

THE EXISTENCE OF YOUTH IN PRESERVING LOCAL WISDOM IN THE JARANAN PUTRO GUNUNG SARI ARTISTIC RITUAL IN MALANG REGENCY

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ABSTRACT

Indonesia is a country with a rich cultural diversity that has given rise to traditional arts as part of its social identity. However, the Jaranan art form faces the challenges of globalization, which have led to a decline in interest among the younger generation and a shift in sacred values. This study aims to analyze the ritual processions, the role of youth, and strategies for preserving local wisdom within the Jaranan Putro Gunung Sari art form using Émilie Durkheim theory of Social Facts and Jean-Paul Sarte theory of Existence. The research method employed is descriptive qualitative with a phenomenological approach. Data were collected through interviews, observations, and documentation. The results of the study indicate that the rituals of the Jaranan Putro Gunung Sari art form encompass pre-performance, performance, post-performance, as well as special rituals on the night of Satu Suro and Friday Legi. Young people are actively involved in all stages of the activities, reflecting their role in preserving local wisdom. Despite facing various challenges, this group has managed to survive through deliberation, mutual cooperation, and the use of social media. This study concludes that youth involvement is a key factor in maintaining the sustainability of Jaranan art and strengthening cultural identity.

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INTRODUCTION

Indonesia is an archipelagic nation characterized by a diversity of ethnic groups, languages, customs, and cultures that shape its national cultural heritage. This diversity reflects local wisdom, which serves as a guide for values, norms, and social practices within society. It is from this local wisdom that various forms of traditional arts emerge and develop as expressions of the local community's creativity. Traditional arts serve not only as a form of entertainment but also as a means to convey spiritual, social, and moral values, as well as to strengthen cultural identity and social solidarity within the community.

One traditional art form that has survived to this day is the Jaranan or Kuda Lumping. This art form not only showcases the beauty of movement and music but also carries spiritual significance and values embodied in rituals, such as trance, prayer, and offerings, which are integral parts of the performance procession. However, the influence of modernization and globalization today has led to a declining interest in Jaranan Art among the public, simultaneously diminishing the sacredness of its ritual practices. In Malang Regency, particularly in Gunung Kunci Village, Jabung

District, this art form is still preserved by the Putro Gunung Sari group, despite facing various challenges, such as waning interest among the younger generation and limited support for cultural preservation efforts. These conditions indicate that the sustainability of traditional arts heavily depends on community involvement, especially from the younger generation.

With the passage of time, the community—especially the younger generation—tends to be more interested in various forms of modern entertainment, causing traditional arts to receive less attention. Consequently, many artistic groups adapt by making changes to the form, content, and spiritual meaning to align with contemporary tastes. However, these changes result in the loss of their sacred value. This shift in meaning reflects changes in society's values and attitudes toward cultural heritage. This situation has led to some traditional arts facing the threat of extinction due to a lack of effective renewal and preservation efforts. Furthermore, this situation has also caused the values of local wisdom within traditional arts to become increasingly marginalized and gradually severed from their cultural roots.

In facing these challenges, the younger generation plays a crucial role in safeguarding and preserving traditional arts as part of the nation's cultural heritage and local wisdom. They serve not only as artists but also as agents of change and bridges between generations, committed to upholding traditions so they remain relevant and thriving amidst modern developments. The presence of the younger generation in Jaranan art serves as tangible evidence of their awareness to preserve traditions as part of their identity and cultural heritage. With a spirit of creativity and active engagement, the younger generation possesses great potential as driving forces in introducing and developing traditional arts at the local, national, and international levels.

This study employs Émile Durkheim's Theory of Social Facts and Jean-Paul Sartre's Theory of Existence. From Émile Durkheim's perspective, the rituals of Jaranan Art can be understood as social facts possessing the power to bind, compel, and shape the collective consciousness of society. Meanwhile, Jean-Paul Sartre emphasizes that individuals possess the freedom to determine their choices and the meaning of their actions. In this context, the involvement of youth in the Jaranan art form can be understood as an active role in preserving cultural identity amidst the tide of globalization.

Previous studies, such as those by Bintang Panduraja Siburian et al. (2021), highlight the influence of globalization, which leads the younger generation to tend to set aside traditional arts as they are perceived as less relevant. Meanwhile, Tomi Putra Perdana (2022) emphasizes that the Kuda Lumping art form in Gampong Purworejo is a Javanese cultural heritage preserved by the local community and serves as both a form of entertainment and a medium for social integration. Both discuss the challenges and the importance of traditional arts, yet neither has specifically examined the role of youth in preserving local wisdom within the Jaranan ritual amidst cultural shifts caused by globalization.

This study aims to fill that gap by focusing on the role of youth in the Jaranan Putro Gunung Sari ritual as a means of preserving local wisdom. The study seeks to provide an in-depth description of how youth contribute to upholding the values of local wisdom embedded in the Jaranan art form amidst the challenges of cultural globalization. It is hoped that this study will demonstrate that the involvement of youth in the Jaranan Art ritual procession not only plays a role in preserving local cultural heritage but also strengthens social solidarity, cultural identity, and the sustainability of traditional values within the community.

METHOD

This study employs a descriptive qualitative research design with a phenomenological approach. This approach was chosen to explore the meanings, experiences, and perspectives of the informants regarding their involvement in Jaranan art activities. The research was conducted in Gunung Kunci Village, Jabung Subdistrict, Malang Regency. This location was chosen because the community there actively preserves the sacred ritual procession of Jaranan Art with significant youth participation. Data collection took place over three months, from January to March 2026, involving intensive interaction between the researcher and the Putro Gunung Sari Jaranan Art community.

Research informants were selected using purposive sampling, based on their experience and direct involvement in Jaranan Art activities. In-depth interviews were conducted with 10 informants, comprising the group leader, the pawang (spiritual guide) or elders, and members of the Putro Gunung Sari Group aged 18–25 who actively participate in both rehearsals and performances. The selection of informants also considered their willingness to provide information relevant to the research needs. Data was collected through direct observation during performances, semi-structured in-depth interviews, and documentation in the form of photographs, video recordings, and group activity archives.

The data obtained was then analyzed using the Miles & Huberman interactive model, which consists of three main stages: data reduction, data presentation, and drawing conclusions. These stages ensure that complex data can be

simplified, organized, and verified, thereby yielding valid and accountable findings. Data reduction was conducted by selecting, focusing, and simplifying the data obtained from interviews, observations, and documentation, with an emphasis on the experiences, perceptions, and meanings of youth involvement in the Jaranan Art ritual. Next, in the data presentation stage, the reduced data is organized into narrative descriptions to facilitate the researcher's understanding of the relationship between the roles of young people, the ritual process, and efforts to preserve the Jaranan Art. The final stage is drawing conclusions or verifying the data, which involves analyzing the research findings regarding the form of ritual processions, the presence of youth in artistic activities, and efforts to preserve local wisdom amidst the tide of modern development.

To ensure the reliability of the data and strengthen the validity of the research findings, a triangulation technique was employed by comparing data obtained from interviews, observations, and documentation. This research was conducted with the consent of the informants and while maintaining the confidentiality of the participants' identities. Through this method, the study aims to present a comprehensive picture of the role of youth in preserving local wisdom within the Jaranan Putro Gunung Sari ritual in Gunung Kunci Village, Malang Regency.

RESULT AND DISCUSSION

The Jaranan Art Ritual at Putro Gunung Sari

The ritual procession in the Jaranan performance is an expression of the Javanese people's belief in honoring and preserving their ancestral heritage. This belief is rooted in the perspective that human life always coexists with the unseen world. Over time, the ritual procession in the Jaranan performance has often been regarded as a complementary element possessing magical power and a unique appeal for the audience. The use of offerings in rituals carries symbolic meanings rich in religious values and spiritual teachings. Therefore, the ritual processions in Jaranan are still preserved and maintained to this day as a form of respect for tradition and ancestors, while also ensuring the continuity of cultural values passed down from one generation to the next. The ritual procession in the Jaranan art of the Putro Gunung Sari Group consists of several stages: pre-performance, during the performance, post-performance, and special rituals performed at specific times, such as the night of Suro and Friday Legi.

Pre-Performance

In the ritual procession of the Jaranan Putro Gunung Sari art form, the stage of paying respects to the punden and danyang is the initial phase, imbued with sacred significance, before the performance begins. This ritual is performed as a form of respect for ancestors and for the spiritual forces believed to protect the village environment. Javanese people generally believe that human life is inseparable from the relationship with nature and the presence of ancestral spirits, who are honored through various symbols and sacred sites.

The first ritual involves paying respects at the village punden. A punden is a place considered sacred by the community because it is believed to be connected to ancestors or the figures who first established the village. Generally, a punden is a specific site held in reverence, such as an ancestral grave or an area considered to possess spiritual significance. In this ritual, the elders or the shaman, along with several group members, come to the punden bearing offerings as a sign of respect. After the offerings are placed, they recite prayers together as a request for permission and a hope that the performance will proceed smoothly, safely, and free from disturbances.

After offering prayers and seeking permission at the punden, the ritual continues with a farewell to the village danyang. According to local belief, the danyang is regarded as the village's supernatural guardian, residing in a specific place considered sacred. In the Jaranan Putro Gunung Sari arts community, this danyang is believed to reside in an old banyan tree located within the village. This banyan tree is regarded as a symbol of strength and protection, as well as the dwelling place of the guardian of the territory. Therefore, the elders or spiritual leaders also offer prayers around the banyan tree as a form of respect and to seek permission so that the performance may proceed smoothly.

The ritual of bidding farewell to the punden and danyang is not only interpreted as a spiritual practice but also as an effort to preserve traditions that have been passed down through generations. Through this activity, group members, particularly the youth, are taught to continue respecting customs and preserving the values of local wisdom within the community.

During the performance



Figures 1 & 2: Offerings during the performance

An offering, or sajen, is a dish containing food, flowers, and various other items presented to spirits as a form of worship. Etymologically, the term sesajen derives from the word saji (to serve), meaning a meal prepared and offered to spiritual beings as an expression of human faith (Hikmah in Ayu Kris, 2025). The offering of these sesajen is intended as a form of tribute to the spirits believed to dwell in a particular place. In the Jaranan art form, the ritual of presenting sesajen is used to summon spirits believed to possess the bodies of the Jaranan performers, thereby inducing a trance-like state (*ndadi*).

The offering of ritual food to spirits in Jaranan performances is closely linked to the myths that have developed within the community. In this context, myths are not merely baseless stories or beliefs, but rather the way in which communities ascribe meaning to cultural events or practices (Septiana, in Ayu Kris, 2025). Thus, the offering of ritual food is understood as a symbol containing specific values and messages. In Jaranan performances, the types of ritual food used are quite diverse. Every element in the offerings holds symbolic meaning that reflects hopes, requests, and expressions of reverence toward the spiritual forces believed to be present. Therefore, the presentation of offerings in Jaranan is not merely understood as a ritual but also as a representation of the community's belief system and perspective on the relationship between humans, nature, and forces beyond themselves. The contents of the offerings presented in the Jaranan Putro Gunung Sari performance include one red or green banana with a clove, seven-colored rice cakes, resin, a small jar, makeup items (Viva loose powder, old lipstick), a kebaya with a jarik, rice, sugar, fambo oil, krantil flowers, a small chicken, legenan and paitan drinks, incense, rice, sugar, ground coffee, various spices, and badeg.

Post-Performance

The ritual of cracking the whip in the four cardinal (Cambuk pecut 4 arah mata angin) directions serves as the closing ritual of the jaranan performance. This ritual is performed by the pawang or an elder, who cracks the whip in the four cardinal directions as a sign that the performance has concluded both physically and spiritually. The sound of the whip is believed to symbolize strength and protection against evil, as well as serving to neutralize the space after the jaranan performance has taken place; it also signifies the return or sending back of the spirits present during the performance to their original places. This aligns with the results of an interview with a jaranan shaman who stated that, "*Pecut ing 4 penjuru tegese mulihake utowo mbaleke roh sing ditimbali supoyo bali menyang papan e dewe-dewe.*" Meaning, "*The whip to the four corners signifies returning or restoring the summoned spirits to their original places.*" (Interview with Mas Anto, March 30, 2026).

Ritual for the Night of Suro (Ritual Malam Satu Suro)



Figure 3: Washing Jaranan Equipment.

One of the rituals performed by the Putro Gunung Sari Jaranan Art Troupe is the Satu Suro night ritual (Malam Satu Suro). This ritual is held every 1 Muharram in the Islamic calendar, which in the Javanese calendar is known as Satu Suro. It is performed once a year as part of an annual tradition. During this ritual, the Putro Gunung Sari troupe washes the instruments used with flower-infused water and burns incense. The ritual serves as a form of maintenance for the performance equipment, both physically and spiritually, and is performed to cleanse the instruments of negative energy accumulated during performances. It also serves as a form of reverence for the artistic instruments, which are considered to possess sacred value. This ritual is an ancestral legacy that continues to be preserved as part of the effort to maintain traditions and local wisdom within the Jaranan art form.

The Friday Legi Night Ritual (Malam Jumat Legi)

In Javanese tradition, Friday Legi night (Malam Jumat Legi) is believed to possess spiritual power and is therefore often used for rituals. On this night, Putro Gunung Sari typically performs a ritual known as “strenan,” which aims to strengthen the spiritual elements so that performers who have not yet entered a trance state can achieve it during the performance. This ritual is performed by bringing offerings or a complete set of ritual items as a form of respect for the ancestors and supernatural beings believed to protect the jaranan art form. Additionally, on Friday Legi night, the group also feeds the performance props, such as the braided horse, the whip, and other equipment. This is done because the group believes that these performance tools must also be respected and maintained as well as possible so that the performance can proceed smoothly.

These findings align with Emile Durkheim’s theory of social facts, which defines social facts as ways of acting, thinking, and feeling that exist outside the individual and possess a coercive power capable of controlling the individual. Social facts influence the actions, thoughts, and feelings of individuals in society. Durkheim also states that customs, traditions, and ways of life in society are part of social facts (Arifudin, 2020). In this regard, rituals are customs and traditions that have existed in society, are binding, and must be performed by group members. Rituals are not performed solely by individual choice but because of the values, norms, and beliefs that have developed within society. In the Jaranan art form, the various rituals performed constitute a form of social fact because these rituals are passed down through generations, are collective in nature, and possess the coercive power to compel every group member to perform them.

Existence of Youth in the Jaranan Putro Gunung Sari Art Ritual in Preserving and Safeguarding Local Wisdom

The younger generation plays a vital role in the life of the nation and state. Their presence not only shapes the direction of the nation’s development but also plays a significant role in preserving local cultural heritage amid the changing times. In society, the younger generation brings spirit and innovation to the preservation of traditional values passed down through generations. Therefore, their existence is not only as the next generation but also as active agents in safeguarding and preserving local wisdom amidst the currents of modern development.

The participation of the younger generation in the preservation of regional culture holds significant value in community life. Their involvement reflects an awareness that local traditions may decline or even disappear if not properly safeguarded. Amid the current of globalization and the entry of increasingly accessible foreign cultures, traditional arts such as Jaranan risk being marginalized if there are no concrete efforts to preserve them. Therefore, the existence of young people must be continuously strengthened so that it does not fade due to the influence of modern culture, which can erase national identity. Through active participation and a sense of responsibility toward ancestral heritage, young people play a vital role in preserving the cultural identity of the community so that it remains alive and sustainable.

The presence of young people in the Jaranan art form can be understood as a form of participation demonstrated through active involvement, awareness, responsibility, and commitment to preserving and sustaining the tradition. This presence is evident not only through their physical participation in performances but also through the roles they play, the contributions they make, and the significance they bring to the art form's continuity. In the Putro Gunung Sari Jaranan Art, the presence of young people is already evident through their participation in group deliberations. Before a performance takes place, members of the Putro Gunung Sari Jaranan Art group hold a meeting shortly before the performance. During this meeting, they deliberate together to reach a collective decision regarding the planned Jaranan Art performance that has been determined. The group leader is always involved in decision-making before the performance, but all decisions are ultimately returned to the participating members through mutual agreement, as one group member explained: *"Yes, before the performance takes place, we usually gather first to discuss task assignments like who will buy the ritual offerings, who will prepare the props, and if there are requests from outside the village, what mode of transportation we'll use. We discuss all of that first."* (Interview with Ms. Hana, February 8, 2026).

From the interview excerpt, it is clear that the Putro Gunung Sari group practices a culture of deliberation as part of the decision-making process for every activity. Through this deliberation, members discuss together to determine various matters, such as the division of tasks, the equipment that must be prepared, and the logistics of departure. This demonstrates that the Putro Gunung Sari group prioritizes the involvement of all members in decision-making to ensure the smooth running of every activity. In this context, the youth are not merely listeners but also actively share their opinions and take on specific responsibilities.

In addition to their participation in deliberations, the role of the youth in the Jaranan Putro Gunung Sari art form is also reflected in the concrete actions they take, which encompass the entire sequence of activities—from preparing offerings and performance equipment to conducting rituals and concluding the performance. This involvement demonstrates that their role is active and tangible. During the preparation phase, the youth are responsible for various performance needs. They prepare and inspect key props such as the horse-shaped horse (jaran), dancers' costumes, musical instruments, and other supporting equipment. These tasks require good coordination and cooperation among members.

Young people also play an active role in preparing the offerings, which are an essential part of the Jaranan Art ritual, from purchasing and preparing the necessary materials to arranging the offerings in accordance with the rules and procedures established by tradition. The sesajen are not merely an complement but hold symbolic and spiritual significance within the local community's traditions. By participating in the preparation of the sesajen, the youth indirectly learn to understand the sacred values inherent in this art form. This process serves as a direct form of cultural transmission, where the younger generation acquires knowledge of ritual procedures and rules from the elders. The presence of young people is not only evident during the ritual preparation phase but also becomes increasingly prominent during the performance itself, as stated by one group member. *"I am involved in every part of the performance, from the opening sequence, serving as a musician, to the trance scene."* (Interview with Haris and Alfian, February 16, 2026).

From the interview excerpt, it is evident that young people do not merely play a role in a specific part of the performance, but are fully involved in every stage of the Jaranan art form's procession. Their involvement ranging from the kembangan section, the pengrawit, to the trance-like scenes, demonstrates both the flexibility of their roles and their commitment to understanding the performance's overall structure. This underscores that the presence of young men in Putro Gunung Sari is not merely supplementary but that they are active participants fulfilling crucial functions for the performance's continuity. This involvement demonstrates that the youth learn directly through on-the-ground experience. By participating in every stage of the performance, they grasp the rules, procedures, and meanings embedded within the Jaranan Art ritual. This active participation not only enhances their skills in the performing arts but also reflects their awareness and responsibility as the next generation in preserving local wisdom to ensure its survival amidst the march of time.

In addition to being evident during the preparation and performance phases, the youth's involvement continues into the post-performance phase. After the performance ends, the youth remain actively engaged in tidying up all the equipment used, such as organizing and cleaning the jaranan props, securing the musical instruments, and ensuring that no equipment is left behind or damaged. These actions demonstrate a sense of collective responsibility while reflecting the values of togetherness and mutual cooperation as part of the local wisdom upheld within the group. The youth do not delegate responsibility solely to the organizers or specific members but work together to complete the entire series of activities until they are fully concluded. This attitude demonstrates that their involvement is not merely temporary or ceremonial but is sustained and consistent throughout every stage of the activity.

The existence of young people in the Jaranan Putro Gunung Sari Art Group is also reflected in their participation in regular rehearsals held periodically. These rehearsals serve not only as technical preparation for performances but also as a learning space for young people to understand the movements, musical rhythms, performance structure, and the entire sequence of the Jaranan art procession. In these activities, the youth play active roles as dancers, musicians, or other supporting members, while simultaneously fostering teamwork, discipline, and mutual responsibility among members. Through regular rehearsals, they also receive guidance from senior members regarding performance protocols, etiquette, and the meanings embedded in each ritual procession, thereby facilitating the transmission of knowledge and the instillation of local wisdom values. Thus, the youth's participation in regular rehearsals demonstrates their commitment and consistency in maintaining the quality of the performances while ensuring the sustainable continuity of traditional arts.

The various forms of youth involvement in each stage of the Jaranan Putro Gunung Sari art performance are undoubtedly linked to the motivations behind their participation. From the perspective of Jean-Paul Sartre existentialism (1943), humans fundamentally possess the freedom to choose and determine their own actions—a principle known as “*existence precedes essence*” (Hari, 2020). This means that a person is not born with a fixed identity but rather shapes their identity through conscious choices and actions. In this context, the youth's decision to remain involved in the Jaranan art form is a conscious choice that demonstrates their existence as active agents. They do not merely passively follow tradition but freely choose to participate, take responsibility, and imbue the art form with meaning as part of their personal and communal identity.

Young people's motivation to participate stems from a sense of belonging to local culture, pride in their ancestral heritage, and a desire to ensure that these art forms do not disappear amid the tide of modernization. Furthermore, involvement in Jaranan serves as a means of self-actualization, allowing young people to channel their interests and talents in the arts, gain social recognition, and expand their social networks. In Sartre view, freedom is always accompanied by responsibility. Therefore, when young people choose to remain committed and active in traditional arts, they simultaneously accept the moral responsibility to ensure the continuity of these traditions. Their consistent attitude in attending regular practices, participating in discussions, and completing post-performance activities demonstrates that this choice is not merely a spontaneous act but a form of commitment reflecting existential awareness.

Thus, the existence of young people in the Jaranan Putro Gunung Sari art form is evident not only in their physical actions but also in the awareness and meaning they cultivate through their choice to remain engaged. This decision serves as an affirmation of their identity as a generation that freely and responsibly determines the direction of local cultural continuity. In Jean-Paul Sartre theory, this youth involvement reflects their efforts to shape their self-identity through concrete actions, while simultaneously affirming their existence as active agents in safeguarding and preserving local wisdom.

The Jaranan Putro Gunung Sari Art Form Persists in Preserving Local Wisdom

In its journey to preserve local wisdom, the Jaranan Putro Gunung Sari art form has faced various challenges, both internal and external. One internal challenge that arises quite frequently is miscommunication among members and a lack of discipline in attending regular rehearsals. This was conveyed by one of the group members who stated, “*Yeah, there's always miscommunication, and some of the kids don't show up*” (Interview with Hana, February 8, 2026).

This statement indicates that internal issues such as ineffective communication and member absenteeism during rehearsals act as barriers to maintaining cohesion and the quality of the performance. Member absenteeism not only impacts technical readiness during the performance but can also affect solidarity within the group if not addressed promptly.

In addition to internal challenges, Putro Gunung Sari also faces external challenges. The influence of globalization and the development of modern culture have become major challenges, causing the public, particularly the younger generation, to be more drawn to digital entertainment and popular culture, which are more practical and easily accessible. This shift in entertainment preferences has forced traditional arts like Jaranan to compete with various forms of modern entertainment. This situation requires the group to adapt without abandoning its traditional identity. Furthermore, limited funds for maintaining costumes, gamelan instruments, and other operational needs also pose a challenge in maintaining the quality of performances. This demands creativity and solidarity among members in managing available resources.



Figure 4: Deliberation and eating together.

In facing these various challenges, Putro Gunung Sari prioritizes resolving issues amicably through joint deliberations. These meetings are typically held at the group leader's home. When there are issues within the group—especially major ones—they are usually accompanied by a shared meal. This shared meal is not merely a gathering but also holds social significance in strengthening bonds among members, resolving misunderstandings, and rebuilding a sense of community and kinship. In a relaxed and familial atmosphere, every member is given the opportunity to voice their opinions, ensuring that decisions are reached through mutual agreement. This approach reflects the values of mutual cooperation, togetherness, and mutual respect, which are part of the local community's traditional wisdom. To address members who are inactive in practice, the committee and elders typically re-instill a sense of collective responsibility and remind everyone that the success of a performance is the result of the cooperation of all members. Regular practice sessions are consistently held as a commitment to maintaining the quality of the dance movements, the harmony of the gamelan music, and the mental readiness required to perform the ritual procession. Additionally, participation in various events such as weddings, major holiday celebrations, and community activities serves as an opportunity for the group to demonstrate its presence while reintroducing the Jaranan art form to the broader public.

The Jaranan Putro Gunung Sari art form relies not only on consistent activities to preserve local wisdom, but also on strengthening the role of youth as the driving force of the group. Youth involvement extends beyond simply performing in shows; it also includes managing and organizing the group, such as overseeing rehearsals, coordinating activities, and utilizing social media for promotion. One form of adaptive effort undertaken is the use of social media as a tool for promoting and publicizing activities. This was conveyed by an informant who stated, “*We post on social media, and we also promote via WhatsApp and our social media platforms.*” (Interview with Ms. Hana, February 8, 2026). Social media is used to upload documentation of rehearsals and performances, share performance schedule information, and reach a broader audience.

This strategy serves as an adaptation to advancements in communication technology, ensuring that traditional arts remain known and popular, especially among the younger generation. This active role demonstrates a natural process of regeneration, ensuring that the continuity of the art form is not limited to a single generation. Thus, Jaranan is not positioned as a static tradition, but rather as a dynamic cultural identity capable of adapting to the times without losing its core values.

Overall, the ability of the Putro Gunung Sari Group to address both internal and external challenges demonstrates that the preservation of local wisdom is achieved not only through the preservation of performance forms, but also through the reinforcement of social values such as mutual cooperation, consensus-building, solidarity, and collective responsibility. Adaptation to technological advancements, consistent practice, and the regeneration of members serve as concrete strategies enabling the Jaranan art form to remain relevant amidst the tide of modernization. This demonstrates that the sustainability of a tradition is largely determined by the community's ability to maintain a balance between preserving traditional values and adapting to the changing times.

CONCLUSION

Based on these findings, it can be concluded that the ritual processions in the Jaranan Putro Gunung Sari art form consist of several stages: pre-performance, during the performance, post-performance, as well as special rituals on the night of Suro (Malam Satu Suro) and Friday Legi (Malam Jumat Legi). Each ritual holds symbolic and spiritual significance that reflects the community's belief in their ancestors, serving not only as a complement to the performance but also as an integral part of the community's faith passed down through generations. In the Jaranan Putro Gunung Sari art form, the existence of young people is evident through their active involvement in the entire series of activities, ranging

from deliberations, preparations, and the performance itself to post-performance activities and regular rehearsals. This demonstrates that young people play a vital role as the primary agents in preserving and sustaining traditional arts. Although the group has faced various internal and external challenges in its development, the Putro Gunung Sari group has managed to maintain its existence through deliberation, mutual cooperation, and the use of social media as a promotional tool—adapting to the times, ensuring that traditional arts remain known and appreciated by the broader public, particularly the younger generation.

The contribution of this study lies in the role of the younger generation in cultural preservation, demonstrating that young people serve not only as artists but also as active agents in the process of transmitting values, organizing activities, and adapting to changing times. However, this study is limited by the number of informants, a scope that covers only one Jaranan art group, and the timeframe of data collection, which affects the depth of the analysis. Given these limitations, future research is expected to expand the number of informants and the scope of study to include various other Jaranan art groups to yield more comprehensive results.

Thus, the study of Jaranan art not only enriches academic understanding but also makes a tangible contribution to the preservation and development of local culture amidst the currents of modern development, while simultaneously serving as a strategic tool for the younger generation in preserving local wisdom.

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