

Form of Presentation of *Jaranan Buto* Wargo Budoyo in Labuhan Sumbawa Village, Labuhan Badas District, Sumbawa Regency

Desy Wulan Pita Sari Damanik¹, Indah Ayu Saputri²

^{1,2} Department of Dance Arts, Faculty of Psychology and Humanities, Universitas Teknologi Sumbawa

Correspondence Author: *) desy.wulan.pita@uts.ac.id

Article history: received April 12, 2023; revised May 03, 2023; accepted May 06, 2023

This article is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-sa/4.0/)



Abstract. *Jaranan Arts Buto* is an art originating from Banyuwangi and growing outside Banyuwangi and even outside Java. One of them is *Jaranan Art Buto* wargo Budoyo is a dance work that developed in the Sumbawa region, to be precise in the Five Residents Hamlet, Labuhan Sumbawa Village, Labuhan Badas District, Sumbawa Regency, West Nusa Tenggara. Properties used in the *jaranan dance buto* is a horse with the character *buto*. Where *buto* is a giant known as evil in Javanese mythology whose shape is like the shape of a horse but has a giant character. The use of horses in *Jaranan art Buto* wargo Budoyo has a philosophy of fighting spirit. Collecting data using interviews, observation and documentation. This study aims to determine the form of serving *jaranan buto* wargo budoyo such as movement, accompaniment, makeup and clothing, and things that support this art. This study analyzes the form of presentation of *jaranan buto* wargo budoyo in Labuhan Sumbawa using descriptive method is a qualitative research. The study used ethnographic methods from James P. Spradley's book. Ethnography consists of research techniques, ethnographic theories, and various kinds of describing culture. The approach used in this paper is choreography. The reference book that refers to the approach used is Y Sumandiyo Hadi's book with the title of *content technique form*. This research was able to find out the development and form of serving *Jaranan Buto wargo Budoyo* in the midst of the Labuhan Sumbawa community, Sumbawa district. Then so that it can be analyzed in written form by the next generation from generation to generation so that this art is still running today.

Keywords: Form of Presentation, *Jaranan Buto* Wargo Budoyo, Structuralism

I. INTRODUCTION

Jaranan Arts Buto is one of the Javanese arts that must be preserved, cared for and shown to the outside world, and to the Sumbawa region. So that this potential can be useful for society and the government, especially in increasing the existence of Banyuwangi arts. In order to explore creative, free concepts, the framework for interpretation of renewal by artists, it is necessary to understand how the actual form of presentation presented by an artist is. The creative process is different from the work process in fact, the creative process has such extraordinary qualities that it can produce a product or work of art that is unique, strange, and has a certain identity.

Jaranan Buto belongs to the art of movement or dance. where this art was initiated by Setro Asnawi in 1964, artist born in Trenggalek in 1940. Setro Asnawi migrated to Banyuwangi in 1963 for getting a lover or wife Banyuwangi people, with a sense of being an artist Setro Asnawi walking around or traveling to the area of Banyuwangi Regency to see the arts that existed at that time. In its existence in Banyuwangi Regency, Setro Asnawi has an initiative create arts that are different or do not yet exist in the Regency area Banyuwangi, innovatively Setro Asnawi makes *braids* with heads *buto* that's where this art was named *Jaranan Buto*.

In *Jaranan art Buto* this show is still believed to have mystical value, where the belief of the local community in its presentation uses incense as a summons for mystical things to be mediated by the *jaranan dancers buto*. However, according to the artist, this art functions as entertainment. In Sumandiyo Hadi's book, the book entitled *Performing Arts and Spectator Society* outlines the institutionalization of performing arts, one of which is its function as a form of ritual with beliefs or religion and as an entertainment as well as reinforcement of social relations.

Jaranan Buto is a folk art that developed in the Banyuwangi community in the south, where the majority are Mataraman Javanese. *Jaranan buto* not only grows and develops in Banyuwangi, but in Panca Warga Village, Labuhan Sumbawa Village, Labuhan Badas Regency, Sumbawa Regency has developed *Jaranan Buto Wargo Budoyo* because it was created in the Wargo Budoyo community. This association is chaired by Misran, a *Jaranan* artist who was born on July 1, 1954 in Banyuwangi (interview: Misran, November 2022).

Jaranan Buto Sanggar Wargo Budoyo which is a part of Javanese art that has the existence and interest of the people in Sumbawa Regency. *Jaranan Arts Buto* is one of Banyuwangi's arts, the form of presentation and movement structure created by each choreographer. The form of presentation and the structure of the motion have changed and been saved the real value when

done on Sumbawa? the changes can be seen from how each presentation in the show. These differences include the way of presentation, motion, communicate / interact between individuals, manage time, and form a form choreography. This happened because of the time and place factors art, as well as bringing a culture to a region that is If you have another culture then, will be influenced by the local culture. There needs to be parties who help in order to maintain a local wisdom still awake. Seeing this phenomenon, the Wargo Budoyo community has a choreographic form and structure that is still being performed today. In this observation, the researcher focuses on the form of presentation of Jarana *Buto* Wargo Budoyo, that's the reason that makes the writer interested in knowing form of serving Jaranan *Buto* Wargo Budoyo In Labuhan Sumbawa Village, Labuhan Badas Regency, Sumbawa Regency.

Literature review

Alma M. Hawkins' book (2003) in his book entitled *Creating Through Dance*, translated by Y. Sumandiyo Hadi, Yogyakarta: Manthili. This book explains a lot about a person's creative emergence in creating a dance, namely by carrying out several creative processes both performed by dancers and choreographers such as exploration and improvisation. In addition, this book also explains how a choreographer can inspire himself to work through natural studies. The presentation of this book can help to observe the various possibilities that are carried out by the Sihoda studio in the process of transmitting *the Tor-tor Sombah*.

Y sumandiyo Hadi's book (2003). *Basic Aspects of Group Choreography*, Yogyakarta: Elkaphi. This book outlines several stages that are generally carried out by a person or group in composing a dance piece. The stages are divided into three, namely exploration, improvisation, and creation of works. This book can help in writing to see the process of transmitting *offerings* to the people of Simalungun.

Y sumandiyo Hadi's book (2012). *Performing Arts and Audience Society*, Yogyakarta: BP ISI Yogyakarta. This book describes the audience as the most important thing in the performing arts in providing feedback and responses. This is formed in the process of communication between the performing arts and the audience. Performing arts are social actions where actions and reactions are generated through the symbolic form of the performances presented. The relationship between this book and *Jaranan research* is a performance that interacts and performs direct social interaction with the public, how movement becomes a semiotic interaction with the audience.

In Y. Sumandiyo's book Hadi entitled *Form-Technique-Content CHOREOGRAPHY*. Yogyakarta: Cipta Media in collaboration with ISI Yogyakarta (2014). This book contains about the understanding of seeing or observing a dance which can be done by analyzing the concepts of "form", "technique" and "content". This choreographic concept is a unified form of dance, but can be understood separately. An understanding of the concept of "content" will not exist without "form", while the concept of "form" itself will not be realized perfectly without good "technique". Understanding the "shape" of a dance can be done by analyzing its structure and style, as well as technical skills on how to perform or related to wiraga and wirama, while understanding the content is called wirasa. The book's relationship with this research is as a reference source for how a choreographer makes choreography not only with movement but requires technique and feeling in conveying it which is very helpful to see from a choreographic point of view.

II. METHODS

Research on the form of serving *Jaranan Buto* Wargo Budoyo in Labuhan Sumbawa Village, Labuhan Badas Regency, Sumbawa Regency, West Nusa Tenggara Province is a qualitative research using analytic descriptive writing method. According to Sugiono (2009, 29) the analytical descriptive method is a method that functions to describe the object under study through data or samples that have been collected and make conclusions that apply to the public. Data in the form of written and spoken data recorded in different contexts, including data from observations, interviews, news, journals, newspapers and others. In addition, this qualitative research uses ethnographic methods with a reference book written by James P. Spradley. This method is used to find out all human culture from the perspective of people who have studied that culture and studied daily life patterns and interactions of socio-cultural groups more specifically (Spradley, 2006:13). Through this research method the writer can find out the form of presentation of *Jaranan Buto* Wargo Budoyo in Labuhan Sumbawa Village, Labuhan Badas Regency, Sumbawa Regency specifically, by observing and participating in the life of the wargo budoyo association and the people of Sumbawa, especially in Labuhan Sumbawa Village, Labuhan Badas Regency.

1. Data collection technique

Selection and Data Collection Stage In obtaining field data to answer questions and research objectives, the data collection technique was carried out using four techniques, namely:

a. Literature review

This technique is used to get reference data from books or records about dance, about social culture which has a relationship with the problem of how the form of presentation of *Jaranan Buto wargo Budoyo*, how *Jaranan Buto wargo Budoyo* in Labuhan Sumbawa Village, Labuhan Badas Regency, Sumbawa Regency.

b. Observation

This technique is used to observe and understand socio-cultural phenomena and symbols contained in art activities carried out by the local community, especially artists. This observation was carried out by researchers who acted as observers, with the aim of better understanding and exploring problems that occur in social life and other documents related to the research process.

c. Interview

Interviews are one of the efforts used to collect research data by conducting question and answer activities directly to informants. Through interviews, accurate data information is obtained. Interviews with informants are very important to do to obtain information related to research. Researchers used semi-structured interview techniques. The semi-structured interview method is carried out by preparing various point questions that will be asked to the interviewee, then the researcher develops the interviewee's questions according to the answers given. The interviews that the researchers conducted were to meet directly with people involved in the art of *Jaranan Buto wargo Budoyo*.

d. Audio visual

Audio-visual techniques are carried out by researchers in order to take recordings/documentation in the form of sound and video to describe and as a support for research object data. This is to make it easier for researchers in the research process through the visual form of the documentation results. This technique is carried out by researchers visiting research locations to retrieve data in the form of documents or photos that support the writing of this research. Documentation is obtained from direct photos during field research and on the internet. This documentation is to obtain research data from taking pictures and video recordings of the *Jaranan Buto wargo Budoyo* art during the performance and anywhere that supports the validity of the research data.

2. Data Analysis Stages

Data analysis is a process of finding and compiling data that has been obtained from observations, interviews, and literature studies, which are carried out carefully to get maximum results. The process of data analysis was carried out after all the data was collected from the process of literature and field studies in Sumbawa which supports the writing of this research.

Researchers read and analyze the data collected, either in the form of literature, field notes, or documentation. Data obtained from the results of literature studies and field studies in Sumbawa were identified and sorted according to the object of the problem. Research Approach Dance research with a research approach is a conceptual framework used to analyze problems and can direct the research to be studied. The approach is intended to focus more on the issues of the object to be studied which discusses the form of presentation of *Jaranan Buto wargo Budoyo* and can help researchers focus on the issues to be studied.

Research Approach

The collected data will be analyzed using a sociological approach according to the problems that occur and the abilities of the researchers. This research requires an approach to determine the form of presentation both in terms of dancers, choreography, space and time, supporting elements such as makeup, clothing, accompaniment, to the meaning contained in this dance. Matter is very closely related to the form of presentation of a dance choreography. Therefore the researcher used a choreographic approach to find out the sequence and form of presenting the *Jaranan Buto Wargo Budoyo* choreography using references from Y Sumandiyo Hadi entitled *group choreography* and *form-technique-content*. Data collection techniques using interviews, involved observation, and documentation review. The analysis technique uses interpretation. The main element of the art of dance is all the potential motion that exists in the human body. Matter This is in accordance with the purpose of this study, namely to find out the *buto wargo Budoyo jaranan* in Labuhan Sumbawa Village, Labuhan Badas Regency, Sumbawa Regency. In this research, there are several steps that must be carried out carried out to collect data relating to the selected object.

III. RESULTS AND DISCUSSION

A. The Sumbawa people

Sumbawa is an island that is occupied by four districts and one city of madia. These two districts have the same history of development and the same language, namely Sumbawa. The city of Sumbawa Besar, as the center of government during the time of the Sumbawa Sultanate, has become the center of Samawa (Sumbawa) cultural civilization, and from here the nodes of Samawa culture spread to the eastern and western regions of Sumbawa. It is an undeniable fact that the origin of culture is the creation of human creations from the time of their ancestors which have been passed on to future generations for generations. The continuation of this culture covers traditional culture in the form of concepts from the form of culture as a series of acts of human activity in everyday life which are surrounded by ideas, ideas, values, norms, regulations and in the form of objects. It is from various behaviors like that that can grow the traditional culture of the people.

1. Geographical Location and Natural Conditions of Sumbawa .

Sumbawa Regency is one of the ten districts/cities in the Province of West Nusa Tenggara. Located on the western tip of Sumbawa Island, at position 116° 42' to 118° 22' East Longitude and 8° 8' to 9° 7' South Latitude and has an area of 6,643.98 Km² (sumbawakab.go.id, 2012) . When viewed in terms of topography, the land surface in the Sumbawa Regency area is uneven or tends to be hilly with altitudes ranging from 0 to 1,730 meters above sea level, of which most of them, namely 355,108 ha or 41.81 percent, are at an altitude of 100 to 500 meters. Meanwhile, the altitude for sub-district towns in Sumbawa Regency ranges from 10 to 650 meters above sea level.

This district is bordered by West Sumbawa Regency to the west, Dompu Regency to the east, the Flores Sea to the north and the Indonesian Ocean to the south. The distance from the regency capital to the sub-district towns is an average of 45 km. The furthest sub-district city is Tarano District with a distance of 103 km. Sumbawa which is part of the Lesser Sunda archipelago has many mountains scattered along the island. Sumbawa is also famous for natural beauty and hilly land. The area has a tropical climate and expands the vast expanse of savanna is the hallmark of the land of Sumbawa.

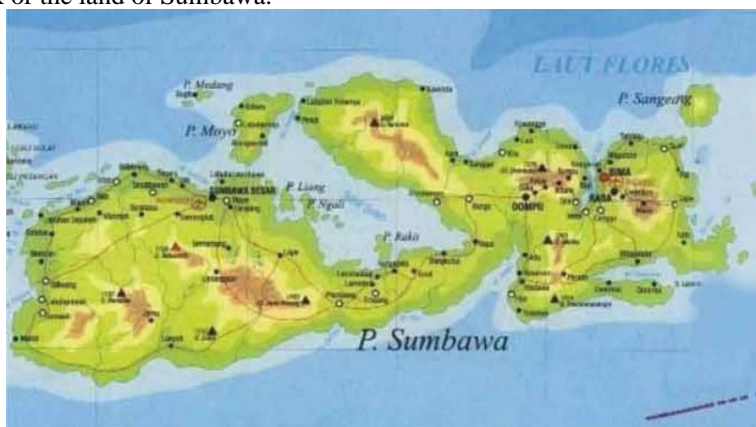


Figure 1.1 Map of Sumbawa Island

(Source: <https://radarsumbawa.id/2021/03/18/misteri-nama-sumbawa/>)

2. Language

One of the cultural realities of Indonesia is that it has many regional languages. Language with culture is difficult to reject because language is a cultural phenomenon. Language can be said to be the soul of the culture itself. Language itself is an inseparable part of the culture of its speakers. What the speakers do in their lives is always reflected in their language. Communication through this language allows each person to learn about their own habits, customs, culture and background. Language, society, and culture are three entities that are closely integrated. The absence of one causes the absence of the other. In a community container, there must be a language entity. Likewise, the language entity will definitely exist if the community exists. Culture and society are two things that cannot be separated from each other. Where there is a community there is culture, and vice versa (Rahardi, 2010: 1). This village has a population of mostly indigenous people from the [Sumbawa area](#) , namely the Samawa tribe called *tau samawa* , but now the island of Sumbawa is inhabited by several tribes due to residents outside the island of Sumbawa who migrated to Sumbawa, such as the Javanese, Batak, Bugis, Sasak, Balinese. In the Labuhan Sumbawa area, Dusun Panca, the majority of the people are Javanese. The average migration is from the East Java area, especially Banyuwangi, because Banyuwangi is the Java area closest to Sumbawa Island.

3. Religion and Beliefs

The people of Sumbawa have the motto *Sabalong Samalewa* which means "Building in a balanced and harmonious manner between physical and material development and mental-spiritual development (the afterlife). This motto is closely related to the beliefs of the people of Sumbawa. In addition , in terms of quantity, the percentage of the population in the Sumbawa sub-district in 2021 will have 91.71 % of the adherents of [Islam](#) . [Christians](#) are 5.40 % where [Catholics](#) are 3.10% and [Protestants are](#) 2.30%. Followers of Hinduism [2.49](#) , Buddhists [0.32](#) % , Confucianism and 0.08 % . Almost the entire community *knows Samawa* is Muslim , only a small number still believe in the beliefs of their ancestors. After the 'conquest' of the Hindu Utan Kingdom over the Kingdom of Gowa-Sulawesi, the process of spreading the Islamic religion took place brilliantly through

all aspects of life, be it education, marriage, even all forms of traditions adapted to Islamic teachings (Rachmat Siyamsyah Ali, 2015). The emergence of Islamic culture during the collapse of Majapahit greatly influenced the *Tau Samawa tribe*. Since then, *Tau Samawa* has become fanatical about Islam, as well as other forms of religious belief besides Islam, but there are also *Tau Samawa* who still believe in the religion of their ancestors.

4. Livelihood

Most of the population in Sumbawa Regency are farmers. The agricultural sector is a sector that makes a major contribution in achieving an increase in the economic rate of Sumbawa Regency. This is because the agricultural sector in general is the livelihood of the people of Sumbawa Regency. Agricultural products produced are in the form of corn, rice, soybeans, green beans, peanuts, cassava, sweet potatoes, etc. In addition, there are nine other sectors including hotels and restaurants, buildings, fisheries, employees, and so on.

5. Art

Music Art

Sumbawa regional music arts can be divided into two, namely vocal music and accompaniment music. Vocal music consists of sakeco, bagandang, malangko, balawas, bagero, and saketa. As well as Gong genang with simple equipment consisting of a flute, a gong, and two drums, gong genang is the forerunner of all forms of sambel which were later born from the creativity of traditional Sumbawa music artists. In contrast to traditional music, traditional Sumbawa dances include the Tanak Eneng Ujan dance, the Tanak Juran dance, and the Tanak Mulir dance, whose movements are very simple and full of sacred aromas. dance.

Dance art

According to gotripina media, 25 February 2019 there were several typical Sumbawa dances, namely the Nguri dance performed in groups by female dancers. This dance depicts the hospitality of the Samawa people which is poured out in the form of dance movements. The Nguri dance is a dance as a form of respect and support from the people for the King of Sumbawa who has led and created prosperity for the people of Sumbawa. Inspired by the traditions of the Sumbawa people, an artist from Sumbawa, namely H. Mahmud Dea Batekal, created a dance called the Nguri dance.

The two **Rapancar dances** are dances that tell about efforts to beautify oneself in order to appear more perfect, loved by every woman since ancient times. Even this tradition is known by samawa women. Like the "Rapancar" tradition as a complete make-up (redden finger nails).

Third, the pasaji dance with the graceful movements of nyema (offerings) is performed by female dancers who skillfully prepare the pasaji. Pasaji or cooked food will be offered to the Sultan of Sumbawa. The basic movements of this dance show how to prepare the offerings, the procedures for placing the offerings, and handing the offerings over to the Sultan.

Fourth, **the Sakede dance in this dance uses a dance property called Tampi**. Tampi has a dual function in life, including the life of the Samawa tribe, as seen in their daily habits, especially in the process of processing paddy into rice, such as barangin, nepi, sakede, barerok, basaresi, badidik and others. In addition to other functions as a vessel for the lord (sunggian), food mats and others.

In addition to dance from the original Samawa tribe, Sumbawa Island has arts brought by Javanese people such as Reog Ponorogo Art from Ponorogo, and *Jaranan Buto* from Banyuwangi. These two arts are located in Panca Hamlet, a resident of Labuhan Sumbawa Village, Labuhan Badas District. Both of these arts contain elements of totemism, namely the view of society that considers anything related to animals and animals to be sacred.

Theater Arts / Literary Arts

Sumbawa traditional oral literature in the form of *LAWAS* (works performed through language, both spoken and written that evoke a sense of beauty and compassion in someone, usually in the form of traditional oral poetry). *Sakeco* for example, the contents are in the form of *oldies* in various types which are packaged in a hilarious quality so that they have an enchanting power in a duet that attracts the audience so that it lasts all night. The *old* role is very dominant in building the quality of *sakeco*.

Unlike *the old ones*, traditional Sumbawa theater is not like modern theater which has structure and script. However, a simple theater in the form of spontaneous expression as seen in the arts of *ngumang* (vocal art performed by 2 people while chanting), *bagesa* (jokes performed at the moments of Sumbawa people gathering), and *batuter* (telling stories about *tau samawa folklore* using *samawa language*). Because of that, what was developed was modern theater, which was sometimes supplemented with dance drama.

Art

Nesek (weaving) is one of the works of art from the island of Sumbawa, one of which is Kre Alang (Sumbawa cloth) as the main product and other attributes which are local advantages of Sumbawa. Apart from that, there is also *Klingking* art, which is the art of decorative crafts or typical Sumbawa ornaments performed by Sumbawa artists. This art is usually applied as decoration on stilt houses which is a typical skill of *Tau Samawa*.

B. Art Background Jaran Buto Wargo Budoyo

1. Background of the Wargo Budoyo Association

The Wargo Budoyo Association was founded by Banyuwangi residents who migrated to Sumbawa. This association is chaired by Misran, a *Jaranan* artist *Buto* who was born on July 1, 1954 in Banyuwangi (interview: Misran, November 2022). Paguyuban Warga Budaya was formed by Misran in 2000 with the assistance of 20 other Banyuwangi artists who had already settled in Labuhan Sumbawa. The formation of this Association coincided with the year the *Jaranan art was created Buto wargo Budoyo* itself.

2. Art History Jaran Buto Wargo Budoyo

Jaranan Buto Wargo Budoyo art was created in the Wargo Budoyo community. *Jaranan Buto Wargo Budoyo* was formed by Misran in 2000 with the assistance of 20 other Banyuwangi artists who had settled in Labuhan Sumbawa. But at that time a flood disaster occurred so that all the equipment and equipment *lost* and damaged. Misran and other members tried to get back on their feet by presenting new equipment and equipment starting on November 5 2017. However, as time went on *Jaranan Buto Sanggar Wargo Budoyo* was played by ± 30 members consisting of 1 *gambuh* (handler), 13 dancers and the rest as *drummers* (players). Dancers and musicians are performed by men from children, adolescents, adults, to parents from the Javanese, Sumbawa, Balinese and even Lombok tribes participating in the *Jaranan art Buto*. *Jaranan Buto Sanggar Wargo Budoyo* displayed as a means of public entertainment and performed for circumcision events, weddings, birthdays, thanksgiving, etc. This art is displayed from the time before the noon prayer, after the midday prayer until before the time of Asr and after the Asr prayer and ends before the time before Maghrib.

Monotonous presentations and music that look so spooky or mystical, *ndidi* or possessed are not made up like today's *Jaranan Buto*, but some dancers who can't be. Before starting the event, all members of wargo budoyo pray together. With the presentation of a more dynamic form of *Jaranan Buto*, by incorporating mystical nuances using *incense*, *flowers*, grilled chicken as offerings. The community looks more enthusiastic and the community is more interested in the presence of art from outside the area in the presentation. *Jaranan Buto*. *Jaranan Arts* Apart from being a means of public entertainment, *Buto* is used as a means of education for students in the Sumbawa area. On November 5 2022 the Wargo Budoyo community in Labuhan Sumbawa held an agenda for the *Jaranan Buto Festival* as a commemoration of the community's birthday. Many students (elementary, junior high, high school) use it as a regeneration of regional youths to preserve the *Jaranan Buto arts*. Apart from being an education for students of the *Jaranan Buto Arts*, in 2022 members of the Wargo Budoyo Association will hold the *Jaranan Festival Buto* commemorating the birth of the wargo budoyo community which was witnessed by all the people of Sumbawa (Interview: Misran at 14.00 WITA, in Panca Wargo Village, 10 November 2022).

C. The form of presentation of the Jaranan Art Buto Wargo Budoyo

1. Motion

As for the motion that is done on *jaranan buto* consists of 10 kinds of motion, namely:

- a. *Ngestep mlebu*, the initial steps taken to enter or start the dance.
- b. *Songgo whip*, The motion holds the properties of the whip. Whips are props made of rattan or braid and strings with a striated length of more than 135 cm.
- c. *Horse kick*, Footwork done by lifting the heel outward.
- d. *Dashing*, Motion with wide volume. *Dashing with the dancer's upper leg adeg* position with the *tanjak* position as part of the upper leg is opened to the right and left. Lower leg, if the position is right, then the lower leg is right, right heel is straight with the toes while the left heel is straight with the left ankle, body weight or support is on the left foot with the left ankle opened 45 degrees while the right ankle is straight to the right with the right fingers raised up (*nylekenthing*).
- e. *Rogo strong*, body condition is fit, healthy, and fit.
- f. *Parry*, Move Parry is a movement to defend oneself from an opponent's attack. Blocking movements include many things, such as *squeezing*, right and left kicks, front rolls, back rolls, running, jumping, and slapping. (Saputri, 2020)
- g. *Challenge the enemy*, move by challenging the opponent (enemies).

- h. *Enemies*
- i. *Sik'kel jump*, Jumping feet. This movement can be done by jumping the right or left foot alternately or simultaneously.
- j. *Sloppy style*
- k. *Sikkel lunjak, mubeng, nyabet whip*. This movement is done by jumping the foot, then around and by playing the property of the whip.

2. Movement Structure

Movement structure in *Jaranan art Buto Wargo Budoyo* is divided into 3 parts, namely:

a. Initial session motion (*balendro*)

-In this early part, there are 4 x 8 *mlebu stepping movements*, 4 x 8 dancing, 2 x 8 *trisik*, 4 x 8 *sik'kel jumping* followed by dancing again, the count is presented by 2 dancers before the zhuhur 2 times out, child dancers and teenagers, after that the *gourd dancers*.

-After the 2 zhuhur 2 times, 2 people came out as the Champion (the spirit of this show)

-Before asr came out 2 dancers as catcat dancers with cat costumes and masks after zhuhur.

-After Ashar, the barong war took place with 6 wayang dancers and 1 barong dancer

b. Inti (*Buthonan*),

This part is done before maghrib 1 person as a boar and 4 dancers bring *the horse's property* in the form of *buto*. In this round, the dancers perform *horse kicks, gallop, strong rogo, sikkel lunjak, mubeng, whip whips*.

c. Final session motion (*ndadi*)

This part is done before maghrib after the wild boar and 4 people enter, followed by a trance session (*ndadi*) or trance. The show ends before the sunset call to prayer.

1. Dancer

Jaranan Buto Wargo Budoyo art was performed by 17 male dancers. These dancers will be composed in a composition of large groups and small groups by paying attention to the arrangement of parts. Besides, the number of dancers in this art is determined by the character played. The form of the choreography of the Banyuwangi folk art in Labuhan Sumbawa for the use of floor patterns is not in accordance with the weak points and strong points of the performance stage.

The considerations for male dancers according to Mr. Misran are that there are obstacles, namely first having to find a choreographer to train female dancers, secondly there are no funds to buy costumes and props for female dancers, and thirdly thinking about the risks that will occur to female dancers in the *Jaranan art performance Buto* (interview: Misran November 2022, Panca Warga)

2. Dance accompaniment

The form of presentation, choreographic structure, and presentation of performances, such as from the pattern of working on musical accompaniment as well as from the point of view of clothing and dance, have developed. For the development of this art, *Jaranan Buto* has a lot of influence or acculturation of local culture, in terms of performances such as tigers (Bondowoso), Reog (Ponorogo), Bantengan (Malang), Rangde (Bali). In terms of accompaniment, such as *campursari songs, wayang culture*, and Banyuwangi dance pieces. The art of *Jaranan Buto Sanggar Wargo Budoyo* still uses traditional musical instruments, but there are no additional western musical instruments. *Gendhing Gangsaran* is used as an accompaniment to *jaranan buto*, namely with Slendro accompaniment with musical instruments 1 kenong, 1 drum, 1 Gong, 1 Kempul, 2 bonang, 1 demung, 1 trumpet, and 1 saron.

3. Makeup and Clothing

The costumes used by *jaranan players buto* namely, *Jarik, irah-irahan, pants, sampur, badhong, buthonan vest, digker, ulcer Samir, necklace, bracelet, kamus timang, clat bahu, stagen lontong*. Clothing accessories, use of costumes or clothing in dance arts, as well as other performances in some areas are determinants of character the dancer. Art *Buto jaranan* which consists of 17 dancers tends to show a different character giving off the impression of a giant possessing a body big, stocky, and stout. The figure of a dancer with a giant character uses batik with a *poleng pattern*, which has a philosophical meaning in the balance of nature. Teaching that in the world there are two things that cannot be separated such as good and bad, day and night, hot and cold. The *Barong* figure wears red pants. A dancer with a *cat character* wearing a cloth (*jarik*) has a *machete clitic pattern* with the basic color of the surakata motif, which is brown, which symbolizes wisdom.

Makeup, generally using colors which displays a bold impression but on the art of *Jaranan Buto Buto's* character makeup uses safe cosmetic tools to color the face. In its application, using a combination of black and red as the base color white to depict the teeth of a giant figure demonstrated. The combination of these three colors is for indicating that

the giant figure was a figure cruel, creepy, and greedy creatures. This visible from the red base color which tends to mean bloodshed (cruelty), black color depicts a cold, mysterious, and closing yourself from goodness because the color is always black identical to the devil, while the color is white shows how sharp the instinct is by a particular being, in this case a character the giant himself. Even white too show different dimensions or place of origin, then it can be concluded that the giant must be comes from a dimension that cannot be reached by reason and human vision, namely the supernatural or something mystical. In addition, the dancers also use the *Buto mask* as part of the costume which is used as a dance property.

Hair style, usually *jaranan dancers buto* will appear with dreadlocks hairstyle, long, and untidy. This hair can be due to the application of a *wig* (wig) or the dancer's real hair. As *buto* character booster brought by the dancer, this dreadlocks has that meaning a giant has a tough temper, no care right wrong, arbitrary, rude, even brash. In modern human culture, if someone has dreadlocks and long hair tend to be perceived as hippies (the who do not want to follow the rules), his lifestyle is often eccentric, and has his own rules of life different from most people.

Head accessories (crown) or also called *irah-irahan* worn by *horse dancer buto* indicates the strata or castes within the giant group. in a giant group there are three strata namely strata as a king who is shown a crown that is higher than the others, the color of the crown dominated by golden color combined with a variety of beads, it has an inherent symbol leaders have authority maintained and respected by every subordinate.

4. Property

There is also a property that is used in this dance is *horse*. *Jaran* (in Javanese), which means horse, is a property made of woven bamboo as a horse. But in the art of *jaranan buto*, *buto- shaped horse*. *Jaran* properties with *buto characters*. Where *buto* is a giant who is known for his evil temperament in Javanese mythology whose shape is like the shape of a horse but has a giant character. The use of horses in the art of *Jaranan Buto wargo Budoyo* has a philosophy of fighting spirit. The property with the *buto* character is unique to the giant character.

The property of a horse (*jaran*), in the art performance of the *Jaranan dance* the attribute of a horse replica is very important, the horse has its own meaning in this performance, the horse is considered a symbol of strength, courage and spirit of the Javanese people. Sometimes there is an assumption that the performers of the horse dance are considered horse spirit worshipers or adherents of animists and dynamic horse demon spirits. Even though this assumption is not fundamental and does not match the meaning that the creator of this dance art wants to convey. Its relation to the art of *Jaranan dance buto* Banyuwangi, the figure of the horse used is not in the form of an actual horse, but in the form of a horse with a giant body and face, but the legs and tail are still in the form of a horse. If described the form of a horse in the art of *Jaranan dance* This *buto is similar* to the legend of the Greek gods namely Sagittarius who has the body of a horse but has a human body, maybe that was the inspiration from the creator of the *Jaranan dance buto* in imagination creates innovation. Besides that, there is an assumption that the form of a horse is in *jaranan buto* was inspired by the fairy tales of the local people who believed that the king of Blambangan menak jinggo was the embodiment of a human with a giant likeness or face, thus inspiring dance artists in Banyuwangi to create *jaranan* dance creations by combining a replica of the shape of a horse with a giant figure, which is said to be the face of the king of Blambangan menak jinggo

In addition to the *jaran*, this art also uses whips as props and in the show there are several supporters of the dish in this show, such as using *incense, flowers, grilled chicken* as offerings. *Sajen* or offerings or offerings addressed to ancestors, offerings in Javanese rituals are considered very important because they have a symbolic meaning, and also symbolizes a request to get a blessing to God Almighty, and respect the ancestors so that their spirits reside in calm and expect the blessing of the ancestors. Therefore offerings used as a means of staging *the Jaranan Monday Buto*.

IV. CONCLUSIONS

Jaranan Arts Buto Wargo Budoyo was created in 2000, but experienced a flood which resulted in the loss of all musical instruments and costumes. The *Jaranan Buti Wargo Budoyo* art had disappeared and was reborn again in 2017 in Labuhan Sumbawa Village, Labuhan Badas Regency, Sumbawa Regency. In its presentation, this art has a structure, both the choreographic structure and the movement structure.

Based on the results of the research and discussion, it can be concluded that the choreographic structure produced in the *Jaranan Buto Wargo budoyo art* has a clear structure in its presentation that has not experienced development either in terms of movement or music. so that the beating or beating of musical instruments with the dance becomes harmonious. Movement patterns of *Jaranan Buto Wargo budoyo* can be written down as documentation and followed from generation to generation on Sumbawa. function as

As for the motion that is done on *jaranan buto* consists of 10 different movements, namely: *Stepping mlebu, Songgo whipping, Kicking a horse, Dashing, Strong Rogo, Parrying, Nantang the enemy, Hitting the enemy, Sik'kel jumping, Sik'kel jumping, Sik'kel style, sikkell lurking, mubeng, hitting the whip*. The structure of motion in the *Buto Wargo Budoyo jaranan art* is divided into 3 parts, namely:

- a. Initial session motion (*balendro*)
-In this early part, there are 4 x 8 *mlebu stepping movements*, 4 x 8 dancing, 2 x 8 *trisik*, 4 x 8 *sik'kel jumping* followed by dancing again, the count is presented by 2 dancers before the *zhuhur* 2 times out, child dancers and teenagers, after that the *gourd dancers*.
-After the 2 *zhuhur* 2 times, 2 people came out as the Champion (the spirit of this show)
-Before *asr* came out 2 dancers as *catcat dancers* with cat costumes and masks after *zhuhur*.
-After *Ashar*, the *barong war* took place with 6 *wayang dancers* and 1 *barong dancer*
- d. *Inti (Buthonan)*,
This part is done before *maghrib* 1 person as a boar and 4 dancers bring *the horse's property* in the form of *buto*. In this round, the dancers perform *horse kicks, gallop, strong rogo, sikkellunjak, mubeng, whip whips*.
- e. Final session motion (*ndadi*)
This part is done before *maghrib* after the wild boar and 4 people enter, followed by a trance session (*ndadi*) or trance. The show ends before the sunset call to prayer.

ACKNOWLEDGEMENTS

The authors are grateful for the sponsorship and main funding support from **Universitas Teknologi Sumbawa**.

REFERENCES

- Dwi, Agus Handoko. 2014. "The Development of *Jaranan Dance Art Buto* in Cluring District, Banyuwangi Regency in 1963-2007. In the journal Education History of Surabaya State University. Volume 2, No 3, October 2014.
- Dwi, Febri Cahyono. 2020. Shift in *Jaranan Traditional Dance Culture Buto* Toward Tourism Economic Consumption in 1998 to 2015 in the District Cluring Banyuwangi Regency. In the journal History Education Surabaya State University. Volume 9, No. 2 of 2020. Kodiran. "Acculturation as a Mechanism for Cultural Change," in Humanities, 8 (1998).
- Geertz, Clifford. 1992. Culture and Religion. Yogyakarta: Kanisius Publisher
- Hadi, Y. Sumandiyo 2012. Performing Arts and Audience Society. Yogyakarta: BP ISI Yogyakarta.
- Handoko, Agus Dwi, "The Development of *Jaranan Dance Art Buto* in Cluring District, Banyuwangi Regency in 1963-2007", in avatara, e-Journal of History Education Volume 2, No 3, October 2014.
- Humphrey, Doris translated by Sal Murgiyanto. 1983. *ARTS OF DANCE ARRANGEMENT (The Art of Making Dance)*. Jakarta: Jakarta Arts Council
- Koentjaraningrat. 2009. Introduction to Anthropology. Rineka Cipta.
- Martono, Hendro. 2015. *Performing and Arts Space*. Yogyakarta: Cipta Media.
- _____. 2012. *ENVIRONMENTAL CHOREOGRAPHY Revitalization of staging style and style of creation by Indonesian artists*. Yogyakarta: Cipta Media
- Rahman, Fathur, et al. 2018. "Form of Presentation of *Jaranan Butho Dance* in Danda Jaya Village, Barito Kuala Regency" in the journal PELATARAN SENI (Volume 3, Number 1, March 2018)
- Saputri, IA (2020). *Bugis Movement and Character in the Handaga Bugis dance at Mangkunegaran Temple as a Multicultural Element*.
- Smith, Jacqueline. 1985. *Dance Composition: A Practical Guide for Teachers*. Translated by Ben Suharto. Yogyakarta: IKALASTI Yogyakarta.
- Soedarsono, RM 2003. *Performing Arts From Political, Social, and Economic Perspectives*. Yogyakarta: Directorate General of Culture.
- _____. 2002. *Indonesian Performing Arts in the Era of Globalization*. Yogyakarta: Gadjah Mada University Press.
- _____. 1976. *Indonesian Dances I*. Jakarta: Directorate General of Culture.
- Turner, Margery J. 1976. *New Dance: Approaches to nonliteral choreography*. London: University of Pittsburgh Press. Translated by Y. Sumandiyo Hadi. 2012. *New Dance: A Nonliteral Choreographic Approach*. Yogyakarta: ISI Yogyakarta.
- Widaryanto, FX 2009. *CHOREOGRAPHY. Teaching Materials for Choreography Courses*. Bandung: Department of Dance STSI Bandung

Misran, 68 years. Initiator *Jaranan Buto* Wargo Budoyo, Labuhan Bada District, Sumbawa Regency
buto jaranan art, Wargo Budoyo, Labuhan Sumbawa District, Sumbawa Regency