



Functional Analysis of Jaran Kepang Art as Cultural Heritage in Muncar Krajan Hamlet, Temanggung Regency

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Abstract

Jaran Kepang Kridho Saloko is a traditional art form that grows and develops in Muncar Krajan Hamlet, Gemawang District, Temanggung Regency. The aim of this research is to explore the function of the Jaran Kepang art in Muncar Krajan Hamlet, which has its own unique characteristics and serves as a means of transmitting traditional values. The research method used is qualitative with a descriptive approach, utilizing Emile Durkheim's structural functionalism theory. Data collection involved observation, interviews, and documentation. This research seeks to explain the relationship between function, structure, and community relations in the context of the Jaran Kepang Kridho Saloko art. The research findings highlight three main aspects: structure, function, and social needs/social cohesion. Firstly, the structure of Jaran Kepang Kridho Saloko art includes several interconnected components: 1) Performance, 2) Music or Karawitan, 3) Costumes and make-up, 4) Ritual, 5) Role and function of each part, and 6) Value and Meaning. Secondly, the function of Jaran Kepang Kridho Saloko art can be categorized into three areas: 1) Cultural Function, 2) Economic Function, and 3) Educational Function. Finally, the art fulfills social needs by promoting integration and social interaction within the community. In conclusion, the performing arts play a significant role in fulfilling the social needs and ensuring the social stability of the community by fostering gatherings, socializing, and strengthening the bonds of brotherhood to create a harmonious atmosphere.

Keywords: *Jaran Kepang; Function; Structure; Cultural Inheritance*

Introduction

Indonesia is a country consisting of numerous islands with diverse ethnicities, languages, religions, and cultures. Each community group has a unique culture formed through a long historical process and shaped by various environmental, political, and social factors. According to Koentjaraningrat (1980), culture is a comprehensive system of ideas, actions, and the results of human work within the context of social life, acquired by learning. Culture is a product of human activity, but it also shapes humans in return. In other words, culture exists because humans create it, and it provides a framework for human life. Culture will persist as long as humans engage with it and offers numerous benefits throughout their lives (Mahdayeni, Alhaddad, and Saleh, 2019). There are seven elements of culture considered

universal: language, systems of living equipment and technology, social organization, knowledge systems, livelihood systems, religious systems, and arts (Laraswati et al., 2023).

In the culture of a region, various elements contribute to its richness, one of which is traditional art. Art is a part of culture and serves as a means to express a sense of beauty within the human soul, often through symbolic actions. As Jazuli (2009) states, art is created to fulfill specific needs, both for the benefit of artists and others, including aesthetic and emotional needs. According to Yoeti (1983), "Traditional art is art that has been passed down from generation to generation and has lived and developed in a certain area or ethnic community, embodying a specific role within the supporting community". This suggests that art helps to create the cultural identity of a society, closely linked to its culture and various aspects of its life.

Various forms of art in the archipelago have their own unique characteristics and cultural richness, contributing to each region's identity. One form of art that attracts significant attention is *Jaran Kepang*. *Jaran Kepang* art (also known as *kuda lumping*, *jaran dor*, *jatilan*, etc.) is a traditional performing art that has existed for a long time and has experienced fluctuations in its development, heavily influenced by the artists and the local historical environment (Sudaryanto, 2006). The term "*Jaran Kepang*" comes from Javanese, where "*jaran*" means horse and "*kepeng*" refers to woven materials made from bamboo. *Jaran Kepang* art is a dance performed using horse-like props made from woven bamboo, braided and painted with colorful designs, and has a history with various origin stories (Aini Miza Rahmatica, 2022). The *Jaran Kepang* performing arts began to develop in various regions on the island of Java, including West Java, Central Java, the Special Region of Yogyakarta, and East Java. In West Java, it is commonly referred to as *Kuda Lumpung* art, in Central Java as *Jaranan* or *Jaran Kepang*, in East Java as *Reog*, and in Banyumas as *Ebeg*. Each region not only uses different terms but also ascribes different functions to the art form (Lea Kristiantoro et al., 2020).

Temanggung Regency, located in Central Java Province, is known as Tobacco City. This nickname stems from the fact that Temanggung Regency is the largest producer of high-quality tobacco in Central Java and even Indonesia. Situated on the slopes of Mount Sumbing and Mount Sindoro, Temanggung Regency enjoys a fertile environment with significant tourism and natural potential. The main commodities of the regency are coffee and tobacco. Additionally, the customs and culture in Temanggung Regency are well-preserved by the community. One of the popular cultural traditions in Temanggung is the folk art of *Jaran Kepang*. Nearly every village and hamlet in Temanggung Regency has a *Jaran Kepang* art group or studio. Muncar Krajan, a hamlet in Muncar Village, Gemawang District, is home to one such group. According to Soedarsono (1976), the *Jaranan* dance is a folk dance with deep historical roots. Folk dances are typically simple, as the emphasis is not on a highly artistic presentation but on communal enjoyment. Many folk dances are embedded in institutionalized ritual patterns, inheriting a primitive culture that is mystical and magical (Hadi, 2012). In Temanggung Regency, the art of *Jaran Kepang* continues to thrive. One notable group is *Jaran Kepang Kridho Saloko* in Muncar Krajan Hamlet, which recounts the history of the Muncar Krajan people in 1965.

Jaran Kepang in Muncar Krajan Hamlet is managed by an organization called Kridho Saloko. The name "*Kridho*" means "dance/movement" while "*Saloko*" means "tell." *Jaran Kepang Kridho Saloko* is a traditional dance with a mystical quality and is one of the cultural legacies of our ancestors. *Jaran Kepang* is a folk art that prioritizes the traditional values of the local community over commercial or entertainment purposes. *Jaran Kepang Kridho Saloko* is a type of group dance that uses props such as whips and horse figures made from woven bamboo. This form of *Jaran Kepang* has its own unique features that set it apart from other variations of the dance. The *Jaran Kepang Kridho Saloko* performance includes various symbolic characters, such as the horse, mouse deer, crocodile, pig, dog, *barongan* (lion-like creature), and *pentul* (masked figures). The roles of the *barongan* and masked figures involve improvised movements that correspond to the characters being portrayed.

This research requires several library sources, particularly those related to the research title "Functional Analysis of *Jaran Kepang* Art as a Cultural Heir in Muncar Krajan Hamlet, Temanggung Regency". It builds upon several previous studies. Firstly, the study titled "The Form and Function of *Kuda Lumpung* Art in the Village Merti Ceremony in Kaliwungu Village, Bruno District, Purworejo Regency," written by Cahyani Riska Eka in 2014, provides insights into the form and function of similar material objects, which can be valuable for this research. Secondly, the research titled "The Form of the *Jaran Kepang Papat* Performance in Mantran Wetan Hamlet, Girirejo Village, Ngablak District, Magelang Regency," written by Anis Istiqomah in 2017, explains the form of the *Jaran Kepang Papat* performance. Thirdly, the study titled "Functions and Symbolic Meanings of *Jaranan* Jur Ngasinan Art, Sukorejo Village, Sutojayan District, Blitar Regency," written by Dwi Zahrotul Mufrihah in 2018, discusses the unique functions and symbols of *Jaranan* art as adapted to the beliefs of the supporting community. This journal can provide additional knowledge regarding the functional concept of *Jaran Kepang Kridho Saloko* Art. Building on these previous studies, this research aims to determine the functional values in the *Jaran Kepang Kridho Saloko* art that are used to transmit traditional values.

Research Method

This research will employ qualitative methods with a descriptive approach. Qualitative research is an approach oriented towards natural phenomena and symptoms. It is basic and naturalistic in nature and cannot be conducted in a laboratory, but rather in the field. According to Krik & Miller, 'Defining qualitative research as a particular tradition in the social sciences fundamentally depends on human observation both in its area and in its terminology' (Abdussamad, 2021). The unit of observation in this study comprises *Jaran Kepang* art practitioners, other art practitioners, and the community in Muncar Krajan Hamlet. Based on the research findings, the analysis will produce a structural functionalism perspective on *Jaran Kepang* art with social cohesion. Data collection techniques for this research include interviews, observation, and documentation. The research will be conducted in Muncar Village, Muncar Krajan Hamlet, Gemawang District, Temanggung Regency, Central Java".

Theory

The theoretical basis used in this research is the theory of structural functionalism, as promoted by Emile Durkheim. Durkheim's focus on social facts highlights the importance of the parts of the social organism, their interrelationships, and their impact on society as a whole. In the context of structural functionalism, Durkheim extensively discussed structures, functions, and their relationship to the needs of society (Raho, 2021). This theoretical perspective views society as a network of groups working together in an organized and regular manner, guided by evolving norms and theories (Purwanto, 2007). Structural functionalism is a broad perspective in sociology and anthropology that interprets society as a system of interconnected parts. It views society as a whole in terms of the functions of its constituent elements, including norms, customs, traditions, and institutions (Idi, 2013). The functional structural approach examines human behavior within the context of organizations (society) and how this behavior helps maintain balance within these organizations/societies (Haryanto, 2013). According to this perspective, society consists of differentiated parts that function differently but contribute to the overall balance of the system. Each part is independent and functional, and the failure of any part can disrupt the system's balance. This concept is central to Durkheim's theory, and later scholars such as Parsons and Merton further developed the functional structural theory. Durkheim's functional structural theory was also influenced by the ideas of Max Weber (Maunah, 2016).

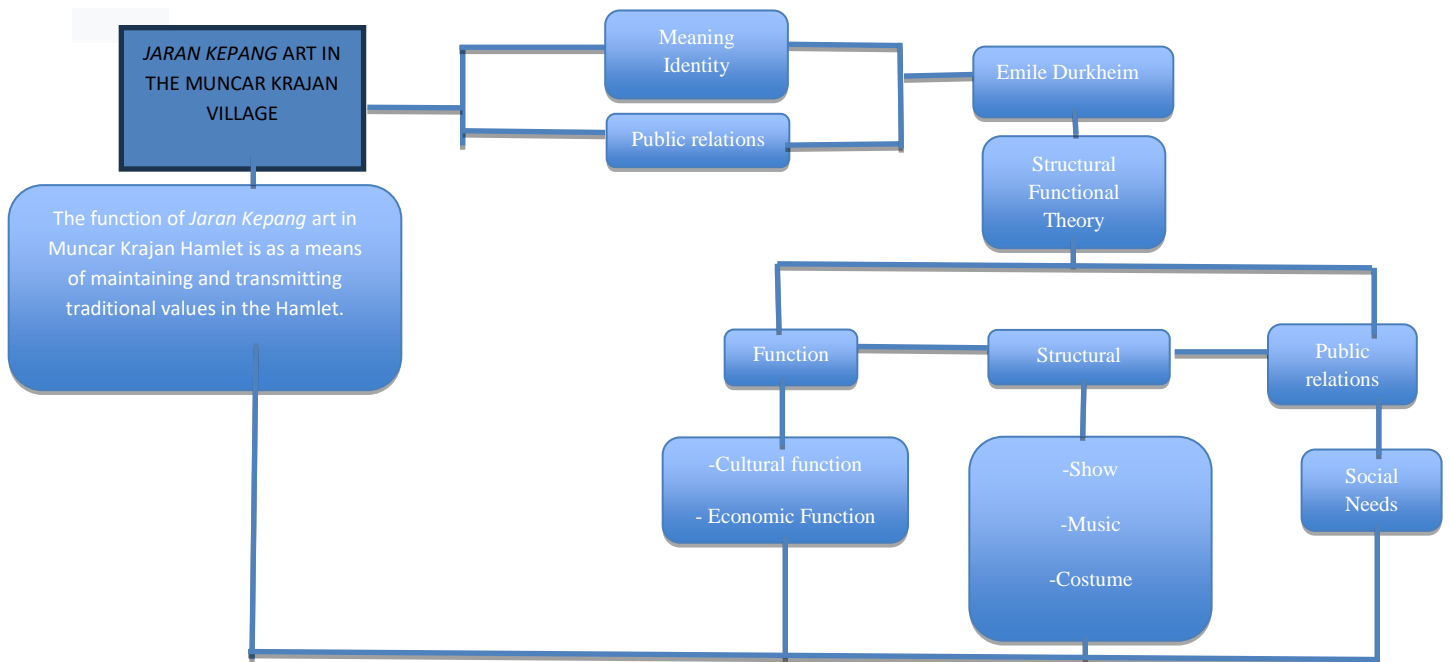


Figure 1. Framework analysis
Source: (It was created by the researcher)

In the theoretical framework outlined above, the researcher aims to explore the role of *Jaran Kepang* art in Muncar Krajan Hamlet as a means of preserving and transmitting traditional values within the community. The study employs the theory of structural functionalism as articulated by Emile Durkheim. Within this framework, the researcher seeks to investigate identity, meaning, and community relationships, which are analyzed through three indicators: function, structure, and community relations. Firstly, the indicator of function addresses various aspects such as cultural, economic, and educational functions. Secondly, the structural indicator encompasses six elements: performance, music, costumes and makeup, rituals, roles and functions, and values or meaning. Lastly, community relations focus on the social needs of the community. These three indicators will collectively address the issue of how *Jaran Kepang* art functions in Muncar Krajan Hamlet to maintain and transmit traditional values.

Results and Discussion

A. The History of the Development of Horse Braiding Art in Muncar Krajan Village

Muncar Village is located to the north of Gemawang District, Temanggung Regency, at an altitude of approximately 560 meters above sea level. It is divided into eight administrative areas: Muncar Krajan Hamlet, Muncar Gumuk, Muncar Kulon, Muncar Lor, Tlogowungu, Blawong Kulon, Blawong Wetan, and Rejosari. Muncar Krajan is centrally positioned within Muncar Village and serves as the administrative and economic hub. This hamlet consists of six RTs (neighborhood units), where residents primarily engage in agriculture, cultivating crops such as coffee, palm sugar, corn, and bananas, with coffee being the principal commodity. The majority of the population is Muslim, with some Christian residents.

The lifestyle in Muncar Krajan Hamlet is deeply intertwined with local traditions and cultural values. One significant aspect is the traditional art of *Jaran Kepang*, which plays a crucial role in preserving the cultural identity of the Muncar Krajan community. *Jaran Kepang* in Muncar Krajan was introduced by *Mbah Sudarjo*, who hailed from Dermonganti Hamlet, Gemawang Village, and was married to *Mbah Sopiah* from Muncar Krajan. *Mbah Sudarjo* was pivotal in the development of *Jaran*

Kepang in this area. According to interviews with Mr. Karimin and Mr. Mustofa on March 8 and April 27, 2024, “*The art of Jaran Kepang in Muncar Krajan emerged in 1965 during the Ganefo and G30S PKI events. The turmoil caused by the G30S PKI affected Muncar Village, leading to increased difficulties and deprivation. Following this, Mbah Sudarjo felt divinely inspired to create Ebeg or Jaran Kepang art as a form of sacrifice for the community. This art was intended to entertain and unite the people during the upheaval caused by the G30S PKI, fostering harmony and unity*”¹. Additionally, Mr. Ngateman mentioned on March 7, 2024, that “*The origin of Jaran Kepang is linked to the struggles of the Muncar Krajan people, who faced food shortages due to pest infestations in their fields and gardens*”².

Jaran Kepang, as established by Mbah Sudarjo, features unique elements and philosophies that distinguish it from other regional arts. These include representations of horses, mouse deer, crocodiles, wild boars, dogs, *barongan* (depicted as a snake's head and a tiger's body), and various masks. According to interviews with Mr. Ngateman and Mr. Karimin on March 7 and 8, 2024, “*The development of Jaran Kepang involved Mbah Sudarno and Mbah Bogeng Kasrun in creating the dance movements and musical instruments (gending), while Mbah Sagi and Mbah Harjo were responsible for the costumes and gamelan. The dance is known as Gririkan*”³.

In 1975, opposition groups criticized *Jaran Kepang* as idolatrous and misleading, leading to its dissolution. All artistic equipment, including *gamelan* and *Jaran Kepang* props, was destroyed. However, the art form was revived in 2005 with the goal of reintroducing *Jaran Kepang* to the community and preserving local culture. The community collectively recreated the necessary equipment, including *gamelan*, costumes, and masks. In 2005, Mr. Riswanto established the *Jaran Kepang* arts community under the name Kridho Saloko. The name “Kridho Saloko” derives from “Kridho,” meaning “dance” or “movement,” and “Saloko,” meaning “story”. This name was chosen to create a distinct identity for the organization.

B. Emile Durkheim's Theory The Structure of the art of *Jaran Kepang* Kridho Saloko in Muncar Village

1. Show

In general, a *Jaran Kepang* performance can be divided into several parts: the opening, the core, and the closing. According to Soedarsono (2001), the function of performing arts is to serve as an aesthetic presentation that entertains the audience. This presentation, known as the art of performance, begins with the beats of the *gamelan*. Following this, a formal greeting, accompanied by Javanese *gamelan* music, is performed. This greeting, called *uluk*, is carried out by the elders of the art community and aims to strengthen the bonds of brotherhood and friendship among participants. After the opening, the performance transitions to the main part, which is the core of the *Jaran Kepang* Kridho Saloko dance. According to an interview with Mr. Suradi on March 6, 2024, “*The Gririkan dance begins with a display of four pigs or wild boars, followed by the appearance of the barongan and a mask. This is followed by the landang, or leader of the row of horse dancers, and then the other horse dancers perform*”⁴. In the closing segment, the *Jaran Kepang* dancers often enter a trance or possession state, which begins at the climax of the dance, during the war scene. This possession serves as a warning message to the audience to remain cautious. Performances are crucial for presenting art to the public. The *Jaran Kepang* Kridho Saloko plays a significant role in society, as outlined in Emile Durkheim's structural functional theory. These performances help to strengthen social solidarity, transmit values and norms, regulate social behavior, and reinforce social identity. Therefore, a *Jaran Kepang* art performance is seen as a vital mechanism for maintaining social cohesion and stability.

¹ Interviews with Mr. Karim and Mr. Mustofa on Friday, March 8, and Saturday, April 27, 2024, at 20:00 WIB and 17:00 WIB, respectively

² Interview with Mr. Ngateman on Thursday, March 7, 2024, at 15:15 WIB

³ Interviews with Mr. Ngateman and Mr. Karim on Thursday, March 7, and Friday, March 8, 2024, at 15:15 WIB and 20:00 WIB, respectively

⁴ Interview with Mr. Suradi on Wednesday, March 6, 2024, at 19:30 WIB.



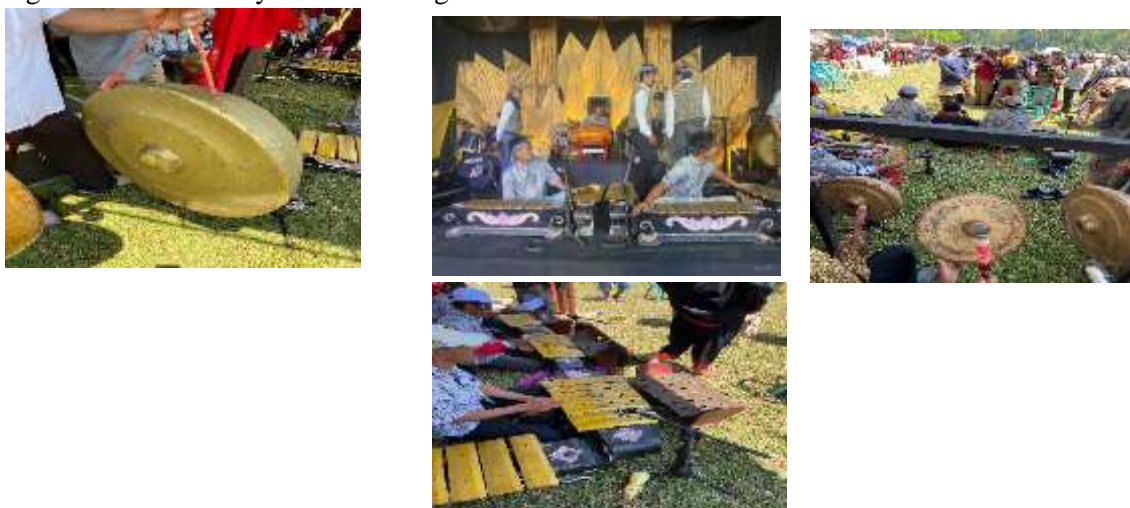
Figure 2. Show

Source: (It was created by the researcher, 2024)

2. Music or *Karawitan*

Music in *Jaran Kepang* art plays a crucial role both as an accompaniment to the dance and as a determinant of the overall atmosphere. According to Jazuli (2008), music and dance are inseparable; both originate from the same rhythmic impulse or instinct. Early humans used vocalizations such as screams and cries to express emotions like joy, fear, and anger. In dance, music fulfills three essential roles that are closely connected to the human body and personality: melody, rhythm, and drama.

In the *Jaran Kepang Kridho Saloko* art form, traditional Javanese *gamelan* instruments are used, including the *kendang*, *saron*, *bendhe*, *gong*, and *angklung*. Unlike the traditional bronze *gamelan*, the instruments used in this performance are made of iron. According to an interview with Mr. Suradi, a *Jaran Kepang* musician, on April 23, 2024, "There are ten *gamelan* musicians and one *wiro suworo*, or singer. The pieces performed include 'Manyar Sewu,' 'Ricik-Ricik,' and 'Boto Rubuh.' This art form emphasizes classical traditional works, focusing on the standards and sacredness characteristic of *Muncar Krajan folk art*"⁵. Each dance movement and musical sound in *Jaran Kepang* carries profound symbolic meaning, reflecting mythological stories, historical events, and the life philosophy of the *Muncar Krajan* people. Studying *Jaran Kepang*'s music is crucial not only for preserving cultural heritage but also for understanding how music serves as a universal medium of expression and communication. Through its music, *Jaran Kepang Kridho Saloko* helps unite various elements of society, fostering integration and harmony within the larger social structure.

Figur 3. Music or *Karawitan*

Source. (It was created by the researcher, 2024)

⁵ Interview with Mr. Suradi on Tuesday, April 23, 2024, at 20:00 WIB.

3. Costumes and Make-up

In *Jaran Kepang* art, costumes and make-up play a crucial role in depicting each character and helping the audience identify them. Costumes and make-up serve not only as visual decorations but also carry deep meaning and symbolism (Astuti, Mariah, and Sunaryo, 2013). Murgiyanto (1983) concurs, stating that dance costumes can reflect regional identity, transform the dancer's appearance into different characters, and enhance the dancer's expression. In Krido Saloko's *Jaran Kepang*, each character is distinguished by unique costumes and distinct colors. According to an interview with Mr. Suradi on April 23, 2024, "The accessories for the Kridho Saloko *Jaran Kepang* costume include *iket*, white shirt, vest, necklace, bracelet, *sumping*, *panjen*, *stagen*, *sampung*, and *jarik*"⁶. Make-up further supports character portrayal by altering or emphasizing facial features to align with each character's traits. As Maryono (2012) notes, make-up in performing arts goes beyond beautification; it is essential for role expression, and thus varies according to the character being portrayed. Typically, make-up involves shaping eyebrows, mustaches, eyes, sideburns, and lips. An interview with Syaiful on April 24, 2024, revealed, "The equipment used by cosmetologists includes black and white *pidi*, *siwit*, glitter, lipstick, and loose powder"⁷. These tools are commonly employed in the Krido Saloko *Jaran Kepang* art. Costumes and make-up that align with the theme and character of the dance enable dancers to more effectively interpret the required movements and expressions. Each element of costume and make-up carries distinct symbolism, which strengthens collective identity. Facial make-up patterns that hold special meaning for each character and are respected within the community contribute to fostering a sense of togetherness and cultural identity, thereby promoting integration and harmony.

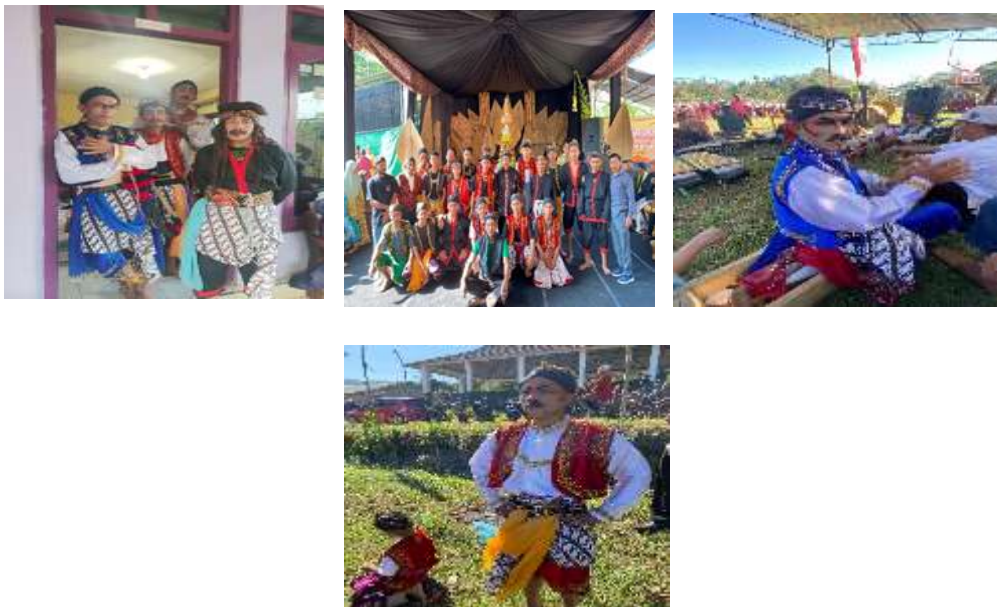


Figure 4. Costumes and Make-up
Source. (Yovi Aji, 2024)

4. Ritual

The art of *Jaran Kepang* is closely associated with ritual practices. Rituals are ceremonies related to various beliefs or religions, characterized by special features that evoke a sense of sacredness and deep respect (O'Dea, 1995). *Jaran Kepang* Kridho Saloko, which preserves traditional arts and rituals, involves several key rituals: 1) selecting a sacred location such as *Sendang Swerak*, and 2) preparing offerings

⁶ Interview with Mr. Suradi on Wednesday, March 6, 2024, at 19:30 WIB.

⁷ Interview with Syaiful on Wednesday, April 24, 2024, at 10:00 WIB

needed for the performance. According to (Jazuli 2008), a performance, regardless of its form, requires a designated space or venue. In Indonesia, performance venues can include open fields, pendapas, or personal spaces transformed into stages. In an interview with Mr. Suradi on March 6, 2024, he noted, “*Sewerak Spring is one of the oldest springs in Muncar Village and serves as a primary source of clean water for the community. It is also used for rituals in Jaran Kepang art*”⁸. The main performance typically takes place in the evening at the Muncar Krajan Hamlet Multipurpose Hall, as part of a thanksgiving ceremony and a plea for the safety of local residents.

The *Jaran Kepang* ritual is not merely entertainment but is imbued with symbolic and spiritual significance. The performance usually begins with a special ceremony to seek protection and blessings from ancestral spirits. Rituals illustrate the order of symbolic elements (Adeng, 2011). During the *Jaran Kepang Kridho Saloko* performance, these rituals must be conducted before any other arts are performed, underscoring the art's profound significance. According to an interview with Mr. Tokit on April 24, 2024, “*The offerings used during the Jaran Kepang Kridho Saloko performance include flowers, shrimp paste sauce, rice, incense, cassava, degan (young coconut), bananas, cigarettes, coffee, coconut milk, tea, milk, sugar cane, kantil (a type of banana), ares bananas, jadah market cakes, and more*”⁹. These offerings carry deep symbolic meaning, representing respect for ancestors and spiritual entities. They also serve as a medium of communication between the human world and the unseen, fostering balance and harmony between the two realms. The *Jaran Kepang* ritual is rich in symbolism, which strengthens communal identity and cultural memory within society through practices such as trance, the use of traditional *gamelan* instruments, sacred locations, and special offerings.



Figure 5. Ritual

Source.(It was created by the researcher, 2024)

5. Roles and Functions

Art, as a cultural element, serves functions and roles distinct from other cultural aspects. Functionalists argue that anything that remains functional will maintain its existence. Art continues to exist today because it remains functional for human life, just as other human-created objects persist because they are still considered useful or relevant (Rondhi, 2014). This includes the roles of dancers, spectators, and handlers in performances. Each participant has essential duties and responsibilities that contribute to the smooth running of the show.

In *Jaran Kepang* performances, dancers are crucial for bringing traditional stories and symbolism to life through their energetic and expressive movements. *Jaran Kepang Kridho Saloko* features eleven

⁸ Interview with Mr. Suradi on Wednesday, March 6, 2024, at 19:30 WIB.

⁹ Interview with Mr. Tokit on Wednesday, April 24, 2024, at 13:00 WIB

male dancers and one leader, known as the *Wiroyudo*. There are also two *barongan* dancers and typically four performers in masks. According to interviews with Mr. Tokit on April 24, 2024, “*The Jaran Kepang dance includes several movements such as shimmying forward and backward, removing the jaran, gait changes, spinning, and other specific actions like Twilight, back, row macak gulu, ngejuk muter, and three rounds of war, followed by lampah sekar, two spins, and finally, spinning and concluding the performance*”¹⁰. These dancers perform the dynamic and sacred *Girikan* dance, using their movements and expressions to dramatize the leadership and struggles of the ancient Muncar Krajan community. They also engage in dramatic displays, such as falling into a trance while consuming prepared offerings.

The audience plays a crucial role in the performance, not just as observers but as active participants who influence the performance's dynamics. According to an interview with Mr. Ngateman on March 7, 2024, “*Audience appreciation includes applause, constructive comments, and cheers, while support is shown through enthusiasm and engagement, which helps make the performance lively*”¹¹. In *Jaran Kepang* art, the role of the *pawang* (spirit controller) is also significant. The *pawang* manages the spirits when dancers are possessed and provides care during these episodes. *Jaran Kepang* Krido Saloko involves six handlers who serve as guardians of tradition, passing down knowledge and rituals related to the art form. Understanding the interrelation of these elements within the social structure of *Jaran Kepang* helps us appreciate how they contribute to social solidarity, cultural preservation, and moral education for younger generations, highlighting the cultural and spiritual values embedded in this art.

6. Value and Meaning of Symbols

Art inherently carries symbolic value and meaning. Anthropologist Clifford Geertz defines culture as a set of symbols or meanings that define or explain a society (Syakhrani and Kamil, 2022). The *Jaran Kepang* Kridho Saloko art form contains various symbols whose meanings may not be widely known. These symbols reflect the history of the Muncar Krajan people and are expressed through the art of *Jaran Kepang*. In interviews with Mr. Jumedi and Mr. Mustofa on April 23 and April 27, 2024, it was revealed that the leader known as *Wiroyudo*, who wields a whip, is named Sabar. This leader represents patience and serves as the group organizer. The next row features a pair of horses named Runtung, symbolizing the role of a secretary who diligently records the group's positive and negative aspects. The second row also includes a shrewd and cunning mouse deer, symbolizing that a leader must avoid abusing power for personal gain through deceit. In the third row, a bright green crocodile symbolizes an animal capable of living in both aquatic and terrestrial environments. This represents the qualities a leader must possess: adaptability and the ability to lead in various circumstances. The fourth row is represented by the black and brown wild boar known as Sengrini. Boars are known for their greed, preference for unclean environments, laziness, and self-indulgence. In this context, the boar represents the treasurer, emphasizing that a leader should not accumulate wealth improperly, especially for personal or family interests. Lastly, there is a dog with gold and black colors named Relli and Pleki. Dogs are known for their intelligence, kindness, and obedience to their leaders or parents. In the context of the organization, this dog symbolizes the roles of guardian, supervisor, and investigator. These symbols not only carry aesthetic meaning but also convey moral messages, reinforce identity, and strengthen social solidarity. The cultural values embedded in *Jaran Kepang* are reflected in the stories, movements, and symbols used, guiding both dancers and audiences in their daily lives.

The community views *Jaran Kepang* Art not just as entertainment or performance but as a sacred and spiritual practice connected to ancestral spirits that ensure the safety and prosperity of the village. The villagers maintain a belief in supernatural powers, and they feel that failing to observe these traditions could bring harm or danger. This belief remains strong among the people of Muncar Krajan Hamlet.

¹⁰ Interview with Mr. Tokit on Wednesday, April 24, 2024, at 13:00 WIB

¹¹ Interview with Mr. Ngateman on Thursday, March 7, 2024, at 15:15 WIB



Figure 6. Value and Meaning of Symbols
Source. (It was created by the researcher, 2024)

C. Emile Durkheim's Theory of the Function of the *Jaran Kepang*

1. Cultural Functions

Performing arts play a crucial role in supporting and enriching life. Without a clear function, art risks losing its significance in people's lives. *Jaran Kepang* is one such performing art with a defined role. Originating in Muncar Krajan Hamlet in 1965, *Jaran Kepang* has proven to be more than just entertainment; it holds significant value for the community's social fabric.

Cultural functions are integral to a group's sense of identity. According to Sagala (2013), culture is a concept that reflects how people live, think, feel, believe, and act, defining the identity and image of a society. *Jaran Kepang* Kridho Saloko, as a traditional dance form, is a cultural heritage that needs preservation. In an interview with Mr. Mustofa on April 27, 2024, he stated, "*Jaran Kepang* Kridho Saloko strengthens the identity of a society by incorporating symbols and stories into its performances. These symbols make the community proud and reinforce their sense of belonging to local culture" ¹². This art form helps preserve community values and unique local traditions, while also imparting cultural values, mutual cooperation, and wisdom to younger generations.

The cultural function of *Jaran Kepang* also extends to transmitting values and morals to the younger generation. Edward B. Tylor, who first used the term 'culture' in anthropology, defined it as "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (Sobirin, 2007). According to Mr. Mustofa on April 27, 2024, he stated, "*Involving the entire community, both participants and spectators, provides a direct experience of how cultural values are realized in everyday social interactions*" ¹³. The stories and performances in *Jaran Kepang* often carry moral messages and cultural lessons that can be learned.

Emile Durkheim argued that the function of culture is to establish identity and moral values, contributing to social stability. *Jaran Kepang* Kridho Saloko, as a cultural symbol, helps in preserving and maintaining societal values and local traditions. Through its symbols and stories, people can experience and understand cultural wisdom, reinforcing shared identity. Participating in *Jaran Kepang* performances and learning from them helps maintain social cohesion. Thus, the function of art is crucial for the sustainability of human life, offering numerous benefits for individuals and society while adapting to changing times.

2. Economic Functions

Besides its cultural significance, *Jaran Kepang* art also plays a crucial economic role for the communities involved. The economic function pertains to how economic activities help meet human

¹² Interview with Mr. Mustofa on Saturday, April 27, 2024, at 17:00 WIB

¹³ Interview with Mr. Mustofa on Saturday, April 27, 2024, at 17:00 WIB

needs and enhance overall societal welfare. Hasanah (2015) defines a creative economy based on local culture as one that leverages community creativity and utilizes local cultural potential as capital for generating profit. In Temanggung Regency, *Jaran Kepang* is a prominent art form. Many *Jaran Kepang* groups have made inroads into the entertainment and commercial sectors. However, the people of Muncar Krajan Hamlet prioritize preserving the art's local rituals and traditions over commercial interests, maintaining the unique character of their performances. *Jaran Kepang* events in Muncar Krajan also stimulate the local economy by attracting many spectators from both within and outside the area. According to an interview with Mr. Ngateman on June 9, 2024, "*The Jaran Kepang art has a positive impact on the people of Muncar Krajan and those from outside the area, particularly in the economic sector. It creates opportunities for businesses such as costume and property rental, sound system rental, decoration services, catering, and traveling sales*"¹⁴. The performances generate direct income through ticket sales, which benefits event organizers. Ticket prices vary based on location and show quality. From an economic perspective, Emile Durkheim's theory suggests that *Jaran Kepang* contributes to economic stability and social integration. Job creation through cultural activities fosters social solidarity by offering various roles and functions within the community. Thus, *Jaran Kepang's* economic activities not only support the economic sector but also contribute to stability, solidarity, and social cohesion.

3. Educational Function

In the art of *Jaran Kepang*, there is an educational function that contributes to character development in both performers and spectators. According to (Brook and Brooks 1999), learning local wisdom fosters a coherent understanding of scientific knowledge and its application within a cultural context. (Sugiarto 2019) emphasized that the community-based arts education paradigm, driven by the belief that education is fundamental to democracy, seeks to address the limitations of rigid institutional education. This approach to arts education focuses on reconstructing traditional arts education in an open manner, involving the community in preserving and appreciating traditional arts and creative expression. According to an interview with Mr. Suradi on April 23, 2024, "*Through its educational function, Jaran Kepang also helps develop skills, such as dancing, playing music, and creating dance props*"¹⁵. Dancers in *Jaran Kepang* are required to display agility and dexterity in mimicking movements, which enhances motor skills and body coordination. Additionally, the musical accompaniment, featuring gamelan and other traditional instruments, necessitates teamwork among musicians, thereby refining their musical skills. The make-up and costumes used in *Jaran Kepang* highlight the aesthetics of traditional art, offering performers a chance to hone their make-up skills and create visually appealing costumes that align with the performance theme. Overall, *Jaran Kepang* serves not only as entertainment but also as an educational medium rich in artistic and cultural skills. Education, in this context, becomes a social force that helps individuals understand and appreciate societal values (Pristiwati et al., 2022).

According to Nugraha and Hasanah (2021), value is a concept deemed good, important, and desirable by certain members of society, serving as a benchmark for evaluating the rightness or wrongness of objects. Mr. Mustofa, in an interview on April 27, 2024, stated, "*The art of Jaran Kepang Kridho Saloko carries educational values, such as leadership and respect for others. This leadership is reflected in the stories, movements, and symbolic meanings displayed*"¹⁶. In *Jaran Kepang Kridho Saloko*, leadership is a key value, demonstrating the importance of respecting and protecting others. This is evident in the diversity of performers and the harmony achieved through their performances. Embracing diversity and showing respect for differences is crucial, as each individual, regardless of background, deserves respect (Nisyah, 2023). Emile Durkheim's theory highlights the importance of the complex division of labor in modern society. *Jaran Kepang* education helps develop specific skills,

¹⁴ Interview with Mr. Ngateman on Sunday, June 9, 2024, at 10:30 WIB.

¹⁵ Interview with Mr. Suradi on Tuesday, April 23, 2024, at 20:00 WIB

¹⁶ Interview with Mr. Mustofa on Saturday, April 27, 2024, at 17:00 WIB

promotes integration, and reinforces moral values, all of which contribute to social stability and collective identity.

D. Social Needs or Social Cohesion

According to Émile Durkheim, social cohesion is closely linked to the concept of collective consciousness. Durkheim explained that collective consciousness emerges from social interaction and integration within a society. It involves shared values, norms, and beliefs that are internalized by members, forming a unified consciousness that underpins harmonious social life (Arif, 2020). This concept is demonstrated by the interactions and relationships among individuals in the Muncar Krajan Hamlet community, particularly in their tradition of *Jaran Kepang* performances. In an interview on April 23, 2024, Mr. Suradi noted that "*Jaran Kepang art fosters social cohesion within the community, as evidenced by the collaborative efforts in organizing the event—ranging from setting up sound systems and decorations to forming committees and preparing various offerings*"¹⁷. Moreover, *Jaran Kepang* plays a crucial role in preserving cultural identity by introducing regional culture to both the younger generation and the broader community. Performing arts are significant for meeting societal needs and ensuring social stability by fostering gatherings, socialization, and the strengthening of communal bonds.

In line with Durkheim's theory of collective consciousness, the people of Muncar Krajan view *Jaran Kepang* Kridho Saloko as a sacred community identity that emphasizes traditional values over entertainment. According to local beliefs, *Jaran Kepang* should primarily be experienced by local residents and is not widely publicized. Durkheim's theory suggests that *Jaran Kepang* functions as an integration tool, connecting individuals from various social and economic backgrounds through shared cultural traditions. This aligns with Durkheim's emphasis on social integration as essential for maintaining societal harmony.

Conclusion

Jaran Kepang Kridho Saloko is a traditional dance that emphasizes local cultural values over commercial or entertainment considerations. It is a cultural heritage that fosters identity within the community of Muncar Krajan Hamlet, Gemawang District, Temanggung Regency. According to structural functional theory by Émile Durkheim, *Jaran Kepang* Kridho Saloko's art encompasses structure, function, and social needs. The structure of *Jaran Kepang* Kridho Saloko includes six components: performance, music, costumes, rituals, roles and functions, and values or meanings. These components form a complex system with interrelated elements within the *Jaran Kepang* framework. The art serves multiple functions, including cultural, economic, and educational roles. It plays a crucial part in integrating individuals into society, teaching moral values, and promoting collective identity—essential for social stability and well-being. Additionally, *Jaran Kepang* contributes to social stability by fostering gatherings, socializing, and strengthening communal bonds. As a unifying tool, it brings together people from diverse social and economic backgrounds through shared cultural traditions.

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¹⁷ Interview with Mr. Suradi on Tuesday, April 23, 2024, at 20:00 WIB

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