

Society participation in preservation of Kuda Lumping Dance in Kedungboto Village, Kendal Regency

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Abstract

This research aims to analyze the existence of the Kuda Lumping art in Kedungboto Village; the society interprets the art of Kuda Lumping in Kedungboto Village; the society's participation in the preservation of the Kuda Lumping dance in Kedungboto Village. The research method in this study used a qualitative research method. The data collection method used observation, interviews, and observation. The test technique for determining the validity of the data was used triangulation. The data analysis technique used an interactive model carried out by data collection, data reduction, presentation, and verification. This research showed that: The existence of Kuda Lumping art in Kedungboto Village now it's growing and getting better in terms of appearance, clothes, equipment, and music. Society interprets the Kuda Lumping art as; some people consider Kuda Lumping as entertainment; some consider Kuda Lumping a tradition, and some consider Kuda Lumping a ritual. The society's participation in preserving the Kuda Lumping dance Turonggo Wahyu Budoyo and Turonggo Tresno Budoyo were very active and enthusiastic. The form of social participation was through the idea, energy, property, skills, and social participation.

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INTRODUCTION

One of the folk arts in Indonesia, especially in Java, is Kuda Lumping Dance (Triyono, 2020). The Kuda Lumping is also often called Kuda Kepang, Jathilan, or Jaran Eblek (Ibda & Nasution, 2019). This art is part of the Javanese people's life, and this art has a characteristic that when this art is shown, the people will watch (Yediya, 2014). This opinion is in line with (Julian, 2021) about the very popular Kuda Lumping dance, so that all Indonesian citizens, especially Javanese citizens, generally know this dance. Kuda Lumping is a dance that depicts a group of soldiers on horseback. However, the horse being ridden is woven bamboo and shaped like a horse (Sunarto, Irianto, & Sahidin, 2018). Each region has the characteristics of the different Kuda Lumping dance, and each region has its uniqueness and characteristics. Every society has a different culture, thus proving that our nation will have a culture (Julian, 2021).

Kedungboto is a village located in Limbangan District, Kendal Regency, Central Java Province. The village consists of 7 hamlets, namely Kedungboto, Gedeg, Biting, Delessari, Semanding, Jingkol, and Watulawang. Kedungboto village is located in a remote village and far from the urban areas, so the customs and traditions in the village are still very strong, especially the Kuda Lumping dance. Of the several hamlets that preserve the Kuda Lumping dance, namely the Gedeg, Delessari, Semanding, and Watulawang hamlets. In Kedungboto Village, the Kuda Lumping dance is performed at events like the Merti Hamlet (Nyadran), Circumcision, Wedding, 17th August anniversary, etc. This fact is in line with the opinion (Rachmawati & Hartono, 2019) that Kuda Lumping is usually shown during celebrations, circumcisions, or other celebrations.

Kuda Lumping art is an art that has developed from generation to generation (Slamet, 2020). The passing of traditional culture faces obstacles because it is easier for the younger generation to accept various forms of

artistic activity from foreign cultures than from local arts (Nugrahani Rahina, Tani Utina, Usreg Wibawanto, 2017). Many foreign cultures that enter each region make it a challenge for the Kuda Lumping dance art in Kedungboto Village. The challenge is when people find it easier to get entertainment through handphone, television, or radio. People prefer other entertainment such as pop music and dangdut because they are considered more exciting, fun, and modern. Such entertainment like the Kuda Lumping dance begins to be eliminated (Kuswandi & Maulana, 2014). Even carrying out people celebrations in the village that previously used the Kuda Lumping art is now increasingly rare (Caecilia Hardiarini1, 2022). It can be seen that nowadays, the Kuda Lumping dance in almost every area has not been preserved anymore. Considering that the Kuda Lumping is an ancient dance, only certain areas still preserve it. This fact is in line with the opinion by (Endang, Husen, & Wasta, 2019) regarding the existence of the Kuda Lumping art group that must be appreciated and maintained, considering that currently, Kuda Lumping art is rarely recognized in the community.

Kedungboto village is different from other areas. Although many other entertainments enter, the people of Kedungboto village still preserve the Kuda Lumping dance, even from the oldster who participates. Most of them are village youths whose status is still in school and village youth working and unmarried. More interestingly, it's not only young men who participate in preserving the Kuda Lumping dance but also young women who participate and have great passion and enthusiasm.

The Kuda Lumping art in Kedungboto village has also experienced a shift in changes starting from the society, the dance, the music, the tools, and the clothes. In the past, the dances looked monotonous, and now they look more expressive with many variations of movement to look more fun and exciting. In the past, the music sounded mystical and scary, like inviting the ancestors, and now the people are more creative with Kuda Lumping music. What used to be very traditional and now collaborated with

somewhat modern music sounds very uplifting and entertaining. In the past, the clothes were only wearing old school pants, jarik, and blangkon, and now they wear complete clothes such as pants, shirts, jarik, and various accessories, so they look more attractive to the audience. And in the past, people could only provide information on performances through person-to-person. Now with advances in technology, people can provide information using mobile phones. With the internet, people can upload videos to YouTube so outsiders can know about Kuda Lumping in Kedungboto Village. Society participation has also changed. Where in the past, Kuda Lumping players were only interested in oldsters, but now the majority of Kuda Lumping players are in demand by young people. Then in the past, the Kuda Lumping dance used more magical things. This fact is in line with (Radhia, 2016). Along with the times, now the magical things have been somewhat reduced.

The people of Kedungboto Village have the desire and goal to maintain the culture or tradition that has been owned for a long time, to continue to preserve the Kuda Lumping dance so that the culture is maintained, continues to develop and does not fade, advances become better and are more famous. The Kuda Lumping dance is also held as one of the entertainments of the people of Kedungboto Village. This fact is in line with the opinion of (Agnes Wulansari, 2021) regarding the need for Kuda Lumping to be passed down from generation to generation to remain sustainable.

Based on the background description above, researchers need to conduct research on the existence of the Kuda Lumping art in Kedungboto Village, the society in interpreting the Kuda Lumping art, and society's participation in the preservation of the Kuda Lumping dance in Kedungboto Village. That was done to find out and analyze the participation of the society, both oldster and young people, in the preservation of the Kuda Lumping Dance in Kedungboto Village, as an effort to realize the wishes and goals of Kedungboto Village so that the Kuda Lumping

culture or tradition continues to advance and develop for the better and better more famous.

This study aims to describe and analyze: The existence of Kuda Lumping Art in Kedungboto Village, The Society's Interpreting of Kuda Lumping Art in Kedungboto Village, Society Participation in Preserving the Kuda Lumping Dance in Kedungboto Village. The advantages of this research are expected to provide benefits for Social Sciences Education Study Program to add to the discourse, especially studies in the social sciences, which are expected to be useful for scientific development regarding the Kuda Lumping dance. And it is also expected to be a reference for further relevant research. The results of this study are expected to provide information about Society's Participation in the Preservation of the Kuda Lumping Dance in Kedungboto Village and add insight into the Kuda Lumping dance.

METHOD

The research method used in this research was a qualitative descriptive research method. According to Bodgan and Taylor (Moleong, 2018), qualitative research is a research producer that produces descriptive data in written or spoken words from people and observed behavior. The research location was Delessari Hamlet and Watulawang Hamlet, Kedungboto Village, Limbangan District, and Kendal Regency. This research focused on the existence of Kuda Lumping Art in Kedungboto Village, Society Interpreting of Kuda Lumping Art in Kedungboto Village, and Society Participation in Preserving the Kuda Lumping Dance in Kedungboto Village. The data collection techniques used were observation, interviews, and documentation. The test technique for determining the validity of the data was used triangulation. The data analysis technique used an interactive model carried out through data collection, data reduction, presentation, and verification (Milles, B, Matthew dan Huberman, 1992). The number of informants was 9. They were the Chairman of Kuda Lumping, Deputy Chairman of Youth Organization, Core Player

of Turonggo Wahyu Budoyo, and Core Player of Turonggo Tresno Budoyo.

RESULT AND DISCUSSION

The Existence of Kuda Lumping Art in Kedungboto Village

Kuda Lumping art in Kedungboto Village could be found in Delessari Hamlet and Watulawang Hamlet. To be more precise, the Turonggo Wahyu Budoyo and Turonggo Tresno Budoyo groups were still developing the art of Kuda Lumping. Now the existence of Kuda Lumping art in Kedungboto Village was growing and getting better from its appearance, clothing, equipment, and music.

Kuda Lumping was original from Kedungboto Village and still pure the customs and traditions. When technology came in, there was little change in the present from what happened in the past. In the past, when people were going to perform, people gave information only from person to person. When they met now with mobile phone technology, it was easier for people to share information with other people far away and use WhatsApp, Instagram, Telegram, Facebook, and others. So that information was conveyed more quickly.

Then with mobile phone technology, namely YouTube, every showing event can be directly shared via YouTube, WhatsApp, Instagram, Telegram, Facebook, and other social media. It was easier and faster to go viral and become famous and more easily conveyed to other people. With technology, it was easier the society to find references via YouTube when they created new movements and music. Then it was also easier for society to order the Kuda Lumping costume or equipment online.

The existence of technology did not cause problems in the art groups of Turonggo Wahyu Budoyo and Turonggo Tresno Budoyo. The Kuda Lumping art group in Kedungboto Village has made it easier to provide information with technology. Members of the Kuda Lumping art group can manage their time well.

The Kuda Lumping groups of Turonggo Wahyu Budoyo and Turonggo Tresno Budoyo

performed after the Asr prayer and after the Isyak prayer. It was performed after the Asr prayer because Junior High & Senior High school students, on average, return home around 1:00 PM to 2:00 PM. Then people who did gardening and those who worked in rubber plantations return home at around 1:00 PM. So, 1:00 PM until 3:00 PM was used for preparation, and after the Asr prayer, the performance will start before sunset. Then the reason was that it was staged after the Isyak Prayer because after Maghrib, it was still used for the reciting, and after Isyak, it was still used for preparation, so the stage started at around 8:00 PM until 01:00 AM.

In Kedungboto Village, the Kuda Lumping dance was performed at events like the Merti Hamlet (Nyadran), Circumcision, Wedding, 17th August anniversary, and others.

The equipment owned by Turonggo Wahyu Budoyo from Gamelan equipment were Gong, Saron, Janget, Kendang, Demung, Kecer, Drum, and Kuda Lumping. The outfit included clothes, 3/4 black legging pants, jarik, scarf, kendet, and accessories such as crowns, earrings, necklaces, bracelets, belts, anklets (krincingan), whips/horsewhips, and blangkon. The leader was the chairman of the Kuda Lumping.

The Society Interpreting Kuda Lumping Art in Kedungboto Village

The symbolic interaction of the society of Kedungboto Village in interpreting the Kuda Lumping art in the Turonggo Wahyu Budoyo and Turonggo Tresno Budoyo groups showed the results that some people from small children and teenagers considered Kuda Lumping as entertainment. The society of Kuda Lumping players and community leaders considered Kuda Lumping a tradition, and some community leaders considered Kuda Lumping a ritual.

Kuda Lumping is considered entertainment, and it can satisfy society, many of which can eliminate fatigue (Budi, 2019). The reality was that people's views on the meaning of Kuda Lumping were different, but the society remained united and cooperated to develop

Kuda Lumping. There should have been a dispute because of a difference of opinion.

The characteristic of the Kedungboto Village society in preserving the Kuda Lumping dance were having:

Fighting Spirit

The people of Kedungboto Village, both male, and female, had a very high fighting spirit of preserving the Kuda Lumping dance as a cultural relic of the ancestors so that the culture remains sustainable and does not fade. By diligently following all the Kuda Lumping agendas such as group gatherings, routine practice, and performances. Then the society has a very high fighting spirit to advance the Turonggo Wahyu Budoyo and Turonggo Tresno Budoyo Kuda Lumping dance to become famous and more advanced.

Volunteering

The people of Kedungboto Village, both male, and female, have volunteered. They were active and enthusiastic about participating in all activities related to Kuda Lumping scheduled by the head of Kuda Lumping, Turonggo Wahyu Budoyo, and Turonggo Tresno Budoyo. They did it sincerely and voluntarily to participate in its activities without being asked or ripped apart.

Responsibility

The people of Kedungboto Village, especially the youth, had a responsibility. Namely, they had an inner awareness that they were the youth of the nation's next generation. They know that Kedungboto Village only has the Kuda Lumping art culture inherited from their ancestors. They were aware that who else wanted to continue the culture if not those who were the younger generation. Therefore, they were very responsible for what was mandated by the chairman of the Kuda Lumping and management. Suppose group gathering events, routine practice, performances, ngumbah jaran, or thanksgiving. In that case, they always came and participated if they were not busy because they knew that it was their responsibility as a member, as a core player of a young generation.

Ranjabar (in (Hidayah, 2018)) preservation is an activity or activity that is carried out continuously, directed, and

integrated to realize certain goals that reflect the existence of something permanent and eternal, dynamic, flexible, and selective. The community's form of preservation to maintain and preserve the Kuda Lumping dance was by diligently attending member meetings, routine practice, ngumbah jaran (washing the Kuda Lumping), thanksgiving, and performances.

The Society Participation in the Preservation of the Kuda Lumping Dance in Kedungboto Village

Dwiyanto (2011) defines society participation as community participation in an activity, both at the preparation, planning, implementation, and monitoring and evaluation stages. Based on observations and interviews, the participation of the society of Kedungboto Village was active, and enthusiasts in preserving the Turonggo Wahyu Budoyo Kuda Lumping dance in Delessari Hamlet and Turonggo Tresno Budoyo Kuda Lumping dance in Watulawang Hamlet. It could be proven that every time there was a plan or activity related to the Kuda Lumping, many people participated, such as deliberation/meetings, routine practice events, ngumbah jaran, thanksgiving/selamatan, and staging events. But some were passive, and that's why they were busy working.

The forms of participation used as research references were forms of social participation, according to Huraerah (in (Laksana, 2013)), namely the participation of ideas, participation of energy, participation of property, participation of skills and mastery, and social participation. So that the forms of social participation in Kedungboto Village in preserving the Kuda Lumping dance were as follows.

Participation of Ideas

Society participation in terms of ideas or thoughts can be seen from society participation in meetings, giving suggestions/advice, ideas/proposals or criticisms, and providing solutions (Jatmiko, 2017). Participation ideas that the society had given in preserving the Kuda Lumping dance, namely when there were meetings or groups of people, several people

expressed their opinions. During the meeting, a young man was very active in his opinion in the Turonggo Wahyu Budoyo group, and his name was Bro Wiwik. Bro Wiwik was a junior male Kuda Lumping player and his role as Randhang/Chief Soldier.

Participation of Energy

The participation of society's energy in preserving the Kuda Lumping dance was when preparing for performances and during performances. When preparing for the performance, the male society voluntarily expends their energies to work together to build the hovel, wash & paint jaran kepong and tools, disassemble the hovel, and practice routine. Then when they want to perform, the female volunteers have the energy to work together to prepare, wash, and iron the equipment, especially washing and ironing the customs used for performances and routine practice. Then at the time of the performance and after the performance, the male community helped carry the tools and all the equipment used for the stage and prepare it. If the female community only help brought light tools such as equipment for makeup and others.

Participation of Property

The participation of property that the society has given in preserving the Kuda Lumping art was in the form of money when there were contributions or withdrawals. Then there were events such as gathering groups, routine practice, thanksgiving, and performances. The females cooked and provided food. Then some people volunteer to donate the equipment such as jarik, scraft, kendit, and others for the Kuda Lumping art.

Participation in Skills and Mastery

The participation of skills and mastery that the society has given in preserving the Kuda Lumping dance namely, namely, routine practice and during performances, people try their best to practice regularly and perform as best they can, then those who were skilled at knitting participate in composing, those who were skilled at dancing join the Kuda Lumping dance.

Social Participation

The social participation that the society has given in preserving the Kuda Lumping dance was commonality and familiarity. So when there was a plan for the Kuda Lumping event, both males and females came together, participated, interacted, and discussed, and therein lies the commonality or familiarity that was involved between members of Turonggo Wahyu Budoyo and members of Turonggo Tresno Budoyo.

In every Kuda Lumping activity, the people who participated were aged from 15 years to 50 years, those who were more than 30 years old, ladies and gentlemen, but only a few and that were only important people, for example, the headmaster of the Kuda Lumping along with administrators, coaches, and handlers, because the main players were aged 16 to 30 years.

The factors that support the participation of the people of Kedungboto Village in preserving the Kuda Lumping dance were:

Family

Almost all of the people of Kedungboto Village, especially the youth, participated in the Kuda Lumping activity because of the support from their families, especially fathers and mothers. Because previously, on average, the parents of the youths who participated in the Kuda Lumping activity of Turonggo Wahyu Budoyo and Turonggo Tresno Budoyo were also members of the Kuda Lumping, so it's like being passed down from generation to generation from their parents, especially their father because they feel old. Finally, he ordered his son to take part in these activities in place of his father, and his father thought that the child was the next generation so that the culture would continue to run and develop. But there were also the youths aware that they had joined because their parents had joined them.

Peers

Almost all of the youth's peers in Kedungboto Village were members and players of the lumping horses Turonggo Wahyu Budoyo and Turonggo Tresno Budoyo. Every gathering, they always talk about Kuda Lumping, and every time there was an event in the hamlet,

they often hold Kuda Lumping performances, so automatically, those who don't like Kuda Lumping at first like it and those who were not originally members join in and become players even though they were not core players.

Environments

The environment was very influential on the individual. In Kedungboto Village, there was no other art than Kuda Lumping, so the society only developed the Kuda Lumping art. Likewise, the youths, apart from work and apart from school, they did not have other activities, so because they have a lot of free time, they fill it by taking part in these artistic activities, and on average, they also like the art of Kuda Lumping.

CONCLUSION

The existence of the Kuda Lumping art in Kedungboto Village can be found in Delessari Hamlet and Watulawang Hamlet. To be more precise, the Turonggo Wahyu Budoyo and Turonggo Tresno Budoyo groups were still developing the Kuda Lumping art until now. The existence of Kuda Lumping art in Kedungboto Village was now growing and getting better in terms of appearance, clothing, equipment, and music. Society interprets the art of Kuda Lumping that some people, small children, and young children consider Kuda Lumping as entertainment. The people of the Kuda Lumping players and society leaders regard Kuda Lumping as a tradition. Some of the society leaders consider the Kuda Lumping a ritual. The participation of the society in preserving the Kuda Lumping dance of Turonggo Wahyu Budoyo and Turonggo Tresno Budoyo was very active and enthusiastic. The forms of social participation were thoughts, energy, property, skills, and social participation. The people who participated were from the age of 16 to 50. The characteristics of this society were a high fighting spirit, volunteerism, and great responsibility. The form of society preservation was by diligently participating in group groups, routine practice, ngumbah jaran, thanksgiving/salvation, and performances. Factors that support society participation

include family, peers, and the environment. Researchers can suggest research results: Kuda Lumping members should have a typical group fee and contributions for additional funds used for staging activities, so that budget funds remain stable.

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