

# The Analysis of Design and Meaning on *Jaranan Turonggo Yakso* Art and Its Relevance toward Character Education

Afif Widyanto<sup>1\*</sup>, Edi Kurniadi<sup>2</sup>, Adam Wahida<sup>3</sup>

<sup>1,2,3</sup> Art Education, Graduate Program, Sebelas Maret University, Surakarta, Indonesia

<sup>1\*</sup> [widyanto22@gmail.com](mailto:widyanto22@gmail.com), <sup>2</sup> [ekurniadi@rocketmail.com](mailto:ekurniadi@rocketmail.com), <sup>3</sup> [adamwahida@staff.uns.ac.id](mailto:adamwahida@staff.uns.ac.id)

**Abstract:** *Jaranan Turonggo Yakso* is one of arts originally from Trenggalek. The study aims to describe character education of design and symbolic meaning in *Jaranan Turonggo Yakso* with using descriptive qualitative approach. Sampling technique employed snowball sampling. Data were obtained from key informants. Research location was “*Sanggar Turonggo Yakso Purwo Budoyo*”, that is Pamrih and Mu’an residences, and documents obtained from photo, interview transcription and observation video. Technique of data collection were overt observation, semi-structured interview, and documentation. Data analysis included data reduction, data display, and data verification. Data validity utilized triangulation. The result of character education of design, and symbolic meaning of *Jaranan Turonggo Yakso* include bravery, noble personality, noble spirit, tolerance, friendship, socialistic, loving peace, and grateful.

**Keywords:** *character education, shape, symbolic meaning*

## Introduction

Education is a transformation process in someone’s psychology to become a better individual. This is in line with Dewantara cited in Ratna (2014: 75) who states that education means an effort to improve growth of manners (psychological power, character), thought (intellect) and physical aspect. Education considers as a basic of someone’s character development. Character is derived from Greek ‘*charassein*’ referring to thing or tool to scratch, then dealing with a stamp, so it means characteristics embedded to someone (Dumadi, cited in Adisusilo, 2012: 76).

Character education implementation in Indonesia seems to be urgent regarding the increase of brawl among students and other juvenile delinquency especially in big city, bullying, senior domination over junior, Bonek (a.k.a. *Bondho nekat* referring to football fans club of Persebaya) supporter phenomenon, drug abuse, etc. Consequently, character education has a very important role (1) in developing basic potential of good heart, good thinking, and good behavior, (2) strengthening and constructing multicultural society behavior, and (3) improving competitive nation civilization in association across world (Samani, 2012: 2-9).

Character education can be achieved in traditional art, for it is a human work from life process in which some contexts and surrounded environment are included. Traditional art is a high-quality art, functions as not only performance but also guidance. Performance is useful as life provision and noble character in social life. According to Sutiyono (2009: 2), society tends to appreciate art because it provides the best times in their life, fun, entertainment, or moments as a unique chance to do reflection. Art can give contribution for surrounded society life, because of relieving, entertaining, supporting daily activities and constructing human with noble character.

In line with the development of the times and human civilization, art has a certain function in human life, especially to meet needs. According to Jazuli (1994: 43) the function of art in people's lives is as entertainment, customs, rituals (religion), educational media and others.

Based on the function of art, each has different characteristics according to its classification. The function of art can be described as a function that involves the community to deal directly with art in an interest, both ritual (religion), customs, social and other media such as education and communication. Like the life of the people of Trenggalek district, the existence of traditional arts is closely related to the habits and communication media. Traditional art is one of the cultural elements that are part of people's lives in certain ethnic groups (Kurnianingsih, 2013: 1). Traditional art comes from ancestral culture. Traditional art cannot be separated from objects that are components of traditional art itself. These objects are usually called traditional objects or cultural objects.

One of traditional arts containing character education is *Jaranan Turonggo Yakso* (a hobbyhorse dance, performed in Suro month, in Javanese calendar, considered by culture expert and telling about society victory over all sort of dangers). *Jaranan Turonggo Yakso* is not only considered as a work of leather craft distinguished by its beauty of appearance, but also philosophical, meaning and concept aspects. If *jaranan* is only considered as work of leather craft, it will become not interesting and have no meaning. However, if *jaranan* is thoroughly investigated, it will reveal symbolic meaning and refer to noble character education.

During the time, *Jaranan Turonggo Yakso* art still exists although there are few viewers enjoying the show. Moreover, there are many character education values in *Jaranan Turonggo Yakso* art. It has been proposed by Kuswanto, a lecturer in Universitas Negeri Yogyakarta in the preliminary observation. He said that *jaranan* has many education character values like mutual assistance, willing to help, sense of togetherness, bravery, obedience, etc. *Jaranan Turonggo Yakso* art is increasingly growing and begins to be arranged as teaching material in schools in Trenggalek. Teaching material of *Jaranan Turonggo Yakso* which is highly recommended to deliver is related to design and character education values. A major reason of this is that students, all this time, only know *Jaranan Turonggo Yakso* as entertainment without understanding its character education value. This results in apathetic young generations and less imposing character values toward culture in their society.

## **Method**

This study investigates character education in *Jaranan Turonggo Yakso* design by using descriptive qualitative. Sampling technique was snowball sampling. Data were obtained from informants including Pamrih and Mu'an. Research location were "*Sanggar Turonggo Yakso Purwo Budoyo*" own by Pamrih and Mu'an, and documents including photo, interview transcription and observation video. Data analysis dealt with three analysis steps, including data reduction, data display, and data verification. According to Sugiyono (2005: 92), data reduction refers to summarizing, selecting the main points, focusing on important things, finding out theme and pattern and deleting unimportant ones. The next step was data display referring to next step plan which is arranged in accordance to the previous step. The last step was conclusion or verification. Researcher made conclusion after obtaining sufficient finishing research. Data validity utilized triangulation. According to Patton in Moeleong (2009: 330), triangulation of source refers to comparing and rechecking validity level on information obtained with reference to time and tools allocated in qualitative research.

## **Results and Discussion**

Education is a self-potential development process to be a cultured, moral and good character human. Character is inner nature in human or customs influencing behavior or act. Character is

closely related to one's personality, so it also called as a person of character whether or not one's behavior is appropriate with ethics and moral value. Character is constructed from three interrelated points, including moral knowledge, moral feeling, and moral attitude. A good character includes to know good, to want good, and to do goods – thinking habit, heart habit, and act habit (Lictona, 2013:72).

Related to the explanation above, character education is education in developing good character of students by practicing and teaching moral value and civilized decision making in relation to human relationships with other human and with God (Samani & Hariyanto, 2013: 44). Character is considered as a way of thinking and behaving in which each individual is different related to the way of living and cooperating in family, society and country scopes. A good character individual is an individual who can make decision and be ready to take responsibility of all decisions. As an identity of a nation, character refers a basic value behavior as a reference of interaction values among humans. Character education is a truly effort to help someone understanding, caring and acting based on aesthetic values (Lictona cited in Samani, 2012: 22). It deals with education values, including nine basic values related to (1) responsibility, (2) respect, (3) fairness, (4) courage, (5) honesty, (6) citizenship, (7) caring, dan perseverance (Goleman cited in Adisusilo, 2012: 79).

Curriculum center publication states that character education functions are (1) to develop basic potential of good heart, good thinking and good behavior, (2) to strengthen and to construct multicultural society behavior, and (3) to improve competitive nation civilization in association across world. In relation to this, there are some values constructing character resulted from an empirical study by curriculum center. Those values are taken from religion, Pancasila (the official, foundational philosophical theory of Indonesia), culture and national education goals, including (1) religious, (2) honest, (3) tolerant, (4) discipline, (5) hard-working, (6) creative, (7) independent, (9) democratic, 9) curious, (10) nationalistic, (11) patriotic, (12) appreciative on achievement, (13) friendly/communicative, (14) pacifistic, (15) to love reading, (16) to care for environment, (17) socialistic and (18) responsible (Samani, 2012: 52).

Character education is the process of giving guidance to students to become a really human who has characters in terms of heart, thought, physic, feeling and intention. It refers to value education, character education, moral education which aim to develop students' skills in decision making, maintaining good things, and realizing beneficence in daily life with all the heart (Samani, 2012: 45-46).

The process of constructing character education is not only in formal education but also in traditional art. Traditional art shows not only performance but also guidance for constructing Indonesian character. One of traditional art which has many character educations is *jaranan* Turonggo Yakso art. *Jaranan Turonggo Yakso* art is an original art from Trenggalek, exactly Dongko sub-district. It is established in 1979 on Friday Pon (Javanese calendar) and began with Baritan (*Bubar Ngarit Tanduran*) ceremony. Dongko society got altogether involved this event, to help and to assist one another for succeeding the event. Society member who has a huge number of harvest gave some to the others (who need). This society character creates a harmony of life. However, the initial goal of establishing this art is to do *sedekah bumi* (giving some harvest to nature) for say thanks to God. This unconsciously constructs character education from generation to generation in relation to tolerance, friendship, socialistic, loving peace and grateful.

Character education is taken from not only a good character figure but also a bad one. Recognizing bad characters, human has avoid it to become a good human. This concept is a background of *jaranan Turonggo Yakso* design creation. *Jaranan* (hobbyhorses) design on

Turonggo Yakso uses Batarakala giant deformation. “Batarakala” design is a figure of troublemaker and giving distress by disturbing society tranquility. Consequently, *jaranan* Turonggo Yakso design is symbolized as a troublemaker, farmers’ crops destroyer and figure with carnal desires necessarily controlled by dancer. Hobbyhorse dancer is described as someone who is brave and noble personality and high spirit power, so s/he can control *jaranan Turonggo Yakso*. *Jaranan Turonggo Yakso* design is shown as the following figure.



**Figure 1.** Jaranan Turonggo Yakso Design  
(Source: survey, 2018)

To interpret character education in design and symbolic meaning uses semiotic theory proposed by Pierce. Sign contains three aspects including *the Representamen*, *an Interpretant* and *an Object*. *Representamen* is a sign related to non-material one. An *interpretant* doesn’t refers an interpreter, but it refers to meaning of sign. An object is something referred by sign (Chandler cited in Rusdy, 2015: 13). Sign categorization as proposed by Pierce involves three interrelated aspects including icon, index and symbol. Icon is a sign of similarity, index is a sign referring to causality, and symbol a converted sign (Zoest cited in Rusdy, 2015: 13). (1) Icon is a sign related to physical resemblance to the object being represented. Icon as proposed by Pierce refers to sign in which its function has similarity with the object or is similar to the object. (2) Index is a sign causally related to the object. Besides, (3) symbol is a sign based on convention. It is a sign which has relationship with the object related to convention, deal or rules (Berger, 2010: 16). It is explained in the following table.

**Table 1.** Trichotomy of Icon / Index / Symbol from Pierce (Berger, 2010: 16)

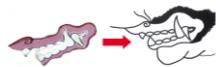
Sign	Icon	Index	Symbol
Potentially being signed	Similarity	Causal relationship	Convention
Example	Pictures, statues Reagen	Smoke/fire Symptom/disease (red stain/measles)	Cue words
Process	Able to see	Able to guess	necessarily to learn

From the table above, interpretation of character education in design and symbolic meaning on *jaranan Turonggo Yakso* will be found. It is explained in the following table.

**Table 2.** Design and symbolic meaning of *Plelengan* eyes

Representation	Object			Interpretation
	Icon	Index	Symbol	
<i>plelengan</i> eyes		The big round eyes or <i>plelengan</i> is represented with fully round line on eyeball.	<i>Plelengan</i> eyes is symbolized as malignancy	<i>Mentheleng</i> eyes of horses gives a malignancy and bravery impression.

**Table 3.** Design and Symbolic Meaning of Fanged *Gusen* Mouth

Representation	Object			Interpretation
	Icon	Index	Symbol	
Fanged <i>gusen</i> mouth		Horses' open mouth with canine functions to tear the opponents	Fanged <i>gusen</i> mouth is symbolized as evil	Fanged <i>gusen</i> mouth refers to horses' angers

**Table 4.** Design and Symbolic Meaning of Crown King

Representation	Object			Interpretation
	Icon	Index	Symbol	
Crown King		Part of crown king is <i>jamang, nyamat, modangan, garuda</i> and <i>utah-utah</i>	Crown king is symbolized as authority	Crown king signs an authority in Batarakala giant kingdom

From the table above, it can be concluded that society can learn design and symbolic meaning of *Jaranan Turonggo Yakso* represented malignancy and evil. Those characters should be avoided and reduced to construct some characters including bravery, noble personality, noble spirit, tolerance, friendship, socialistic, loving peace and grateful. This is what *Jaranan Turonggo Yakso* wants to represent, so society get not only performance but also guidance which is useful for their social life.

### Conclusions

The art of *Jaranan Turonggo Yakso* is an art with an initial form of "Baritan" (*Bubar Ngarit Tanduran*) ceremony. The Dongko community worked hand in hand and mutual cooperation in the activity. Communities that have a lot of crops that give a portion of their crops to people in need. Character creates a harmonious society and harmonious life. So that the initial purpose of the establishment of this art is the earth alms carried out by the Dongko people to God Almighty. It has unwittingly brought character education down and down to the next generation about a sense of tolerance, friendship, social care attitude, attitude of peace and feeling of gratitude to God.

*Jaranan Turonggo Yakso* design has *plelengan* eyes, fanged *gusen* mouth and giant crown king representing symbolic meaning of malignancy and evil. Those characters should be avoided and reduced to construct some characters including bravery, high quality personality, high quality spirit, tolerance, friendship, socialistic, love peace and grateful. This is what

*Jaranan Turonggo Yakso* want to represent, so society get not only performance but also guidance which is useful for their social life.

## References

- Adisusilo, Sutardjo. (2012). *Pembelajaran Nilai Karakter*. Jakarta: PT. Raja Grafindo Persada.
- Amalia, Ratna. Saputro, Sulisty, dkk. (2014). Pengaruh Model Pembelajaran TAI dan STAD Terhadap Prestasi Belajar Siswa Dengan Memperhatikan Kemampuan Awal Dan Kemampuan Matematik. *Jurnal Inkuiri* 3(11): 86 – 96.
- Berger, Arthur Asa. (2010). *Pengantar Semiotika: Tanda-tanda dalam Kebudayaan Kontemporer*. Yogyakarta: Tiara Wacana
- Jazuli, M. (1994). *Paradigma Pendidikan Seni*. Surabaya: Unesa University Press.
- Kurnianingsih, Lia Febria. (2013). *Kesenian Gaok Di Desa Kulur Kecamatan Majalengka Kabupaten Majalengka Pada Upacara Babarit Pare*. Bandung: Universitas Pendidikan Indonesia.
- Lictona, Thomas. (2014). *Pendidikan Karakter Panduan Lengkap Mendidik Siswa Menjadi Pintar dan Baik*. Bandung: Nusa Media.
- Moleong, L.J. (2009). *Metodologi Penelitian Kualitatif*. Bandung: PT Remaja Rosdakarya.
- Samani, Muchlas. Hariyanto. (2012). *Konsep dan Model Pendidikan Karakter*. Bandung: PT Remaja Rosdakarya.
- Sutiyono. (2009). *Ekstensi Seni Tradisi Di Era Global*. Yogyakarta: Liberty Yogyakarta
- Sugiyono. (2011). *Metode Penelitian Kuantitatif Kualitatif dan R&D*. Bandung: Alfabeta.
- Rusdy, Sri Teddy. (2015). *Semiotika & Filsafat Wayang: Analisis Kritis Pagelaran Wayang*. Jakarta Selatan: Yayasan Kertagama