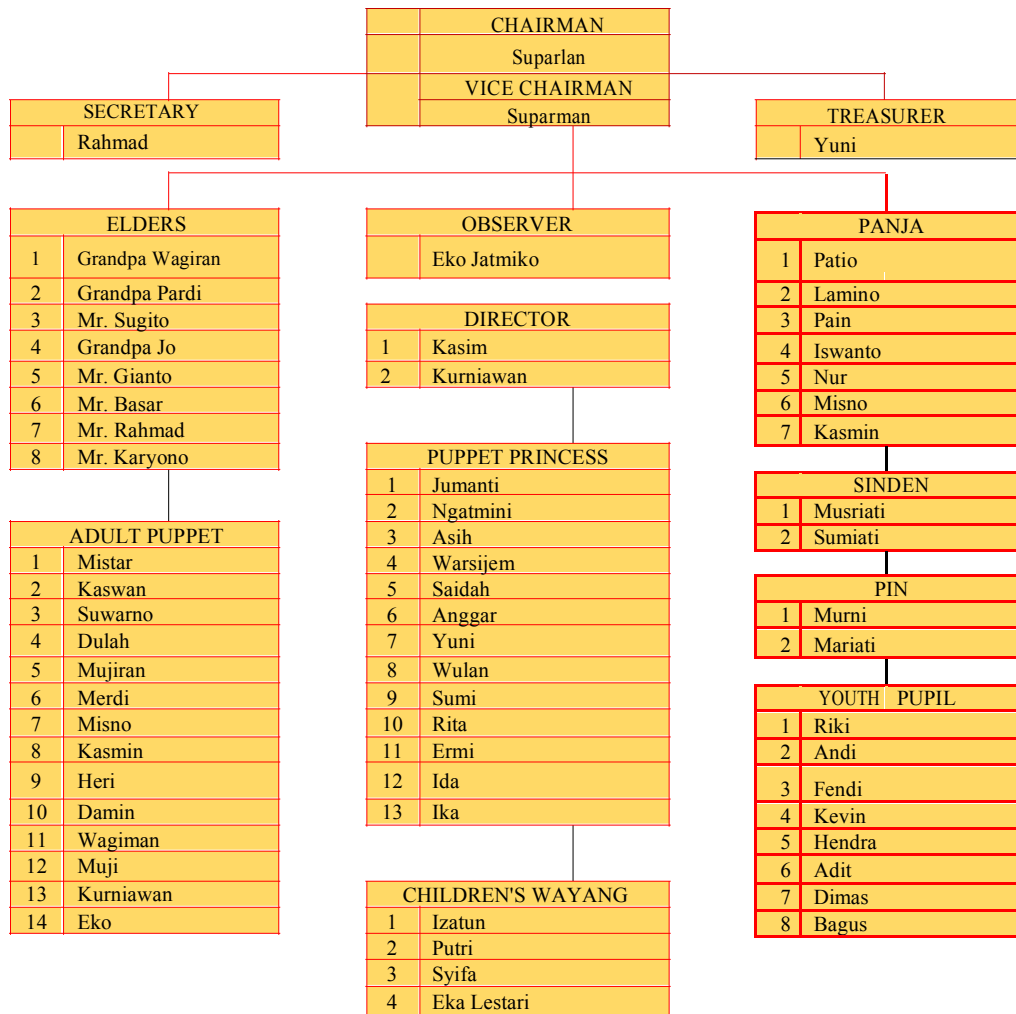


Figure 1. The organizational structure of the Jaranan Campursari Singo Budoyo Sakti arts group

This art group has not been registered with Kesbangpolinmas Tanah Bumbu Regency. However, it has been registered at the Angsana District office as one of the proofs of permission to establish an art group in Angsana Village. Singo Budoyo Sakti had an initial membership of 50 people and now has approximately 80 members. Singo Budoyo Sakti has participated in events and often becomes a performer to entertain the audience in several annual events or events that are often held such as:

- 1) The inauguration ceremony of the Martani Village Office.
- 2) The August 17th event was held in Angsana Village, Angsana District.
- 3) New Year's Eve event held at Angsana Beach.
- 4) Circumcision and marriage ceremonies.

The Singo Budoyo Sakti Group usually practices once a week. If there is an invitation to perform, practice can be done twice in a row before heading to the specified date. The art of Jaranan Campursari Singo Budoyo Sakti is an art that comes from various regions. Reog comes from Ponorogo, Buto from Banyuwangi, and Jathilan from Nganjuk which were then created by the Singo Budoyo Sakti group. The art of Jaranan Campursari Singo Budoyo Sakti is an art that depicts the competition between Prabu Klono Sewandono and Prabu Singo Barong to compete for the Goddess Songgo Langit (Rachmawati, 2017). Prabu Klono Sewandono was a young, brave, handsome, wise and famously powerful king who led the Bantarangin Kingdom. Prabu Klono Sewandono wanted to marry a princess from the Kediri Kingdom named Dewi Songgo Langit. Prabu Klono Sewandono sent his prime minister named Pujonggo Anom (Pujang Ganong).

Patih Pujonggo Anom arrived in the Kediri Kingdom and conveyed the purpose of his visit, but Dewi Songgo Langit did not immediately accept or reject the proposal from Prabu Klono Sewandono. Dewi Songgo Langit conveyed the requirements, namely to create a spectacle that had never existed before accompanied by 144 cavalry soldiers and featuring a two-headed animal. Upon his arrival at the Bantarangin Kingdom, Patih Pujonggo Anom conveyed the requirements to Prabu Klono Sewandono. Patih Pujonggo Anom had done various ways to prepare the requirements on the orders of Prabu Klono Sewandono, but Patih Pujonggo Anom had not been able to prepare the last requirement, namely a two-headed animal (Joman, 2017; Sedyawati, 2016). Prabu Klono Sewandono who had a strong determination with incomplete requirements wanted to leave for the Kediri Kingdom hoping that the existing requirements could be accepted by Dewi Songgo Langit. In the middle of the journey to Kediri, Prabu Klono Sewandono's group was stopped by Prabu Singo Barong who had the same intention, namely to propose to Dewi Songgo Langit and wanted to seize the requirements owned by Prabu Klono Sewandono. In the middle of the forest, the group of Prabu Klono Sewandono and Prabu Singo Barong fought. Prabu Klono Sewandono intervened to fight Prabu Singo Barong with the Cemeti or Samandiman Whip, Prabu Singo Barong also did not remain silent by releasing his supernatural powers in the form of Aji Malih Rupa (Power of Changing Appearance) into a terrifying giant tiger accompanied by a peacock perched on his head.

Prabu Klono Sewandono was able to paralyze Prabu Singo Barong who had the form of an animal with two heads, namely a tiger and a peacock. The defeat of Prabu Singo Barong made the requirements that Prabu Klono Sewandono had complete, and since then it has been immortalized as the art of Reog Ponorogo. In 1982, Javanese people transmigrated to Angsana Village and settled in the village. Seeing the lack of arts in Angsana Village, in 2013 the transmigrant community in the village founded a Jaranan arts group that took the story of Prabu Klono Sewandono and Prabu Singo Barong which was given the name Jaranan Campursari Singo Budoyo Sakti arts group. In 2013, when this art was first established, the public was not interested in watching this art because the appearance and costumes used were very simple. In 2015, the Jaranan Campursari Singo Budoyo Sakti art group began to follow the modern era, costumes began to be noticed and changed, and the performance structure of this art began to be created to follow the development of the times. This aims to attract public attention and this art is in demand until now.

The Function of the Jaranan Campursari Singo Budoyo Sakti Arts Group in the Angsana Village Community, Angsana District, Tanah Bumbu Regency.

Based on the results of an interview with Mr. Suparman on May 11, 2020, the function of the Jaranan Campursari Singo Budoyo Sakti Art is as a forum to preserve the arts of their ancestors even though they no longer live in Java. When they have performed the art, the resource person feels satisfied because everyone works together from preparation to the end of the event. So that it will create good communication and friendship. The Jaranan Campursari Singo Budoyo Sakti Art also functions as entertainment to fill the Indonesian Independence Day event, New Year's events, village inauguration events, weddings, circumcisions, and other events. Jaranan Campursari Singo Budoyo Sakti is an art that grows and develops in the community. This Jaranan art is performed in an open field so that it can be witnessed by many people, so that the community can be entertained by the Jaranan Campursari Singo Budoyo Sakti performance. And according to the results of interviews with the dancers of the Jaranan Campursari Singo Budoyo Sakti Art, namely Wulan, Kurniawan, and Iza, this art has the function of being able to increase income in the form of honorariums after the performance and strengthen friendship and relationships between artists. Indirectly, this art also helps traders who sell around the performance area.

1. Presentation Form

The form of presentation is an important thing in the performance of a work of art. This is because a form of art always requires a form of presentation in its expression so that the work of art can be enjoyed by the audience.(Joman, 2017; Sumandiyo, 2003).

Based on the results of an interview with Mr. Suparlan and Suparman on October 11, 2020. The following is the form of presentation of the Jaranan Campursari Singo Budoyo Sakti art.

2. Motion

According to its type, dance movements are divided into two, namely meaningful movements and pure movements. Pure movements are movements that do not contain meaning and meaningful movements are movements that contain meaning. In the Jaranan Campursari Singo Budoyo Sakti Art, the movements used are simple, but also contain pure and meaningful movements. Where the pure movement in the Jaranan Campursari Singo Budoyo Sakti art is walking in place. While the meaningful movements are jumping, and movements that face each other. The jumping movement is likened to a horse that is jumping and facing each other, which means communicating.

3. Show Structure

The structure of the Jaranan Campursari Singo Budoyo Sakti art performance is all things related to the organization, arrangement and relationship between certain parts in the Jaranan Campursari Singo Budoyo Sakti art so that the performance structure is composed. In the discussion of the structure of the Jaranan Campursari Singo Budoyo Sakti art performance, the sequence of the performance from beginning to end is discussed.

4. Music/Accompaniment

Accompaniment and dance cannot be separated because both are interrelated. Based on an interview with Mr. Suparlan on August 24, 2020, the music or accompaniment used in the Jaranan Campursari Singo Budoyo Sakti Art is a set of Javanese gamelan consisting of: Saron Selendro, Saron Pelok, Demung, Drums/ kendhang, Kenong, Gong, Tamborin.

5. Makeup and Fashion

Makeup is a component that is also important in dance that must be used by dancers. The makeup used by Jaranan Campursari Singo Budoyo Sakti Art is divided into two, namely beautiful or handsome makeup and makeup to change characters into character figures.

6. Properties

Properties or equipment in Jaranan art are divided into properties as supporting dancer movements and as performance equipment. Properties are certain tools used by dancers to dance, can be separate tools or part of the costume. The types are various. For some dances, properties can be inseparable from the movements performed by the dancer. Parts of the costume that are often used or function as properties include keris, sampur, cloth, head covering, arrows. While properties that are not part of the costume, for example sticks, fans, handkerchiefs, umbrellas, weapons (drums, spears, clubs, shields) it is important to understand

that the property is a tool played by the dancer whose purpose is to emphasize or support a dance theme that is performed.

The Existence of Jaranan Campursari Singo Budoyo Sakti Art in the General Public.

Researchers conducted interviews with people in the general public such as housewives, private workers, on December 14, 2020. From the results of the interviews, the general public knows more or less about the Jaranan Campursari Singo Budoyo Sakti art. Most of them have watched the Jaranan Art performance. From the results of the interviews above, it shows that the existence of the Jaranan Campursari Singo Budoyo Sakti art in the general public is quite well-known and recognized. The Jaranan Campursari Singo Budoyo Sakti art received various responses from several groups of people in Banjarmasin including students and university students, artists, and the general public, even researchers also conducted interviews with several local governments regarding the Jaranan Campursari Singo Budoyo Sakti art. In accordance with what the researcher got from the statement during the interview conducted on November 13, 2020. The researcher asked about the existence of the Jaranan Campursari Singo Budoyo Sakti art in Angsana village, Mr. Sayidno as the Secretary of Angsana Village stated that he knew about the Jaranan Campursari Singo Budoyo Sakti art.

CONCLUSION

Based on the research results, Jaranan Campursari Singo Budoyo Sakti art is an art used as a medium of entertainment, this art was founded in 2013 by Mr. Suparlan and assisted by other artists to continue to preserve Javanese culture, namely Jaranan art. The Jaranan Campursari Singo Budoyo Sakti art group initially had approximately 50 members. The Jaranan Campursari Singo Budoyo Sakti art depicts the competition between Prabu Klono Sewandono and Prabu Singo Barong to fight over the Goddess Songgo Langit. The movements in this art are very simple. The structure of this art performance includes preparation, reog session, jathilan session, children's pegon session, mothers' whip session, nganjuk pegon session, kemben session, men's nganjuk session, barongan session, and finally the celeng session. The musical instruments to accompany the Jaranan Campursari Singo Budoyo Sakti art are Sarun selendro, Sarun pelong, Demung, Kendhang, Kenong, Gong and Tamborin.

The makeup used is an average of beautiful and handsome makeup and there is also makeup used to strengthen the character such as makeup in the buto session. The clothes used by the Jaranan Campursari Singo Budoyo Sakti art are almost the same on every side such as wearing pants, jarik, shawl, shirt or t-shirt, udheng (headband), and kaci. What distinguishes

each session is only the color and motif of the clothes. The properties used are Kyai Samandiman's whip, ordinary whip, jaran properties, and piggy banks.

The function of the Jaranan Campursari Singo Budoyo Sakti art, apart from being a medium for preserving Javanese culture, has another function, namely increasing income in the form of honorariums for the dancers and helping traders who sell around the performance area. The existence of Jaranan Campursari Singo Budoyo Sakti art has been recognized by the local government and the people of Angsana Village appreciate the existence of this Jaranan art even though there is a small part of the community who are less interested in this art. Then the Jaranan Campursari Singo Budoyo Sakti art is also often asked to fill the routine annual event every Indonesian Independence Day in Angsana sub-district, besides also filling in circumcision and marriage events. practical. The author can convey problems that can be studied in further research.

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