

# Identification As a Model for Traditional Art Studies

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## ABSTRACT

Traditional arts in various regions are rarely recognized as a whole as a source of knowledge. There are many traditional arts that have not been written as literacy in traditional society. So that the generation does not understand the traditional arts in their environment. Identification is a model that is used to sort from various aspects. So that it can sort from the aspect of the region, type, form and motion used in traditional arts. Identification is the sorting of an object that requires analysis related to research needs. The results of the identification can be used as a basis for research. The identification results can be used as an introduction to students, the community and generations of society to explore traditional arts.

**Keywords:** *Identification, Model, Traditional art studies*

## 1. INTRODUCTION

The existence of traditional arts in various regions is a treasure trove of works of local people who have various interests from the community itself. As a form of performance, many types and names of *Jaranan* are found in the local community [1]. So that the art of *Jaranan* from each region has various forms, styles, structures, movement patterns and names that are owned by the arts themselves. There are various names of *Jaranan* owned by the community. The name can refer to the name of the group of the *Jaranan* itself.

The existence of *Jaranan* art is rarely known by the public who have a source of information [2]. Concern about the cultural literacy of the people towards the arts they have is very low, causing the various forms of art that exist in the area to be not recognized by the next generation. This condition causes various traditional arts to experience extinction because of the times. If there is evidence that can be used as a foothold to explore through literacy, the art can be revived through the previous description [3]. Before heading to a writing, it is necessary to use *Jaranan* identification as an initial step towards the existence of traditional arts in the local community.

Identification is a model that can be used to describe the written object as a knowledge base. J.P. Norton explained that identification is the process

of constructing a mathematical model of a dynamical system from observation and knowledge [4]. This model can be used as a way to identify *Jaranan* that are in various regions. Based on this model, it is interesting to know the existence of traditional arts in the region. So the arts that are in the community can be introduced to the next generation through various ways, both through education and non-education. Besides, the younger generation can look for reference sources to support writing needs as a source of knowledge.

Identification has an important role in the existence of a written object. Because the model has a role that can be used for various sectors that are used as sources of information or knowledge. The process in the description of the object can be through various sources obtained through exploration or interviews. Based on the data that has been obtained then analyzed according to the needs in writing. J.P Norton asserts that identification must have some definite purpose, although it is sometimes not clearly stated. Dynamical models find application in areas as diverse as engineering and the hard sciences, economics, medicine and the life sciences. [4] So that identification is very appropriate when used to see an object, especially *Jaranan* art.

*Jaranan* is a traditional art performance that is widely owned by local people, especially in rural areas [5]. *Jaranan* is a dance because the main media used is the body of the dancer who uses the *Jaranan*

property [6]. *Jaranan* also has a variety of diversity through style, form, technique, motion, music, property used, make-up and clothing. The identification model can be used to describe each of these diversity from various *Jaranan* arts groups in various rural areas [7]. Based on this identification, it can be known about the existence of art from various regions, diversity, types and groups owned by the community. Helen Thomas suggests that Dancing, however, is not just something that we look at, it is also an activity that takes place in different social contexts, in mainstream popular culture and in subcultures. For example, in the current era of the body beautiful, dance, from jazz to ballroom to ballet, has come to be seen as means of keeping fit, in addition to any consideration of the particular aesthetic components involved [8]. Traditional dances also have different social contexts in which there are various functions of the dance to the people who make it. So that identification can be used for various scopes of extracting knowledge of the art. Textually, traditional dances have various sources of information that can be used in writing or literacy. Meanwhile, contextually, you can explore how the art is made by the local community [9].

## 2. Why Identification is Important

Seeing an object of traditional art cannot be in-depth without using an appropriate model to examine an object of traditional dance. Without the model used by the author, it will be difficult to see the written object. The accuracy of the model used can understand the object in this case the traditional dance called *Jaranan*. Identification can be used to see each area that has the object. Then group the types of objects according to the mention of the local community. Can explain the background of the art is in one area. Can be used to describe characters who have a lineage and their supporters. Then textually can identify various aspects that are in the lineage. Therefore identification is very important to support the process of extracting an object about its existence through various aspects.

The results of the identification can be used for knowledge given to students as an introduction to the existence of traditional arts in their area. The identification results can be used as a medium of introduction to the community in the arts environment or the wider community who reads from these results. Can be used as a foothold for researchers in an academic environment. Provide examples of literacy culture to the public to find out the existence of traditional arts that they have. According to P.J. Norton a wish to predict is common and powerful motive for dynamical

modeling [4]. On an utilitarian view, a prediction model should be judged solely on the accuracy of its predictions. Various predictions that appear in the identification can be used as initial data and then analyzed to obtain the accuracy of the data that is used as a guide as a result in an identification.

## 3. Identification Function in Traditional Art Studies

Traditional arts have various functions in society. Obtaining the function of traditional arts cannot be separated from the identification model used to describe the art. The identification results can classify the function of art to society. Because traditional arts can function as rituals, entertainment, association, performances. When studying the arts, it has the realm of ritual, entertainment, association and performance, it can be analyzed through identification using the terms or conditions used. Traditional art that can be classified in the realm of ritual is that the structure of the performance must follow the rules that have been determined by the community starting from the time used, the place of performance, and the structure of the performance, the controller of the performance, the costumes used, and the structure of the accompaniment. Parts of the item include identification of the performance to be studied. When we meet the criteria in the study, we can determine the function of the arts in society.

Identification can be used to provide information about the early emergence of these arts in the community. The existence of traditional art is always passed on to the next generation one after another. This condition can be traced through the identification of the person who mastered the art sequentially with a reverse system. The identification technique is through the current generation who have mastered the art. Then sorted according to the beginning of studying the art by referring to the line of absorption of material carried out from one generation to the next.

Identification can be used to provide information about the text in the traditional dance movements of the arts being studied. The material that must be identified includes the structure of motion, movement techniques, guessing motion, and style of motion, performed by dancers from the smallest movements to the variety of movements used in traditional dances. The results of the identification can be used for the learning process to introduce to the next generation even though they were previously unfamiliar with the art. Based on the literacy that has been given, students can learn the art. For example, in studying the art of tradition in Africa, Romain argues as follows: The breaking up of the whole dance gives time for separate focus between the moves

and the formations. Many times in classical forms of dance the moves will be taught and then set to music. This set-up gives the dancer a rhythmic freedom that is not present in African traditional dance. In all, my difficulties came from being unable to translate the moves into a learning style I could understand [10]. So that the identification results can be used for learning and introducing students to their traditional arts.

Identification produces initial data that is used to classify the various information obtained. Identification can be used as a basis for grouping the data obtained for analysis purposes. Obtaining data from identification is very important to be used as an information object to be described. Identification makes it easy to group data. Successful researchers analyze the data first to identify the implication/ themes. The implications of research are the most interesting points. Then researcher figure out which pieces of data support each of those implications [11]. So that identification in research on an object has an important role in the data that will be presented and then analyzed.

#### 4. Discussion

Identification as a model used to classify areas that have traditional *Jaranan* arts. Some of these areas can be grouped starting from the type of art they have. Several types of *Jaranan* arts owned by the community are *Jaranan breng*, *Jaranan turangga yaksa*, *Jaranan pegon*, *Jaranan sentherewe* and *Jaranan campursari*. Each region can be identified from several *Jaranan* residing in the local community. When it is classified as the type of *Jaranan* owned, then it is used as a foothold to find out the type of *Jaranan*. When the identification results find the same type of *Jaranan*, it can be identified through its structure and range of motion.

Identification as a model to find out the types of *Jaranan* that are in the regional area. These types can be identified through the form of property used, the genre of accompaniment used, the form of motion of the *Jaranan* art. If several identifications then produce data and then analyze it, it can be used as a basis for mentioning the type of *Jaranan* art.



**Figure 1** Property of *Jaranan Pegon*



**Figure 2** Performance of *Jaranan Sentherewe*

Identification as a model to sort out the performance structure of each group has different variations. So that the role of identification can be used as a grouping in the structure of *Jaranan* performances from each region. The structure can include the sequence of performances, the sequence of appearances and the sequence of various movements, the sequence of guessing movements, and the sequence of motions of each variety used in *Jaranan* arts. These various sequences are the result of the identification of the sequence itself. These sequences can be used as different roles in a *Jaranan* show. So that each structure can be classified for the purposes of writing and analysis.

Identification as a model for sorting out musical instruments used in *Jaranan* arts, types of music, music structures, musical characters. When identifying the tool will find the type of instrument used. Identification of the type will find various genres of music used in the show called *gending*. Identification of musical characters can find the relationship between music and *Jaranan* performances.

Identification as a model for sorting out the properties used in *Jaranan* arts. Techniques in determining property identification can be through the size of the property used, the color of the property, the shape of the property, so that you can decide from the property that is used, you can mention the type of *Jaranan* art. This identification process can be done by grouping sizes, grouping shapes and colors.

#### 5. Conclusion

Identification can be used as a model to collect data on traditional arts from various regions, then analyzed as a basis for determining the type of *Jaranan* art. Through various identifications, you can sort the data according to your writing needs. Identification can be used as a starting point for further research. The results of the identification are groupings both structurally which include performances, variety of movement

guessing movements according to the music used in the  
*Jaranan*

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