

JARAN MBAKO

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Abstract

Jaran Mbako is on a journey, a form of survival and enthusiasm to maintain tobacco farming amid the problems experienced by tobacco farmers in Temanggung. Rising tobacco prices, restrictions on supply in factories, uncertain seasons, fraudulent collectors, and anti-smoking advertisements continue to be broadcast everywhere. The problems that arose made them more aggressive in fighting and maintaining tobacco farming. Because with tobacco, they can live. Tobacco is their breath. This study aims to determine the importance of tobacco farming among the people of Temanggung. The method used is the creation method with the principles of revisiting, re-questioning, and re-interpreting with data collection techniques using an ethnographic approach. The results of this study are dance films based on motion, which are strengthened by editing and camera and audio details. Jaran movement is an inspiration, and a symbol of strength and life. Horses will live under any circumstances, just like tobacco farmers will live under any circumstances.

Keywords: Jaran, Tobacco, Temanggung

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INTRODUCTION

Temanggung is an agricultural area where most people work as farmers. Temanggung is also one of the best tobacco-producing regions in Indonesia,¹ Tobacco dramatically affects the economy of tobacco farmers in Temanggung, so the tobacco season is the most eagerly anticipated by farmers in Temanggung. Tobacco farmers consider tobacco a vital crop because they have no choice but to continue the traditions passed down from generation to generation. "Let the tobacco be killed, and the farmers will die too." Tobacco or die."No party wants to force us to replace tobacco with other plants; it is better just to kill us." After all, we all die in the end."²

¹ Abdillah Ahsan and others, 'Does Tobacco Affect Economy?', *Asian Pacific Journal of Cancer Prevention*, 23.6 (2022), 1873–78 <<https://doi.org/10.31557/APJCP.2022.23.6.1873>>.

² Wisnu Brata, *Tembakau Atau Mati: Kesaksian, Kegelisahan, Dan Harapan Seorang Petani Tembakau* (Jakarta: Indonesia Berdikari, 2012).

Tobacco is the past and the hope for tobacco farmers in Temanggung. They live off the tobacco harvest. The other farms and livestock they have are just additions. Their primary income is tobacco farming,³ Tobacco has become the lifeblood of tobacco farmers; without tobacco, they stop breathing,⁴. They can meet primary, secondary, and even tertiary needs thanks to tobacco. With tobacco, they can go to school; they grow up and are raised by tobacco. So they will continue to defend their rights.⁵

The problems experienced by tobacco farmers create new thoughts, new enthusiasm, and ongoing resistance to their survival and welfare. Even though they do not know whom they are fighting,⁶ Is it the government, the WHO, factories, people who are pro-cigarettes, or anyone else? Tobacco or death is a word that has become ingrained in them. If tobacco dies, it will impact the farmers and the economy of the surrounding community,⁷ The above phenomena must be expressed and realized in a work because they can provide criticism in different ways.⁸

Jaran Mbako is an artistic concept focusing on creating works with the concept of personal expression. This personal expression was inspired by a journey to know the local culture of Temanggung and the problems that arise in tobacco farming, the testimonies, anxiety, and resistance of tobacco farmers, and the heavy pressure that threatens the survival of tobacco. This serves as the foundation for the creation of works.

Jaran Mbako is the result of an interpretation of the tobacco journey and the problems tobacco farmers face in Temanggung. Jaran Mbako is on a journey to find freedom and identity by surviving and having the strength to keep moving forward. The first trip to meet Temanggung was to accompany them. The problems that arise in tobacco farming's attempt to survive are what they do to continue to maintain existing traditions."

RESEARCH METHODS

The creation method uses an ethnographic approach to see and describe the culture in Temanggung by adhering to the principles of revisiting, re-questioning and re-interpreting. The book "The Ethnographic Method" by James P. Spradley explains that the primary purpose of ethnography is to understand a view of life from the point of view

³ Raphael Lencucha and others, 'Tobacco Farming: Overcoming an Understated Impediment to Comprehensive Tobacco Control', *Tobacco Control*, 31.2 (2022), 308–12 <<https://doi.org/10.1136/TOBACCOCONTROL-2021-056564>>.

⁴ Loren E. Wold and others, 'Cardiopulmonary Consequences of Vaping in Adolescents: A Scientific Statement From the American Heart Association', *Circulation Research*, 131.3 (2022), E70–82 <<https://doi.org/10.1161/RES.000000000000544>>.

⁵ Rudy Badil, *Kretek Jawa: Gaya Hidup Lintas Budaya* (Jakarta: Kepustakaan Populer Gramedia, 2011).

⁶ Jon Emery and others, 'Management of Common Clinical Problems Experienced by Survivors of Cancer', *The Lancet*, 399.10334 (2022), 1537–50 <[https://doi.org/10.1016/S0140-6736\(22\)00242-2](https://doi.org/10.1016/S0140-6736(22)00242-2)>.

⁷ Edward Bahati Makoye, Marianne Nylandsted Larsen, and Joseph Andrew Kuzilwa, 'Tobacco Farming and the Reconfiguration of Co-Operatives in Tanzania', <https://doi.org/10.1080/03057070.2022.2053418>, 48.2 (2022), 273–91 <<https://doi.org/10.1080/03057070.2022.2053418>>.

⁸ Haris Budiman, 'Penggunaan Media Visual Dalam Proses Pembelajaran', *Al-Tadzkiyyah: Jurnal Pendidikan Islam*, 7.2 (2016), 171–82 <<https://doi.org/10.24042/ATJPI.V7I2.1501>>.

of the indigenous people. It is a medium for work creation.⁹ Conducting observations, interviews, and literature studies; asking about other possibilities; and trying to interpret the research results. Observations made by visiting several areas in Temanggung Apart from that, it also conducts participatory observation, which involves participating in several community activities where the observation occurs,¹⁰ Because by doing participatory observation, it will provide deeper information, and unexpected information will arise as a reinforcement of research results. Interviews with several farmers were conducted both formally and informally.

The literature study research was also carried out to add to the body of knowledge about tobacco and tobacco farmers and books on creation, especially dance. Re-examining other possibilities, such as the early history of tobacco in Temanggung, the difference with tobacco in other areas, the consequences if tobacco farming is wholly lost in Temanggung, traditions that have been passed down for generations that still need to be carried out, and Trying to interpret the journey of life, looking for freedom, peace, and strength to maintain tradition The community is also part of the work, so it cannot be separated from them as a form of expression from them to them, where the ideas for this work were obtained from them and will come back to them.¹¹

Jaran Mbako's work was created from the results of appreciation, response, and contemplation of the conditions experienced by tobacco farmers in Temanggung and expressed with body expressions through the medium of dance films. It is the contemplation of the artist as an artist who sees and feels the situation around the people of Temanggung, especially in tobacco-producing areas.

The work process is carried out in several stages: preparation, processing, and editing. The stages of the creation process are observation, material selection, and the selection of supporting works. Meanwhile, working on it requires exploration, providing material, making workflows, and taking videos. Finally, there is the process of editing videos and music.¹²

RESULT AND DISCUSSION

Jaran Mbako takes the form of a dance film using symbolic expressions. The resulting visual adapts to the existing choreography so that the angle determined can provide visual strength,¹³ The choreography, which was made by looking at the actions taken by the community in defending tobacco farming, became a symbol of enthusiasm, persistence, and never giving up. The tradition during the tobacco era symbolizes hope

⁹ and Sri Nitta Crissiana Wirya Atmajaa Ariana, Ni Komang, *Proceedings the First International Conference on Languages and Arts Across Cultures Iclaac " " Literacy Across Cultures "*, 2019.

¹⁰ M Patiung and others, 'Enhancing Empowerment Of Tobacco Farmers Communities Through Increasing Income: Socio-Economic Psychological Analysis', *Journalppw.Com*, 2022.8 (2022), 520–32 <<https://journalppw.com/index.php/jpsp/article/view/9758>> [accessed 7 March 2023].

¹¹ Annabel Rothschild and others, 'Interrogating Data Work as a Community of Practice', *Proceedings of the ACM on Human-Computer Interaction*, 6 (2022), 28 <<https://doi.org/10.1145/3555198>>.

¹² Robert J. Sternberg, *Positive Creativity* (Wiley Blackwell, 2021) [accessed 7 March 2023].

¹³ Dea Agetia Noviana and Marudut Bernadtua Simanjuntak, 'Representation of The Impact Of Social Gap That Affects Moral Values In The Film "Parasite"', *LITERACY: International Scientific Journals of Social, Education, Humanities*, 1.2 (2022), 69–82 <<https://doi.org/10.56910/LITERACY.V1I2.216>>.

and gratitude for tobacco farming. Jaran Kepang is a symbol of strength, life, and hope. The journey will continue with new problems. The past becomes a lesson.¹⁴

The first part presents a stretch of rock and dry land with a pattern of movement that is contrary to the existing natural beauty. The horse's movements show up as a sting and as a bond between the craftsman and the Temanggung people. The beauty of nature, with its conflicting movements, reflects the anxiety and pressure experienced by tobacco farmers regarding problems that arise continuously. Rocks and dry soil contrast the natural conditions, where the fertile nature seems steep, dry, and unproductive because of the problems in their agriculture.



Figure 1. The first section has a rocky backdrop (photo: Jaran Mbako video footage).



Figure 2. Scene 1, with dry land in the background (photo: Jaran Mbako video footage).

Part two of the work uses a transition or jumping technique by running towards the expanse of tobacco plants. Two different natural conditions are apparent. Part one features rocky, dry soil, while Part two features fertile, wet soil. This section displays the agricultural conditions there, with horse-drawn movement patterns that begin to display

¹⁴ Helvira Ramadani Asyara and others, 'FUNDAMENTAL ANALYSIS IN THE CONSUMER GOODS INDUSTRY SECTOR, CIGARETTES, FOOD & BEVERAGES AND HOUSEHOLD NEEDS DURING THE PANDEMIC', *Penerbit Tahta Media*, 2023 <<https://tahtamedia.co.id/index.php/issj/article/view/75>> [accessed 7 March 2023].

strength and toughness, (Putra and Ariana 2022). The expanse of tobacco plantations proves that most people rely on tobacco farming to sustain life.¹⁵



Figure 3. Scene 2 is set on a tobacco plantation (photo: Jaran Mbako video footage).

Transition scenes are created using an ethnographic approach, specifically by showing community members performing mbakon activities. When the main harvest arrives, the tobacco farming community adopts an attitude of cooperation, harmony, and support for one another, which is uncommon in other agriculture. Then it is continued with dancers wearing horse costumes,¹⁶ The Jaran Kepang dance is a form of strength to keep moving forward and fighting the problem of tobacco,¹⁷ They are united in their determination to keep going and never give up¹⁸



¹⁵ Will McDowall, 'The Political Economy of Actively Phasing out Harmful Industries: Lessons from Resource-Based Sectors beyond Fossil Fuels', *Energy Research & Social Science*, 90 (2022), 102647 <<https://doi.org/10.1016/J.ERSS.2022.102647>>.

¹⁶ Fahrurrozi, Lela rahmawati, and Yuda Januar Pratama, 'An Analysis of Symbolic Meaning on Jaran Pejanggik Dance', *JISHUM: Jurnal Ilmu Sosial Dan Humaniora*, 1.1 (2022), 31–41 <<https://doi.org/10.57248/JISHUM.V1I1.8>>.

¹⁷ Indriyanto, Kusumawardani Cindy Dwi, and Budi Astuti, 'The Mystical Value Of A Jaran Kepang Turonggo Seto Cepit Performance In Pagergunung Village Temanggung Regency', *International Conference on Music And Culture (ICOMAC)*, 10.1 (2022), 1–52 <<https://doi.org/10.21608/pshj.2022.250026>>.

¹⁸ Bedjo Riyanto, Nurhayatu Nufut Alimin, and Endri Sintiana Murni, 'Lifestyle Ambiguity: The Visuals of Cigarette Advertisements in the Dutch East Indies Era', *Harmonia: Journal of Arts Research and Education*, 22.2 (2022), 227–40 <<https://doi.org/10.15294/harmonia.v22i2.38636>>.

Figure 4. Mbakon's activity as a transition to scene 3 (photo: Jaran Mbako video footage).

In part three, the dancers walk from the tobacco garden to the field where the tobacco is drying. They dance in the middle of it. It ends with news about the decline in tobacco and their demonstrations. Tobacco is their breath; without tobacco, they will die; Jaran is a picture of their life; no matter what conditions they are experiencing, they will still live and exist.



Figure 5. In Scene 3, tobacco is danced among the clotheslines (photo: Jaran Mbako video footage).



Figure 6. News collection (photo: Jaran Mbako video footage).

CONCLUSION

Jaran Mbako is a dance film exploring the phenomena of tobacco farming. Reflection on Temanggung's experience with tobacco farmers' problems and how they fight and defend their tobacco. The problems experienced by tobacco farmers from year to year are very complex, from rising excise prices, fraudulent collectors, and anti-smoking advertisements that continue to be voiced to erratic weather that causes the mingsri on the tobacco leaves to disappear, lowering the quality of the tobacco. Due to the impact of COVID, the factory's supply has been reduced by 50% over the last two years. These problems have not prevented them from retreating. However, they have continued to fight

these problems until now by surviving and continuing to maintain tobacco farming at any time because tobacco is their breath. Jaran Mbako has gone through artistic observation and research for approximately 3 years in Temanggung until finally creating a multidisciplinary work, namely a dance film, which is a learning process in itself and interconnects with the body, space, time, camera, media, film, narrative, and much more. Involve the community in the work because it is from them and for them. This work will serve as a new source of inspiration and motivation for the community to continue living their lives.

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