

SHAPE AND MEANING OF HEAD AT PROPERTY OF JARANAN TURONGGO YAKSO

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ABSTRACT

The Jaranan Turonggo Yakso dance is a traditional dance originating from Trenggalek district, East Java, Indonesia. The purpose of this study is to examine character education in the form of the Turonggo Yakso finger head using a descriptive qualitative approach. The strategy used in this study is snowball sampling. Data collection techniques were carried out by frank observation techniques, semi-structured interviews and documentation. Data collection was carried out in "Sanggar Turonggo Yakso Purwo Budoyo". Documents are obtained from photographs, interviews, and video observations. Data analysis used there are three ways, namely data reduction, data presentation and data verification. The results of the study show that character education is not only sourced from characters who have good character, but also in characters who have bad character, so that from bad characters, humans must avoid it so that they become good-character human beings. This concept is the background for the creation of the form of the Jaranan Turonggo Yakso dance.

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Introduction

Traditional dance reflects a tribe that rests on the habits of the local community or which is carried out in a certain area. Each region must have traditional dance that is characteristic of an area. According to Suwandi (2005: 107) revealed that "Traditional dance is born in each region with a different version and according to their individual needs." Furthermore, according to Yayat (2014: 55) "traditional dance is a dance that develops in certain areas that are broadly guided and rests on the adaptation of habits on the ground by the people who have the dance". One area that still preserves traditional arts is Trenggalek district. Trenggalek Regency is a district in East Java Province, Indonesia. The government center is in the District of Trenggalek which is 180 km from Surabaya. Trenggalek is located on the southern coast and has a northern border with Ponorogo Regency, east of Tulungagung Regency, in the south with the Indian Ocean, and in the west with Pacitan Regency. Trenggalek Regency mostly consists of land with 2/3 of the area. While the rest (1/3 part) is lowland land. The height of the land is between 0 and 690 meters above sea level. With an area of 126,140 Ha, Trenggalek Regency is divided into 14 Districts and 157 villages.

Trenggalek is one of the regions known for its diverse heritage and cultural heritage, among others (1) *Sembonyo larung* rituals, this ritual developed in the middle of the Prigi community which was developed to support the balance of the surrounding environment, (2) Tayub, this art is an art preferred By involving the audience here, (3) Clean Bagong Dam (nyadran), this activity is a ceremony of the Trenggalek community to welcome the Selo month as a pleasure of gratitude from the increased harvest, (4) tiban, this dance is a state ritual during the dry season to ask God for rain, and (5) *Jaranan Turonggo Yakso*, this art was originally carried out by the Dongko sub-district community, commonly called "Baritan". It was named Baritan, because this art was carried out "disbanded from the barrenness" or after working in the fields. Then, since the 1980s, by the village head of Dongko himself, this art was appointed as a typical culture of the city of Trenggalek, with the name Turonggo Yakso. The *Jaranan Turonggo Yakso* dance tells the story of the victory of the villagers in expelling the danger or evil that attacked his village. This dance is always performed every month in Suro, in Javanese calendar, and has been determined by a handler or elder (Dinas Pariwisata dan Budaya 2012: 14).



The Jaranan Turonggo Yakso dance is one type of lumping horse dance but it has a giant head and body (buto). The name Turonggo Yakso comes from the word "Turonggo" which means horse, and "Yakso" which means giant. Jaranan Turonggo Yakso, which is a giant or a symbol of anger, is driven by a knight with giant intentions that can be controlled by good lust (Dinas Pariwisata dan Budaya 2012: 16). Unlike other regions, jaranan in the Trenggalek Regency uses cow or buffalo leather. Therefore, the manufacturing techniques used are also different. Based on the material used, Jaranan Turonggo Yakso is categorized as a leather craft art. Leather craft in the property of Jaranan Turonggo Yakso makes this jaranan has the most suitable use for jaranan, besides that there is a choice of motifs of decorative colors, colors, lines, shapes etc. The form of ornament or ornament of Jaranan Turonggo Yakso consists of various types of motifs above such as geometric motifs, flora motifs, fauna motifs that are most widely used by Indonesian people (Soepratno, 2004: 1). According to Sunarto (2009: 4) there are not only eye-ornaments as fillers of empty and meaningless parts, more past ornamental works. Shapes and ornaments in properties have symbols that receive messages that will ask for noble values.

Jaranan Turonggo Yakso in addition to using Nusantara decorations also uses colors and lines as supporting ornaments / isen-isen. Kartika (2007: 76) states that color as one of the elements or medium of art is a very important element, both in the field of fine arts and applied arts. Apart from color, this property uses lines that are used to clarify a form. According to Prayitno in Widodo (2013: 8) the notion of lines is the result of a scratch; boundary line of an object, mass. While Kartika (2007: 70) states that lines are the simplest medium, as the most economical achievement compared to other mediums. At present, Jaranan Turonggo Yakso is recognized by the local government and is already well known by the wider community, even outside the Trenggalek Regency. Jaranan Turonggo Yakso is not only judged as the work of leather craft known as beauty in appearance, but also judged by the philosophy, meaning, and concepts contained in the description of jaranan itself. This study aims to reveal the various forms and symbolic meanings of Jaranan Turonggo Yakso's property. The various forms and symbolic meanings revealed in this article are limited to the head section of horse property.



Method

This study examines character education in the form of *Jaranan* Turonggo Yakso using a descriptive qualitative approach, especially on the head part. The strategy used in this study is snowball sampling. The data was obtained from Pamrih and Mu'an informants, the location of the study at "Sanggar Turonggo Yakso Purwo Budoyo," namely the residence of Mr. Pamrih, the residence of Mr. Mu'an, documents obtained from photographs, recording of interview results, as well as observational videos. Data collection techniques were carried out by frank observation techniques, semi-structured interviews, and documentation. Data analysis used there are three ways, namely data reduction, data presentation, and data verification. According to Sugiyono (2005: 92) data reduction is interpreted as summarizing, choosing the main things, focusing on important things, looking for themes and patterns and removing unnecessary ones. After the data has been reduced, the next step is to display the data by planning the next work based on what has been understood. The third step in analyzing qualitative data is drawing conclusions or verification. The researcher draws conclusions after all the data is sufficient

and the research is considered complete. Checking data in this study uses data triangulation. According to Patton in Moeleong (2009: 330) Triangulation with sources means comparing and checking back the degree of trust in information obtained through time and tools that are in qualitative research.

Results and Discussion

Jaranan Turonggo Yakso dance art was found since 1979 by Mr. Puguh Darohini as the initial chairman inspired by the "Baritan" ceremony. Therefore, the beginning of this art uses the form of a bull or buffalo in each performance. Because of this form of bullion, this art is considered to have political elements in it. Finally in 1982, there was a change from the form carried out by Mr. Puguh by inviting Dongko youth such as Mr. Pamrih and Mr. Mu'an. The change starts from the property which was originally a bull shaped horse that has a Batarakala.

The form of puppet "Batarakala" is taken because the horse or *jaranan* is likened to lust which must be controlled by the knight riding in this case is the dancer. In addition, deformation is also found in the body of a horse that has no legs so it is very different from the *Jaranan* in other arts. The following

is the shape of the *Jaranan Turonggo Yakso* described in figure 1.



Figure 1. The shape of *Jaranan Turonggo Yakso*
(Source: Widyanto, 2019)

A. The shape of *Jaranan Turonggo Yakso* Property

The *Jaranan Turonggo Yakso* property is 70 x 90 meters in size. In addition to the form of deformation Batarakala there are elements of art such as visual elements of color, lines, textures, space, and light. Visual elements Color as one of the elements or medium of art, is a very important arrangement, both in the field of fine arts and applied arts (Kartika, 2007: 76). *Jaranan Turonggo Yakso* uses bright colors and black so that it has the impression of balance in all colors of the horse. Bright colors like red, blue, yellow, white, gold, green that are on the face and body of the

Jaranan while the dark colors like black in the crown, beard, hair, and ponytail make the attention of the audience focused on the head and body of the horse than a ponytail because bright colors are the dominant color. In addition to using elements of color aesthetic visuals, the property of *Jaranan Turonggo Yakso* uses line aesthetic visuals. Lines are visual elements made from a series of points that are intertwined into one. Understanding the line according to Apriyatno (2004: 4) is the element of the most fundamental art that forms an object. The line inside *Jaranan Turonggo Yakso* has a variety of shapes such as straight lines, curved lines, and broken lines. The most dominant example of the line is the line that is in the body of *Jaranan* which is from a straight line joined to a curved line and accompanied by a broken line so as to form an ornamental range.

Visual texture element in *Jaranan Turonggo Yakso* is the other element which is very unique. Texture is called as *barik* which has an understanding of the surface properties of an object, which happens to be intentionally made human or occurs naturally. The properties of the surface include slippery, smooth, rough, wrinkled, dull, luster etc. The texture element is related to the sense of touch and sense of



sight. So that in general these traits can be perceived by the sense of sight and can be felt through palpation (Isnaoen, 2006: 22). The *Jaranan Turonggo Yakso* property has a smooth texture because it has the basic ingredients of buffalo skin. But when it is processed in such a way, the texture in this property becomes slightly rough after *disungging*. This *sungging* process makes this property has a hole that serves to give a beautiful impression in *Jaranan Turonggo Yakso*. Whereas if we see this property from a distance it will appear a fine visual texture produced by the gradation in color rendering. Besides using the aesthetic visual texture elements, the property of *Jaranan Turonggo Yakso* uses space and light aesthetic visuals. Space gives the impression of movement on objects in a scene that is depicted. Besides that it aims to give a prominent impression on the objects that are important, and to scatter objects that are considered not so important. Because in reality the view of the human eye is limited, the symptoms of shrinkage in size and the limitations of eye catching on the target are far away (Isnaoen, 2006: 26). According to Sanyoto (2010: 127) space is divided into 2 parts, namely the two-dimensional space and the tridimensional space. The aesthetic visual space in *Jaranan Turonggo Yakso*'s property is

included in the bimilar because it only has a length and width. The two-dimensional space is chosen to make it easier for dancers to move *Jaranan*.

Lighting or dark light is an important element in art, because each object can not be seen without light and light is something that always changes the degree of intensity and angle of fall. In this case light produces shadows and diversity of concentrations and forms a gradation or level, starting from the brightest to the darkest (Isnaoen, 2006: 27). The visual element of light is *Jaranan Turonggo Yakso* in the selection of colors between bright colors and dark colors. In addition, the bright colors in this property are also given gradations so as to give a dynamic and pleasant impression to watch in every show.

The visual form/shape in *Jaranan Turonggo Yakso* is the main important part of *Jaranan Turonggo Yakso*. Form/shape in terms of language, can mean build (Shape). According to Kartika (2007: 71) shape (wake) is a small field that occurs because it is limited by a contour (line) and or limited by the presence of different colors or by dark light on shading or because of the presence of texture. Various forms can be divided into two, namely

geometric and non-geometric shapes. The shape of *Jaranan Turonggo Yakso* is divided into several parts, starting from the shape of the horse's head, the shape of the horse's body and the horse's tail. Then from that section will discuss several indicators including horse parts, aesthetic visuals, horse decoration, and manufacturing techniques. The following is an explanation of the head part of *Jaranan Turonggo Yakso*.

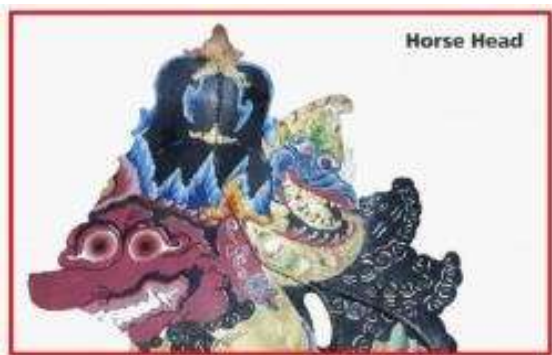


Figure 2. The head of *Jaranan Turonggo Yakso*
(Source: Author's documentation 2018)

1. Head of *Jaranan Turonggo Yakso*

The head of the horse-shaped head of *Jaranan Turonggo Yakso* has a visual appearance of a gigantic face that is dashing by showing the shape of an open mouth with its canine teeth which are like being ready to fight anyone in front of it. The giant shape of this Batarakala uses a crown under it and sumping and eardrops in its ears. The choice of red in the

giant face adds to the impression of the studio and becomes a point of interest when looking at this property. In addition, the black, gold and blue color in the giant crown adds to the impression of grandeur and dignity that is respected by his enemies. The horse's mouth is like an open sign indicating the horse is moving or *krido*.

The head of *Jaranan Turonggo Yakso* is included in a figurative ornament when it has a decorative motif because it has a giant shape. Creation / imaginary motives are forms of creation that are not found in the real world such as the motives of magical creatures, giants and gods. This motif is very thick with Indonesian people, especially Javanese because it is very commonly used by puppet figures. In addition to the figurative ornament, there are also geometric ornaments in the giant crown. This geometric ornament uses a *tumpal* decorative motif that has an isosceles triangle. Decorative flowers are also referred to as bamboo shoot motifs. Bamboo shoots are considered a symbol of growth and fertility by the Javanese people. There are also sources who say that the concept of *tumpal* is a concept of unity. The concept is then referred to as the cosmos which contains harmony between 3 things, which consists of humans, universes,

and other realms. The following is a picture of the head of *Jaranan Turonggo Yakso*.

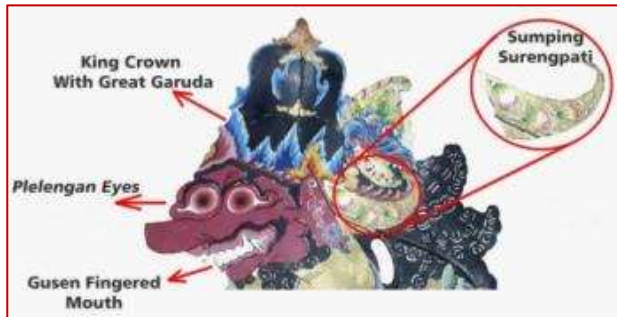


Figure 3. The Head Parts of *Jaranan Turonggo Yakso*
(Source: Author's documentation 2018)

The inner parts of *Jaranan Turonggo Yakso*'s head include the shape of a round eye, a ferocious *wangkul* (*wangkul garang*) nose, a jointed (*gusen*) mouth or *prenges* with canines, a king's crown using a large *garang*, *Sumping Surengpati* and also wearing *suweng* on his ear. In these forms there are various motifs and patterns that are diverse and unique.

a. *Plelengan* eyes shape



Figure 4. *Plelengan* eyes shape
(Source: Author's documentation 2018)

Figure 4. shows the shape of a horse's eye. The horse's eye shape in *Jaranan Turonggo Yakso* has bulging eyes like seeing something in front

of it. The shape of the round eyes is large or *Plelengan* illustrated with a full circle on the eyeball. The dominant colors in this form are black, red and white.

b. *Wungkul Gerang* nose shape



Figure 5. *Wungkul Gerang* nose shape
(Source: Author's documentation 2018)

Figure 5. is the shape of the shape of the nose of *Wungkul Gerang*. The shape of the nose is manifested by the embodiment of a trapezoid with slightly sharp edges. The dominant color in this form is red using straight lines and curved lines. The nose of *Jaranan Turonggo Yakso* is above the mouth and in front of the horse's eye.

c. *Gusen* fanged mouth shape

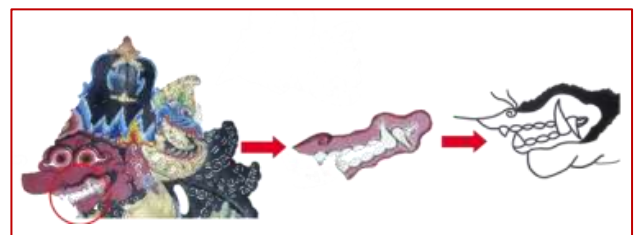


Figure 6. *Gusen* fanged mouth shape
(Source: Author's documentation 2018)

Figure 6. is the shape of the mouth of a fanged jamb. This form is the shape of a giant mouth so that it is included in the ornamental variety with the creation / imaginary motifs. The horse's mouth is like an open sign indicating the horse is moving or *krido*. In addition, in the horse's mouth there is a red color that adds to the impression of malignancy in the figure of a horse. Inside the horse's mouth there is also a white horse's teeth as it shows the level to tear apart the opponent's body that it will face. The location of the horse's mouth (*cangkem*) is below the horse's head precisely under the horse's eye.

d. Crown of the king with Great Garuda



Figure 7. Crown of the king with Great Garuda
(Source: Author's documentation 2018)

Figure 7. is the shape of the Crown of the King with Great Garuda. The shape of the crown is included in the geometric and large eagle ornaments, including the fauna ornament with the creation / imaginary motif. This form is above the horse's head and has a symbol of

prosperity and authority over everything. The color that is in the crown of *Jaranan Turonggo Yakso* uses a blend of dark colors and bright colors. Bright colors include blue, green and gold, while dark colors are in black. The shape of the crown combines straight lines and curved lines with curved patterns on both sides. The parts of the king's crown are *jamang*, *nyamat*, *modangan*, *garuda*, and *utah-utah* which will be explained in the picture below.

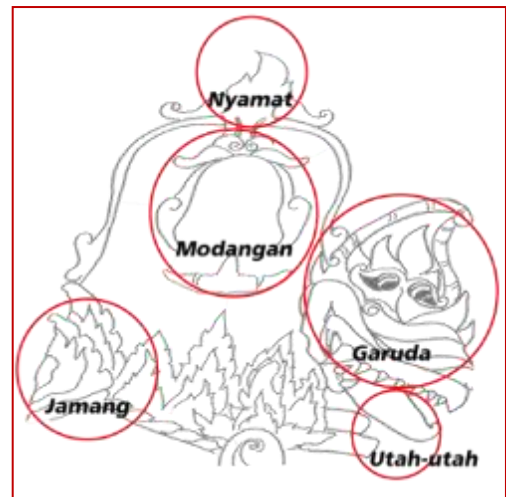


Figure 8. Part of King Crown
(Source: Author's documentation 2018)

e. Shape of *Sumping Surengpati*



Figure 9. The shape *Sumping Surengpati*
(Source: Author's documentation 2018)



Figure 9. is the form of *Sumping Surengpati*. Different from the usual sumping form, the sumping shape in this property has a larger size than usual. Sumping types of *surengpati* are commonly used by kings or landlord. This shape has the dominant gold color so it shows a symbol of luxury and splendor in the decoration shown. This form is included in geometric decoration because it resembles a triangular shape.

So from the presentation of the data above, conclusions can be drawn which will be explained in the following table.

‘Table 1. Elemen Visual *Jaranan Turonggo Yakso*

No.	Aesthetic Visual Elements	Description
1.	Color	Visual colors red, blue, yellow, white, gold, green and black
2.	Line	Straight-line, curved lines and broken lines
3.	Texture	Smooth texture
4.	Spatial	Dwimatra Space
5.	Light	Bright and dark visual light
6.	Shape	Horse shape with Batara Kala head

In addition to the elements of art, there are also artistic principles in analyzing a work of art because artwork is a unified, harmonious and varied unit of arrangement. The basic principles of fine arts include unity, balance, harmony, comparison (proportion), emphasis (domination) (Sanyoto, 2010: 212-213). Unity can be referred to as wholeness, meaning that all elements or parts of the artwork must appear united in one whole, supporting each other, there are no parts that interfere and feel out of order (Sanyoto, 2010: 213). The unity of the aesthetic visual elements in *Jaranan Turonggo Yakso* is very united even though it uses the deformation of the Batara Kala shape with horses. In addition, the unity of elements of color, line, texture, space and light is very aesthetic with unique patterns combined into one that is a beautiful and pleasing to the eye.

Next is the balance that is in *Jaranan Turonggo Yakso*. Balance is divided into four types, namely symmetrical balance (symmetrical balance), radiating balance (radial balance), equal balance (obvious balance), and hidden balance (axial balance) or asymmetrical balance (asymmetrical balance) (Sanyoto, 2010: 237). The balance in this property uses asymmetrical balance because of the shape of the head, body and tail having a



different size or head size greater than the size of the body and tail. Asymmetrical balance is chosen which is to make it easier for dancers to control horses because the horse's body is used as a place for horse dancers. In addition, the point of interest is more focused on the horse head with a striking red color than the black color in the ponytail.

Then the rhythm in *Jaranan Turonggo Yakso*. In terms of art, rhythm means the form of a regular arrangement that comes from the form of repetition of an element or so that gives the impression of connectedness that connects and gives the impression of motion in the movement of objects (Hakim, 1987: 18). The rhythm that is in the beautiful *Jaranan Turonggo Yakso* with repetitions of the shape or decoration of a harmonious and rhythmic shape. For example, just in a straight and curved line decoration to form a beautiful decoration. In addition, in hand and arm decoration that gives a unique rhythm with the same shape with each other. When seen further, the colors chosen have a rhythmic impression with gradations of light green to dark green. These colors give a beautiful rhythm and give the impression of visual lighting into the artwork.

The proportion of *Jaranan Turonggo Yakso*. Proportion is a comparison or comparability that is in one object between parts one with another comparable. The proportion of giving a work of art contains an element of harmony. If the principle of rhythm is to achieve harmony, then the principle of proportion to achieve harmony. The purpose of studying proportions is to achieve a sense of stimulation, so that later with a person's feelings can quickly say that the object or object faced is compatible or not (Sanyoto, 2010: 249). *Jaranan Turonggo Yakso* is a dance property used by dancers in every appearance. Therefore, this property has a unique comparison of shapes due to the shape of the giant head larger than the shape of the body and horse tail. The selection of these proportions makes it easier for dancers to ride horses so they can move freely from one place to another to adjust the pattern of motion determined by Mr. Pamrih and Mr. Mu'an.

Then the emphasis is in *Jaranan Turonggo Yakso*. Emphasis or dominance can be interpreted as excellence, privilege, uniqueness, peculiarity, deviation so that the artwork is more interesting (Sanyoto, 2010: 225). *Jaranan Turonggo Yakso*'s artwork is very interesting because it dares to be different from other arts by deforming the Batarakala



shape with horses that are made into one body. This emphasis makes this art one of the advantages of the Trenggalek community and is often displayed national festivals in various major cities of Indonesia.

So from the presentation of the data above, conclusions can be drawn which will be explained in the following table.

‘Table 2. Basic Principles of Fine Arts in Turonggo Yakso

No	Basic Principles of Fine Arts	Description
1.	Unity	<i>Jaranan Turonggo Yakso</i> is very integrated with the deformation of the Batarakala shape with horses. In addition, the unity of elements of color, line, texture, space and light is very aesthetic with unique patterns combined into one that is a beautiful and pleasing to the eye.
2.	Balance	<i>Jaranan Turonggo Yakso</i> use asymmetrical balance
3.	Ritme	<i>Jaranan Turonggo Yakso</i> has a beautiful rhythm with the repetition of a harmonious and rhythmic shape
4.	Proportion	<i>Jaranan Turonggo Yakso</i> has a unique comparison of shapes due to the shape of the giant

		head larger than the shape of the body and the horse's tail
5.	Domination	<i>Jaranan Turonggo Yakso</i> is very interesting because it dares to be different from other arts by taking the deformation of the Batarakala shape with a horse that is made into one body.

B. Interpretation of the Meanings in *Jaranan Turonggo Yakso* Property

Interpretation is interpreting the things that are behind a work, and interpreting the meaning, message, or value it contains. Each interpretation can actually reveal things that relate to the statement behind the form structure, for example the psychological element of the creator of the work, the socio-cultural background, ideas, abstractions, establishment, consideration, desires, beliefs, and certain experiences of the artist. To interpret symbolic form and meaning, Pierce's semiotic theory of art was used. The sign in Pierce's thinking contains three aspects, namely the Representamen, an Interpretant, an Object. Representamen is a form of sign that is not material. An Interpretant is not merely an interpreter, but rather an understanding that is



made a sign. An object is something that a sign refers to (Chandler in Rusdy, 2015: 13).

The categorization of signs expressed by Pierce involves three interrelated things namely icons, indices, and symbols. The icon is a sign of similarity, the index is a sign that shows causality and the symbol is the sign that is converted (Zoest in Rusdy, 2015: 13). (1) An icon is a sign that is characterized by an equation (resembles) with the object described.

The icon in Pierce's thinking is a sign whose work function matches objects or makes the same. (2) The index in Pierce's thinking is a sign that is causally connected to the object. Whereas (3) the symbol for Pierce is a sign that is based on the convention. Symbols are signs that have a relationship with the object based on conventions, agreements or rules (Berger, 2010: 16). The following table explains this.


‘Table 3. Trichotomy Icon / Index / Symbol of Charles Sanders Pierce

Sign	Icon	Index	Symbol
Marked by	Similarity	Causal relationship	Konvensi
Example:	Pictures of statues of large figures of photo reagents	Smoke / Fire Symptoms / diseases (Red spots / measles)	Signal words
Process	Can be seen	Predictable	Must be learned

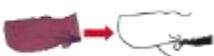
(Berger, 2010: 16)

Based on the theory above, it is found that the interpretation of character education in the shape and symbolic meaning of the Turonggo Yakso symbol will be explained in the table below.

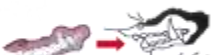
‘Table 4. Shape and Symbolic Meanings of Eye *Plelengan*

Representamen	Object			Interpreting
	Icon	Index	Symbol	
<i>Plelengan</i> eyes		<i>Plelengan</i> eyes have a full round shape.	<i>Plelengan</i> eyes is symbolized by malignancy.	The <i>Plelengan</i> horse's eye is a symbol of malignancy.

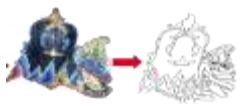
‘Table 5. Shape and Symbolic Meanings of *Wungkul Gerang* Nose

Representamen	Object			Interpreting
	Icon	Index	Symbol	
<i>Wungkul Gerang</i> Nose		<i>Wungkul Gerang</i> nose is depicted with a long, red nose.	<i>Wungkul Gerang</i> nose symbolized vigilance.	The <i>Wungkul Gerang</i> nose has symbolic meaning of alertness and readiness in facing the enemy.


‘Table 6. Shape and Symbolic Meanings of Fanged *Gusen* Mouth

Representamen	Object			Interpreting
	Icon	Index	Symbol	
The mouth shape of a fanged <i>gusen</i>		The mouth shape of a fanged <i>gusen</i> has an open shape with it canines	The mouth of a fanged <i>gusen</i> is symbolized by evil	Fanged <i>gusen</i> signify the nature of crime and malignancy.

‘Table 7. Shape and Symbolic Meanings of the Crown of the King

Representamen	Object			Interpreting
	Icon	Index	Symbol	
King’s crown shape		Parts of the king's crown are jamang, nyamat, modangan, garuda and utah-utah	The crown of the king is symbolized by the ruler / king	The crown of the king signifies the ruler in the giant kingdom of Batarakala.

‘Table 8. The Shape and Symbolic Meaning of *Sumping Surengpati*

Representamen	Object			Interpreting
	Icon	Index	Symbol	
<i>Sumping Surengpati</i>		<i>Surengpati</i> type <i>sumping</i> are commonly used by kings or landlord.	<i>Sumping Surengpati</i> is symbolized as decoration to show a higher strata.	<i>Sumping Surengpati</i> is a decoration that shows a higher strata.

Conclusion

Jaranan Turonggo Yakso Arts uses elements of the aesthetic visual elements and the basic principles of fine art properly and correctly so as to produce a form of beautiful and unique property. The choice of the form of deformation of Batara and horse into one body, choosing the right color, giving a good texture, using the right space and light make this work have a unity, harmony, rhythm, comparison and unique emphasis when compared to *Jaranan* in other arts.

Character education is not only sourced from characters who have good character, but also in characters who have bad character. So from that bad character, humans must avoid it so that they become human beings who have good character. This concept is the background for the creation of the form of the Turonggo Yakso

jaranan. The shape of the *jaranan* in Turonggo Yakso uses the giant deformation of Batarakala. The form of "Batarakala" is a figure of troublemaker and distress that often threatens the peace of society. Therefore, the form of *Jaranan Turonggo Yakso* is symbolized as a troublemaker, a destroyer of farmers' crops and passions that must be controlled by dancers. Horse dancers are symbolized as someone who has courage, noble personality and high mental strength so that he can control *Jaranan Turonggo Yakso*.

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