

Community Based Art Education as a Cultural Transfer Strategy in the Jaran Kepang Art Performance of Semarang Regency

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Abstract

Jaran Keping Semarangan is a community based art product. It is a product that has existed in between generations. This research reviews community-based art education as a means to transfer the culture of *Jaran Keping* performance. This research is qualitative research with an interdisciplinary approach of sociology to discuss community-based art education and anthropology to dig deeper into the system of knowledge, values, and beliefs within the performance of *Jaran Keping*. The research includes a field study in Semarang Regency. The researchers collected the data through observation, interviews, and documentation. The researchers validated the data through triangulation of technique, sources, theory, and times. The data were analysed based on the theories of Janet Adshead along with Miles and Huberman. The research finds that 1) there is a change of community-based art education, including the system of knowledge, values, and beliefs; 2) the transfer of *Jaran Keping* is similar to the theory of Cavalli-Sforza and Feldman under the scheme of AGIL (Adaptation, Goal-attainment, Integration, Latent-pattern-maintenance). There is a shift of inheritance system which is from vertical transmission (intergeneration of family) to horizontal transmission or planned regeneration via social media, training, and performance; 3) the development of *Jaran Keping Semarangan* is categorized into five types, which are ritualistic ceremony; entertainment of people who hold events, such as marriage, circumcision, gratitude events; *rayonan*; and entertainment in tourist attraction, cultural festival, or dance competition.

Keywords: Community-based art education, Cultural transfer, AGIL, Vertical Transmission, Horizontal Transmission

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INTRODUCTION

Art is an integrative need that includes the element of beauty, wisdom, and acceptance. As an integrative need of aesthetics, art contains guidance of systems, values, knowledge, and beliefs (Rohidi, 2000). There are various forms of art in society, especially in the village, which are invented as forms of creativity and symbol

of identity to the society where it belongs. This study focuses on *Jaran Keping*, a symbol of identity for Javanese village farmers.

Initially, *Jaran Keping* is a medium of ritualistic ceremony (Pigeaud, 1938). Javanese farmer community performs the tradition as a medium of prayers for the safety, wealth, and security of their community to God (Sedyawati, 1981). Irianto (2017b) adds that *Jaran Keping* (also known

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as *jathilan*) represents the identity of Javanese farmers. *Jaran Kepang* or *Jathilan* is a traditional dance performed by a group of people with a dummy horse. The dance contains a meaningful symbol of society's daily life and their togetherness as a group of farmers (Nugraheni, 2014; Nuryani, 2008).

Society preserves the culture by maintaining the existence and performing it humbly in public. Ironically, there is a rising stigma that *Jaran Kepang* is identical to dirty, slum, and cheap culture. This stigma exists due to the simple costumes: knee-length pants, *jarit*, *stagen* (belt), and head band without any facial makeup. The dance is performed with a simple look since the performers are in a trance during the whole presentation. They were possessed by spirits while doing some attractions. They are unaware that their costumes are dirty with mud and dust. Most of the time, their costumes are ripped while dancing.

Jaran Kepang has a magical element of which the society believes that it mediates them with the spirits. Hence, the society also believes that they hold the performance or become the member of *Jaran Kepang* performers to keep them away from spirits. The society feels that the magical element in the performance prevent future disturbance of spirits. Therefore, *Jaran Kepang* is performed along with a ritualistic ceremony to communicate with the ancestor's soul regardless of public demands. As in the other traditional community, the supporting community has the idea that this art becomes the medium of communication of the society to the spirit of ancestor. Lindsay (2006) mentions that traditional art has a strong correlation to social context comparing to the public demand.

Semarang regency is an area where the society still preserves and respects the traditional art of *Jaran Kepang*. The statement is proven from the high number of events and audiences within the performance of *Jaran Kepang*. Semarang regency's locals call the tradition *jaran kepang* or *reog*. Around 306 groups of *Jaran Kepang* performers spread in villages, districts, and areas

in Semarang regency. There are three villages which have groups existing for a long time (Dottcom, 2015).

Along with the development of knowledge and technology, rationality becomes the main principle of life apart from religion and social norms. As time goes, cases of public spirit possession or trance decrease, although they are not completely gone. This is evident in the modern presentation of *Jaran Kepang*. Child performers are not actually in a trance since they are afraid if the possession might interrupt their minds during their school activities. Another influencing factor to the development of *Jaran Kepang* is a religious belief. People tend to hold communal prayers led by an *ustad* or an Islamic religious leader rather than hold a *Jaran Kepang* in public to prevent spirit attacks. Modern *Jaran Kepang* is packed following the aesthetics of the technological era. People include the element of modernity.

Paranti (2014) explains that the influencing factor for the development of *Jaran Kepang* includes the element of quality and quantity. In terms of quality, the presentation of *Jaran Kepang* incorporates the components of aesthetics. In terms of quantity, there is a high number of public performances of the dances. Palevi et al. (2016) mention that *Jaran Kepang* develops along with the growth of the local tourism industry in Semarang regency. With the opening of a tourist location, the society can see the performance of *Jaran Kepang* regardless of its dimming reputation. However, the process of managing tourism does not involve society. This method of management is not helpful to the tourism industry since it does not include the local's aspirations. Hence, it does not help to the promotion of *Jaran Kepang*.

Minarto (2009) describes that villagers need the support and power to promote *Jaran Kepang*. It is correlated to their local custom, such as the ritual to clean the village and the village institution. The membership of *Jaran Kepang* group contains the member from the physical and transcendental nature called as *punden/*

mbahukrekso of the village. The balance and harmony of society with the village institution is the current status quo that every party should preserve.

Prior studies about *Jaran Kepang* show that the society uses an adaptive strategy to preserve traditional art as an identity for the local community. The studies also show that the dance has a function as a social and ceremonial symbol to society. *Jaran Kepang* does not only has a function for entertaining people, but also facilitating people to hope and pray (Irianto, 2015, 2016, 2017a; E. Kusumastuti, 2020a; Palevi et al., 2016; Paranti, 2011, 2014; Sugihariyanto et al., 2019; Yusuf Rizki Irawan, 2016) kemudian mengalami perluasan fungsi digunakan dalam tradisi Merti Dusun, sebagai mobilisasi massa, sebagai media integrasi sosial, se-bagai simbol identitas masyarakat. (3)

Based on the phenomena and studies above, this research discusses the community-based art education on the cultural transmission of *Jaran Kepang*. This research finds that there is a changing pattern of the transfer of *Jaran Kepang* within the community based art education to the newer generation. This research also finds that there is a unique phenomenon where the modern *Jaran kepang* includes the element of dramatic fake possession to attract public attention.

METHODS

This research is a qualitative research with an interdisciplinary approach of sociology to discuss the community-based art education and anthropology to dig deeper into the system of knowledge, values, and beliefs within the performance of *Jaran Kepang*.

The research includes a field study in Semarang regency. There are 19 dance groups from each district that become the object of the study. The primary data of the study are the intra aesthetics of *Jaran Kepang* and the extra aesthetics of the dance, including the processes of community based arts, patterns of knowledge, values,

and beliefs as the basis of *Jaran Kepang*, and the strategies of cultural transmission through socialization, internalization, and enculturation. The secondary data of the research include the location, the geographical condition, and the demography of the field study site. The sources of the primary data are the head of the dance group, the choreographer of the dances, the dances, the musicians, and the audiences. The sources of the secondary data are the head of the village and the society in general. (1)

The researchers collected the data through observation, interviews, and documentation. The observation focuses on the people and the environment who is correlated with the culture to produce accurate and detailed data (Rohidi., 2011a). The researchers conducted a structured observation. First, the researchers observed the location, physical condition, geographical situation, the scope of the area, and the demography of the field study site. Second, the researchers observed the dance groups. Third, the researchers focuses on the pattern of the community-based art education as a mean of cultural transmission, specifically in the process of socialization, internalization, and enculturation.

The valid information was acquired by interview (Rohidi., 2011). This research employed structured interviews. Moleong (2011) explains the steps of interviews as (1) plannings of the interview, (2) execution of interviews, (3) collecting data of interviews, and (4) post-interview activities. The interviews were conducted to the head of the dance groups, the dancers, the musicians, the handler of the possessed dancers, and the audiences. A study of documentation was done to strengthen the proof that there was research to the presentation of *Jaran Kepang*.

The researchers collected the data by documentation. The researchers made a list of required data, including the stories, pictures, and videos of *Jaran Kepang*. The archived data regarding *Jaran Kepang* becomes the main information to this research. Apart from that, the researchers

collected recordings containing the description of the dances, the movements, the backsound music, the costumes, and the properties for the performance. The researchers also collected pictures and videos of the dance presentation.

The research validated the data through triangulation. In this process, the researchers need to verify the conclusion of the findings in general. The researchers validated the relevance and consistency of the title, problems, and significance of the research based on the discussions. Moleong (2011) says that triangulation is important to validate interviews. Triangulation includes the validation of research techniques, sources, theories, and timelines.

The process of data analysis began with raw data presentation. Then, the process continued with the systematic ordering of the scientific data. This step refers to the theory of Miles and Huberman. Meanwhile, the analysis for the structured performances of *Jaran Kepang* is based on Adshead (1994). In Adshead (1994), the analysis of research is ordered from 1) the introduction and description of the elements of performances, 2) the understanding of each component, 3) data interpretation, to 4) data evaluation.

RESULTS AND DISCUSSION

The Development of *Jaran Kepang* Tradition

Traditional art is a product of local creativity through intergenerational inheritance based on the symbols of cultural and spiritual symbols (Chamim, A.I, 2003). Traditional art has its own uniqueness and specification. This art has a function as a means of communication and as a tool for individual as well as collective expression for villagers and suburban communities (Hersapandi, 2012). D'Amico, (2002) affirms that authentic tradition roots deeper in their supporting society's belief, while the performers are becoming the actor preserving the culture.

The performance of *Jaran Kepang* is still preserved well nowadays in Java. *Jar-*

ran Kepang, also known as *Jathilan* or *Kuda Lumping*, connects the values of a ritualistic ceremony held together by the local community around it. *Jaran Kepang* (also known as *Kuda Lumping*, *Jathilan*, *Jaranan*, *Reog*) is a community-based tradition that reflects a horse's movement through the property of dummy horses made of bamboo. *Jaran Kepang* came from Javanese words of *jaran*, which means horse, and *kepang*, which means dummy horse made of braided bamboo.

A performance of *Jaran Kepang* displays a group of horse riders possessed by spirits and performed attractions that highlight their physical endurance and magical power. Pigeaud (1938) describes that the dance contains the movement of a dancer carrying the dummy horses imitating a person who rides a horse. Soedarsono (1998) adds that this culture came from prehistoric Indonesian, called *Sangyang Jaran* in Bali and *Jaran Kepang* in Java.

Jaran Kepang is a medium to invite the soul of the ancestors or a spirit of monkeys, horses, or tigers based on public demand. Theoretically, this presentation is called totemism. Totemism means the reflection of nature in society's moral structure, which systematically relates nature and humans in culture. As stated by Levy Strauss in Rindorindo (2016), *Jaran Kepang* invites a spirit or totem animals to symbolizes the gain of power to repel the disturbing spirit from the local community or simply prevent bad lucks to the society.

The ceremony is a more important part in *Jaran Kepang* than the totem's invitation. The core of the tradition is the communal praise of the clan to the cult of their culture. A clan is a group of people from the same family line based on their parents. The ritual is sacred to strengthen people's belonging to their clan (Durkeim dalam Syamsuddin, 2017).

Jaran Kepang was originated from the pre-Hindu age when it was used in a ceremony of rites. The left identity can be seen on the offerings, prayers, and mantras to invite the spirit of dead ancestors. In this case, the society respects their elderly that

they believe they can invite their soul although their body has been deceased and brought to the afterlife. Another belief explains that the ancestor who had high spiritual power influenced and advises which helped their offsprings in living their lives (Pramana dalam Kuswarsantyo, 2013).

Ambarwangi (2014) states that the culture is not only applied to an egalitarian society but also to a patriotic one. In this sense, the supporter of the culture contains meaningful symbols. Jazuli (2015) sides with the patriotism that people should be involved in preserving the culture. In his words, the people in Semarang regency should have the feeling of owning the dance of *Prajuritan* dance or *Jaran Kepang* by developing the dance and promoting it.

Jaran Kepang is promoted well in the era of science and technology. The dance has been packed with modern choreography in variative moves, shorter duration, and appealing costumes. The performance was recorded well and filed in VCD, DVD, or another portable document saver (Sutiyono & Suharjana, 2017).

The development of the tradition has grown the pattern of the social culture. Within the performing elements, the dance has more complicated choreography, back sound, and properties. The development includes the details, such as 1) the combined use of diatonic and pentatonic tone back sound through the use of keyboard, drum or snare drum, and trumpet; 2) free movements and style; 3) the incorporation of *Leak* culture from Bali; and 4) the emergence hundreds of local dance groups in Semarang regency. Society also promotes the culture in their social media.

In general, *Jaran Kepang* Semarang's development are classified into five types or performance, which are ritualistic ceremony, entertainment of people who hold events, such as marriage, circumcision, gratitude events; *rayonan*; and entertainment in a tourist attraction, cultural festival, or dance competition.

Jaran Kepang's performance usually begins with the provision of offerings and rituals. The dancers were then in a trance

due to the spirit's invitation. The trances could happen at a sudden moment. The handlers were responsible for controlling the possessed people during the performance. The dance then continues with the culture of *nyekar pepundhen* (providing offerings), *ngguyang jaran* (handling the possessed), *keprungan* (controlling the possessed), citing mantras, and burning the incense. The handler prepares these activities before and during the events so that the performance can be executed well. The preparation includes asking the dancers to pray together before the public presentation (Figure 1).



Figure 1. Pre-performance prayer
(Documentation: Agus 2018)

Jaran Kepang has a function to redeem an oath within marriages, circumcision, and gratitude events. This purpose begins with spreading yellow rice and coins and continues with the trance for the stage performance. The public is usually excited to see the possessed performers. Usually, suppose the duration of the dance is longer. In that case, there will be more people possessed from the audiences as in Figure 2, or the performance of *Celeng* dance by Paguyuban Langen Turonggo Jati in a small field located in Jatijajar, Bergas.

Rayonan Jaran Kepang is a collaboration of *Jaran Kepang* performance by one dancing group and the other ones. The dance within *Rayonan* performances is *Jaran Kepang* and *Topeng Ireng*, *Gedruk*, and *Soreng*. There will be around three to five groups from different villages or districts collaborate for public performance within

this combination. Usually, the groups have known each other's members; thereby, they do not fix the price for the performance. The fee to hold a *Rayonan* was paid by the organizer. The dance troop will get a transportation allowance of Rp. 500.000,00 to Rp. 1.000.000,00 depending on the distance from the group's studio to the location of the performance (E. Kusumastuti, 2020a). In Figure 3, *Baruklinthing* dance troop from Bejalen, Ambarawa is performing on April 11, 2018.



Figure 2. Mass possession of the dancers and audiences (Documentation: Kusumastuti 2019)



Figure 3. *Baruklinthing* troop from Bejalen, Ambarawa (Documentation: Kusumastuti, 2018)

The performance of *Jaran Kepang* for dance festivals or tourist entertainment is different to the dance for a ritual. For the festival, *Jaran kepang* is performed by following the rules demanded by the organizer. The repackaging of *Jaran Kepang* is based on the Surakarta style of the dance. It is evident from the movements, back sound, facial make-up, costumes, floor pattern, and properties. The following picture shows a performance done by Langen Budi Sedyo Utomo troop in the Festival of *Jaran Kepang* on Dream Land, Salatiga, on

November 26, 2017.



Figure 4. The performance from Langen Budi Sedyo Utomo Troop (Documentation: Kusumastuti 2018)

The development of *Jaran Kepang* is based on three stages, training, management, and assistance based on the community-based art education (E. Kusumastuti, 2020b). The change of presentation comes from internal and external influences of society. The packaging of the performance is varied. It can be performed by adult or young male or female performers.

The development of *Jaran Kepang* in Semarang regency began in 1980 from the creation of *Prajuritan* dance by Hermowo Sujendro, Sutrisno, and Sugiyanti. The dance is also called *Penataran* since this dance came from a presentation in Gedong Songo temple. The society initially called the dance *Songo* dance since the dance symbolizes nine moves of Gedong Songo temple. *Prajuritan* dance pictures the struggle of Prince Sambernyawa against the Dutch colonial. Prince Sambernyawa's slogan is included into the dance, which is *Tiji Kabeh (Mati Siji Mati Kabeh, Mukti Siji Mukti Kabeh* or One dead the others also dead, one alive the others also alive), and hold the concept of *Tridharma (rumongso handarbeni* or being aware, *melu hanrungkebi* or sense of belonging, *mulat sariro hangrosowani* or being involved) (Dtwdb, 2019).

Prajuritan or *Songo* dance contain the repetition of nine moves. It was deemed monotonous. Hence, there was an idea to develop the moves. In 1996, experts include some elements of conventional dance. The additional moves are varied based on the basis of Surakarta dance. The dance floor pattern was varied following the

changes of level and the element of dance composition. The background of the dance only came from *bende*, *gong*, and *kendang*. Nowadays, the back sound had additional sounds from *pelog* or *slendro* in the combination of pentatonic and diatonic music. The make-up and costumes of the dance followed the style of Surakartan *ksatrian* costume and make-up. In Figure 5, Langen Budi Sedyo Utomo group wears the make up and costumes for classical dance in Surakartan style.



Figure 5. Langen Budi Sedyo Utomo group
(Documentation: Ragil 2018)

Apart from the apparels, the development of the presentation is visible from the arrangement of the stage, lighting, and music. The performance is not only on an outdoor field like it was in the past. Modern *Jaran Kepang* dance is performed on a proscenium or portable stage. The organizer begins to use spot light for the lighting and follows the spotlight with huge power. The dance also uses a better sound system for the music so that the sound of gamelan can be heard from a distance.

Jaran Kepang still exists since there are many Javanese supporters. Many people are still performing, seeing, and preserving the dance despite the existence of Western modernization. The attempts to preserve this become the basis to maintain the identity of the Javanese people.

Community-based Art Education

Learning art is for developing the cultural value and meaning of humans. Humans' cultural values and environments grow based on imagination, institution, thoughts, creativity, and sensitivity. Local wisdom is created through wide know-

wledge, intelligence, common sense, insights, careful attention, and breakthrough (Buchori, 2000).

Art is used as a way to achieve the purpose of education, which is to fulfill the aesthetic needs of humans. Art education gives a chance for people to know their culture, identity, and personality individually or collectively. The elements of culture include knowledge, values, and beliefs (Triyanto, 2014). Rohidi (1994) explains that the process of transmitting culture can happen through education. The process needs the involvement of the elderly, society, educators, and students. The main idea of art education is to ensure that the substance within the art can guide the learners to live strategically and adaptively and become the model of their thought to act individually in general public. Cognitively, it is expected that art education develop human's cognitive, affective, and psychomotoric development.

The process of cultural transfer through community based art education is done to the society. Hence, the society should be involved within the development of this type of education.

There is a reformation of centralized education (government-oriented education) to become decentralized (community-oriented education) (Suharto, 2017)(Suharto, 2005). In this case, a local group of art enthusiast should be involved in building the curriculum of local, regional, or national cultural education (Sagala, 2004) (Suharto, 2005). Sihombing (2001) mentions that the society's involvement in planning, executing, evaluating, and growing the attempt in educating people should have the same future-oriented mindset.

Society is placed as the organizer or actor in community based education (Hasmiati, 2020). The process of this type of education should not be based on strict regulation (Surakhmad, 2000). The execution of community-based education is based on six ideas, which are 1) sensitivity and concern of society to education, 2) the awareness to the importance of education, 3) the awareness of the society that educa-

tion develops their potential growth, 4) the understanding that education provides a clear career path, 5) people's participation and activity in education, and 6) people-based funding and infrastructure development (Surakhmad, 2000).

Indonesian education is ruled under Regulation Number 20 the Year 2003 Article 13 Section (1). It includes formal, informal, and non-formal education that synergizes, complements and enriches one. A functional paradigm is used for community-based education from the regulation (Suharto, 2017).

Community-based art education binds thoughts, values, and beliefs. For *Jaran Kepang Semarangan*, a social system of thought becomes the core of knowledge in the teaching of the dance. Most dancers of *Jaran Kepang* do not have a background of choreography. The performers learn the movements based on what their ancestors taught them. Hence, the routines of *Jaran Kepang* do not have a set of ordered movements.

Jaran Kepang was originated from a farmer community. They use a dummy property of horse to entertain themselves from a day of farming. Irianto (2017b) explains that Javanese farmers always try to find something to entertain them while working. The farmers live nomadically based on the season. Hence, they try to strengthen the bonding and peace of the community by expressing their identity through traditional arts without any basis of art education.

Jaran Kepang contains the system of *Javanese* normative values. The culture contains the norm of appreciating arts and opinions from other people. The appreciation came from selecting people's input, whether it is a good or bad one (Kuttsoft in Setianingsih, 2005). Koentjaraningrat (1993) theorizes that humans have a system of religion where beliefs and deities are centralized from a mysterium in a tremendous and sacred moment.

Jaran Kepang is a sacred art with meaningful and powerful deitic components. The secrecy includes 1) something

useful for the society; 2) something with an aesthetic and genuine value to people; and 3) something accepted and followed unconditionally by people (Kuttsoft in Koentjaraningrat, 1993).

Jaran Kepang also holds the value of brotherhood, regardless of age, social status, and gender. Almost all people work together to help each other in preparing the place, properties, and other needs in every performance. In general, there are three moral values of *Jaran Kepang*, which are philosophical (abstract), normative, and concrete. Philosophical value came from people's validation of external human power out which is higher than their position. Normative value refers to the changes of rules or systems within the activities and tradition of ancient and modern people. Concrete value means the accessory and main medium of *Jaran Kepang*, which is a dummy horse made of bamboo. The other accessories are black glasses, make up, and costumes.

Jaran Kepang contains the value of bonding the communication with the spirit world with the local community. The basis of communication is between the performers and supporters of *Jaran Kepang* and the invited spirit based on their resignation. The communication begins with trust and sincere appreciation. The bonding goes well with the provision of offerings to the spirit. The appreciation causes cooperation between both parties; thereby, the performers are in trance and ready to perform. It is expected that after the performance, the ancestor will provide their acceptance and help to whatever problems faced by the community.

The Changes of Cultural Transmission Pattern of *Jaran Kepang Semarangan*

Traditional art is a cultural element which should be transferred between generations. The process of cultural transmission happens through education. Kusumastuti (2004) and Rohidi (1994) explain that cultural transfer happens from an educator to their students so that the materials can guide the students' lives.

The processes of cultural transfer happen through socialization, enculturation, and internalization. The introduction of culture is an attempt of humans as creatures of thought to effectively build their civilization (Zanden in Rohidi., 1994). Parents, family, friends of the same age, school friends, mass media, and society are the media for socialization (Rohidi., 1994). The steps of socialization include conditioning, modeling, and integration to children's personality (Rohidi., 1994),

Enculturation is a process of combining knowledge, values, ideas, and beliefs in a comprehensive way for human to communicate, preserve and act in fulfilling their needs (Koentjaraningrat, 1990) (Koentowijoyo, 1987) (Geertz, 1973; Rohidi., 1994; Suparlan, 1983).

Cultural actions are motivational, cognitive, and spontaneous. It involves the elderly, relatives, and society in controlling individual's feelings, cognitive orientation, values, and aesthetic tastes (Triyanto, 2017). Cultural actions are internalized since a person was a child to their adulthood. The action is not only limited to their family but also to their surrounding community's environment.

The internalization and master of culture come through the process of a workshop, training, and conditioning. These actions contain the adaptation of human's sense, passions, interests, and emotions (Koentjaraningrat, 1990; Rohidi., 1994). Each individual has their own set of feelings above developed through education. Children organize the information based on how their environment conditions them (Hall in Zaenuri, Lestari, 2009). These opportunities were formed as the basis for people to bold their identity.

The strategies of cultural transmission are planned by the dancers, choreographers, and the audiences during the training, development, and presentation. The transmission aims to inherit the thoughts, knowledge, and skills of the newer generation.

Kusumastuti (2020) says that Jaran Kepang's transmission pattern is the same

as the theories of Cavalli-Sforza and Feldman. In their words, the inheritance comes through the processes of adaptation, goal attainment, integration, and latency.

The adaptation focuses on the integration of modern science and technology. In this case, the erection of *Jaran Kepang* group studio is a simple, flexible, and helpful platform which organizes the transfer of the art. The platform has a modern organization, containing the head of the group, secretary, treasurer, and the members. Institutionalization is not based on commercialization, yet it is based on fulfilling members' personal satisfaction and responsibility. The adaptation also includes the creation of the Facebook group of Reog'r, which becomes the place of dancers, audiences, and supporters to preserve the tradition of Semarang regency.

The preservation of *Jaran Kepang* has a clear goal. It is evident that the group members have the same vision to create the group for expressing their appreciation to their culture, instead of only for money.

The integration of *Jaran Kepang Semarangan* into the community's life is reflected through the creation of LKK (Lembaga Kesenian Kecamatan or District Art Institution) formed by each district under the assistance of Semarang Regency Art Board and the Facebook group of Reog,r.

Jaran Kepang processes the latency by maintaining and preserving the art within a routine performance and creation of art. In preserving traditional art, there should be regeneration. Hayuningtyas and Handayani (2019) say that regeneration includes two aspects: (1) scientific regeneration within the kinship line. The process occurs within family and social environment; and (2) intentional regeneration through mass media, training, and performances.

According to Cavalli-Sforza and Feldman (as cited in Kusumastuti et al., 2020), there are two regeneration systems for Jaran Kepang: vertical transmission (genetic) and horizontal transmission. Vertical transmission occurs in-between generation. It involves ancestors, parents, and

offsprings. The pattern happens through internalized socialization of values and dances to the next generation. This type of transmission is also called biological transmission. Apart from the vertical one, transmission can happen horizontally through educational training from schools and dance studios. The theory above supports (Supriadi & Wardo, 2015), (Badhawi, 2020), (Septiani & Afsari, 2018).

The transmission of *Jaran Kepang* began with the vertical transmission in between families through training in-between generation. The elderlies taught their offsprings how to dance. An example of this transmission can be seen in Langen Budi Sedyo Utomo troop, where the owner, dancer, and trainer, Ragil, has the awareness and appreciation to the art from the tutelage of his father, Djuni. He was a dancer in the troop and taught Ragil the dance since he was eight years old. As time goes by, Ragil is able to dance and continue the life of the dance troop and socialize that to the general public. The intergenerational transfer can be seen in the following figure.

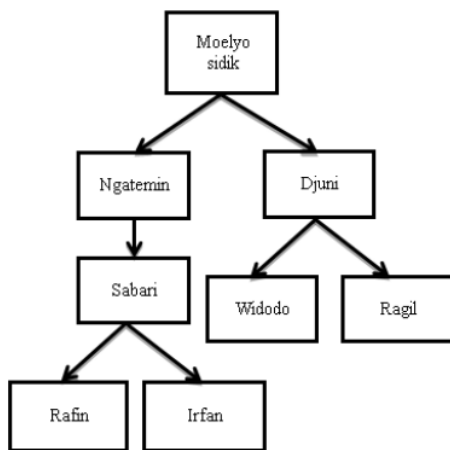


Figure 6. The family tree of the Mulyonos (Source: Ragil 2020)

From the figure, the information regarding the dance came from Mulyo Sidik up until Rafin and Irfan. The inheritance stops for a while since Ragil's children are still very young, and Rafin and Irfan are

too young to have a kid. The inheritance will continue only if the offsprings of Ragil, Irfan, and Rafin are willing to learn how to perform *Jaran Kepang*.

There is a strong bonding between the dance troop. The group of Langen Budi Sedyo Utomo performs not only to fund themselves but also to entertain the members. The troop has become a second home where the members are deemed as siblings, one to the others.

The biological regeneration of the art is seen during the performance in Sombron village. There is a routine performance of *Jaran Kepang* to celebrate Eid and *Suro* (the tenth day of the first month of the Javanese lunar calendar). People in Tlompakan has an appreciation to the dance that they invite Langen Budi Sedyo Utomo group to perform.

Apart from genetic socialization, Langen Budi Sedyo Utomo also conducts horizontal transmission via non formal art education. As in Yuniardi (2017), the inheritance happens through non formal educational institutions, such as dance studio, dance troop, and artists. In non formal education, the teaching activities happen in a structured way across culture.

Planned horizontal transmission happens in Langen Budi Sedyo Utomo by training young recruits. The youngest member of the group, Rafka learns how to dance by joining the troop. Rafka came without any art background from his parent, yet he has been recruited due to his talent. He has joined the group since he was eight years old. In Figure 7, Rafka and Putra are practicing the basic movement of *Jaran Kepang* on Sombron community hall, the training site of Langen Budi Sedyo Utomo.

People can transmit arts through social media, such as Facebook, Twitter, TikTok, youtube, et cetera. In this case, Facebook is a relevant media with million users. People can share pictures and market their products in Facebook. For art promotion, people can share videos about the art in their timeline. In relation to *Jaran Kepang*, the use of Facebook helps dance group to promote their existence. Some

groups of dancers in Facebook are *Pecinta Seni Budaya Area Banyubiru* (Banyubiru Art Appreciation Group). For this research, Reog'r has already had 78.1 thousand followers in Indonesia.



Figure 7. Rafka and Putra are practicing (Documentation: Ragil 2019)

Jaran Kepang is socialized in public to be promoted. By conducting a public performance, a group of *Jaran Kepang* dancer can attract people to learn the dance and eventually join the troop. The interaction between dancers and the audiences will smooth the regeneration and later will preserve *Jaran Kepang* as a traditional part and identity of Indonesia.

CONCLUSION

Jaran Kepang is transferred through the strategies of adaptation, goal-attainment, integration, and latency. The inheritance of *Jaran Kepang* happens through vertical and horizontal transmission.

In terms of vertical transmission, the culture is transmitted in intergenerational teaching. Meanwhile, the culture is transferred horizontally through planned promotion in social media, public training, and performances. In the end, the development of science and technology influences the preservation of *Jaran Kepang* since it is not only regenerated within the genetical transmission.

The change of *Jaran Kepang* transmission pattern affects people's system of knowledge, values, and beliefs. In the beginning, most performers do not understand dancing since they did not come from the background of choreography. Hence,

the lack of background relevance made the initial form of the dance monotonous. Through dance troops or studio and social media, the dance developed to be more modern. In terms of value, *Jaran Kepang* taught the value of kinship regardless people's age, social status, and gender. That is to say; people cooperate in preparing the dance's property and place. There are three values from *Jaran Kepang* as an art form: philosophy (abstract), normative, and concrete.

Jaran Kepang has a development of performance purpose and time. There are five occasions of the performance: ritualistic ceremony; entertainment of people who hold events, such as marriage, circumcision, gratitude events; *rayonan*; and entertainment in a tourist attraction, cultural festival, or dance competition. *Jaran Kepang's* performance usually begins with the provision of offerings and rituals. The dancers were then in a trance due to the spirit's invitation. The trances could happen at a sudden moment. The handlers were responsible to control the possessed people during the performance.

Jaran Kepang has a function to redeem an oath within marriages, circumcisions, and gratitude events. This purpose begins with spreading yellow rice and coins and continues with the trance for the stage performance. *Rayonan Jaran Kepang* is a collaboration of *Jaran Kepang* performance by one dancing group and the other ones.

The performance of *Jaran Kepang* for dance festivals or tourist entertainment is different from the dance for a ritual. For the festival, *Jaran kepong* is performed by following the rules demanded by the organizer. The repackaging of *Jaran Kepang* is based on the Surakarta style of the dance. It is evident from the movements, back sound, facial make-up, costumes, floor pattern, and properties.

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PAGE 2

PAGE 3

PAGE 4

PAGE 5

PAGE 6

PAGE 7

PAGE 8

PAGE 9

PAGE 10

PAGE 11

PAGE 12

PAGE 13

PAGE 14
