



CERTIFICATE

No: 5694/UN38.I.2/DL.01.02/2022

This certificate is awarded to

Welly Suryandoko

as

Presenter

at The 3rd International Conference on Cultural Studies and Applied Linguistics (ICCSAL) 2022
as a part of International Joint Conference on Arts and Humanities (IJCAH) 2022

Theme:

"Critical Issues in Languages, Arts, Cultures, and Social Sciences: Direction, Policy, and Practice on Post Pandemic Era"

Surabaya, Indonesia, September 10th 2022





The Study of Panji Culture in the Pandalungan Sub-ethnic, East Java

Review: Jaran Kencak Performing Arts

Anik Juwariyah¹(✉), Vivi E. Dewi¹, Welly Suryandoko¹, Nova Kristiana¹,
Octo D. Andriyanto¹, Ida Chasanah², and Pensri Panich³

¹ Universitas Negeri Surabaya, Surabaya, Indonesia
anikjuwariyah@unesa.ac.id

² Universitas Airlangga, Surabaya, Surabaya, Indonesia

³ Walailak University, Nakhon Si Thammarat, Thailand

Abstract. The purpose of this study is to describe the performing arts of Panji Culture, namely Jaran Kencak, especially in East Java (Pandalungan Sub Ethnic) in terms of the form of presentation, makeup and costumes, order of presentation, accompaniment, and the story of jaran kencak. The method used is descriptive qualitative. Jaran Kencak is one of the performing arts with a story and banner value in the Pandalungan sub-ethnic of East Java. Jaran Kencak serves as a means of ritual, ruatan jaran, sumpingang, humorous jokes/drama, procession of jaran kencak, and ritual of ngesakno intention. The performing arts of Jaran Kencak, influenced by the Panji culture, can be seen in the presentation and the overall elements contained in the form of the presentation of the performing arts of Jaran Kencak. The results showed that the form of presentation was *Ruwatan Jaran, Jula-Juli (Napel/Sumpingang), Lawakan dan Ruwatan Tuan rumah, Arak-arakan Jaran Kencak, Acara puncak*, and *Upacara Ngesakno Niat*. The *Jaran Kencak* costume consists of a *jamang* (crown) which is accessories with striking colors, a kemul (blanket), a chest necklace, and a hand that is attached as well as wrapping the entire body of the horse. Meanwhile, the accompaniment used in the performing arts of *Jaran Kencak* consists of one *kenong telok* set used for procession accompaniment and one Javanese gamelan set for surprise accompaniment. *Gending* or songs that are played as an opening with *Sarkaan gending, Giro Tamu*, or folk songs.

Keywords: Performinf arts · Jaran kencak · Panji culture · Pandalungan sub-ethnic

1 Introduction

The wealth of Indonesian arts and culture is a precious heritage for the population and society. The beginning of progress of a nation begins with the preservation of traditions, which will ultimately strengthen the identity of a nation. Indonesia is the biggest archipelago country in the world. This causes Indonesia to be rich in natural resources and cultural arts. Each region in Indonesia has its arts and culture and is different from one another. The arts and culture then became the characteristics of each region in Indonesia.

© The Author(s) 2023

S. Setiawan et al. (Eds.): IJCAH 2022, ASSEHR 724, pp. 1668–1678, 2023.

https://doi.org/10.2991/978-2-38476-008-4_180

As stated by Koentjaraningrat [2], art is one of universal culture's elements and the most critical element in Indonesian culture. Each element of universal culture, of course, also manifests in the three forms of culture, namely its form in the form of a cultural system, in the form of a social system, and the form of elements of physical culture. Another thing was also expressed by Kayam [1] that art never stands apart from society as one of the essential parts of culture. Art is an expression of creativity from culture itself.

Traditional culture and arts developed from generation to generation in Indonesia with elements of belief and interpretation of community traditions, generally becoming the hallmark of traditional art or culture itself. One of Indonesia's various cultures is the Panji Culture in East Java.

The Panji culture, in its various manifestations, is well developed in the archipelago. At this time, the banner culture still alive and can be seen in performances in East Java is in the Madura (Sumenep) area, Situbondo, Bondowoso, Lumajang, Tengger, Malang, and Jombang. In this study, researchers focus on the Panji Culture in the Pandalungan ethnic sub-ethnic of East Java in a review of the performing arts of jaran kencak. The choice of banner culture is considered very suitable, considering that the banner culture grows and develops in the works of arts, literature, and culture. One of the works of art in the Panji Culture is the Jaran Kencak Performing Art. In East Java, jaran kencak performances based on the Panji Culture are spread across several areas. This research was conducted to create a track record of Panji cultural research. In 2021, research on the Panji culture of the Mataraman and East Javanese ethnicities had carried out. However, this year the focus of research on the culture of the banner was moved to the Pandalungan sub-ethnic. The Panji culture in question is in the form of Panji stories, performing arts based on Panji stories, or things related to Panji culture.

In line with Unesa's Excellence, which states that there are three advantages of Unesa, namely sports, arts, and disabilities, this research is directed toward developing performing arts based on local wisdom or culture (Panji Culture). It has been explained that the development in 2020–2025 is Recognized Regional Teaching University, and one of the indicators is Strengthening Research-Based Learning with character insight at the regional level. In addition, this research is also one of the supporters of Unesa's efforts to become a World Class University.

Art and culture are one of the flagships of the three leading research developments at the State University of Surabaya, where the Department of Drama, Dance, and Music is responsible for fully supporting the program. In other words, this research is a form of support from the Department of Drama, Dance, and Music for the Surabaya State University program, which makes cultural arts one of its flagship programs, apart from sports and disability.

The researchers chose this topic due to the Focus Group Discussion (FGD) of the research team from the Department of Drama, Dance, and Music, Faculty of Language and Arts, State University of Surabaya. The purpose of this study is to describe the performing arts of Panji Culture, namely Jaran Kencak, especially in East Java (Pandalungan Sub-ethnic) in terms of presentation, makeup and costumes, order of presentation, accompaniment, and the story of jaran kencak. The benefit of this research is to support the development of cultural science, especially Panji culture in Indonesia, related to the realization of performing arts based on Panji culture.

Several relevant studies regarding Panji Culture and Jaran Kencak Performing Arts, including: (1) The study entitled “The Function of the Presentation of Jaran Kencak Art to the Community in Probolinggo Regency” written by Safira Fitriya. In this study, Safira Fitriya wrote about the function of presenting the art of jaran kencak. This is the author’s reference as information on the function of jaran kencak art. However, in this study, the focus of the research is not on the function of jaran kencak but on jaran kencak art in reviewing the structure of the performance, costumes, make-up, order of presentation, accompaniment, stories, and supporting elements. (2) The research entitled “The Pandalungan Society (A Glance of Cultural Acculturation in the Horseshoe Region of East Java)” was written by Prakrisno Satrio, Suryanto, and Bagong Suryanto. The research contains the acculturation of Javanese and Maduranese cultures in the Horseshoe Region and the adaptation of the Horseshoe Society to the acculturation of these cultures. In this study, the author also discusses the Horseshoe Community or the Pandalungan Society, specifically the Panji Culture developed in the Pandalungan Community in Jaran Kencak Art.

2 Methods

The method used is descriptive qualitative. Using this qualitative method, an understanding of the complexity of a cultural and societal phenomenon is obtained, namely the performing arts of the Panji Culture (Jaran Kencak), especially in East Java (Sub Ethnic Pandalungan) in terms of the form of presentation, make-up and costumes, the order of presentation, accompaniment, and jaran kencak story. Qualitative research [3] is an approach and method that uses the value to examine a phenomenon. The researcher chose qualitative research intending to know the Panji cultural phenomenon, especially the performing arts of Jaran Kencak, which lived and developed in the Pandalungan sub-ethnic objectively and naturally.

The object of this research is the study of Panji culture, especially the performing arts of Jaran Kencak in the Pandalungan sub-ethnic. The location of this research is focused on the East Java region, especially the Pandalungan sub-ethnic (Banyuwangi, Jember, Bondowoso, Situbondo, Probolinggo, and Lumajang) namely the Jaran Kencak Performing Arts Bina Budaya Lumajang Regency.

In qualitative research, the researcher becomes the main instrument in collecting data through field observations and interacting with the subject and object under study. This, as expressed by Mohajan [4] that researchers are the main instrument in collecting data and analyzing data by going into the field. Researchers must interact with research subjects and objects to observe behavior to build abstractions, concepts, and theories.

Data collection techniques in this study were carried out in three ways: observation, documentation study, and literature study. One of the Jaran Kencak performances in Lumajang Regency, East Java, was observed. Meanwhile, the documentation study was carried out by taking pictures and videos of the Jaran Kencak performance. The literature study reviewed the results of Jaran Kencak’s observations, which were adjusted to the literature obtained by researchers in the form of books, journals, and so on.

The data analysis process uses Miles-Huberman interactive data analysis which has three flows including data reduction, data presentation, and conclusion drawing. Data

reduction is the first process with a pattern to sort, select, and simplify data. Presentation of data refers to the activity of presenting data or information that is considered to have the potential to conclude. Rohidi's conclusion [5] is an activity to formulate data that converges on the validation of the data displayed in the research report but depends on the estimation of research time and data collection, which is considered to have a saturation level.

3 Results and Discussion

3.1 Pandalungan Sub-ethnic Society

The Pandalungan sub-ethnic area (Banyuwangi, Jember, Bondowoso, Situbondo, Probolinggo, and Lumajang) is the Pandalungan culture. The Pandalungan concept is a local concept whose meaning is still gray. However, the community widely uses the Pandalungan concept to show the existence of a mixture of inter-ethnic cultures, especially the dominant Javanese ethnicity and the dominant ethnic Maduranese in the East Java region. This is reinforced by the expression of Sutarto and Sodikan [6] that the symbolic meaning of Pandalungan is a picture of an area that accommodates various ethnic groups with different cultural backgrounds, which then produces a process of cultural hybridization or the occurrence of a new culture that takes elements of the same culture. Furthermore, the people who inhabit the Pandalungan area have two cultural elements, Javanese, and Maduranese cultures; acculturation and assimilation processes occur [7].

In other words, Pandalungan culture results from cultural mixing or acculturation between Maduranese and Javanese cultures. Pandalungan culture itself is a culture that grows and lives in a community or group as a symbolic marker shown through everyday language, which predominantly uses a variety of coarse language (ngoko), as well as a combination of several regional languages [6]. One factor that led to this Pandalungan culture was because the composition of Maduranese and Javanese migrants became the dominant community in the Pandalungan area (Banyuwangi, Jember, Bondowoso, Situbondo, Probolinggo, and Lumajang).

However, the Pandalungan people from Javanese and Maduranese ethnicities have distinctive patterns of social life. This is, as expressed by Satrio, Suryanto, and Suryanto [8], that the Javanese transitional Pandalungan community tends to follow the pattern that exists in the dominant Javanese Pandalungan community, namely sending their children to public schools, while in the Maduranese transitional Pandalungan community will choose to send their children to Islamic boarding schools in the district where they live without the obligation of the boarding school caregivers to be descendants of the boarding school caregivers located on the island. Madurai. Individuals in the Pandalungan sub-ethnic group can receive Indigenous and foreign cultures well. In other words, Maduranese and Javanese can accept their respective cultures peacefully. Judging from their daily behavior, the Pandalungan people are accommodating and respect differences [9]. In this area, there are almost no conflicts between ethnic groups.

3.2 Panji Culture

The Panji story is one of the stories that have lived in the Pandalungan Community until now. This is reinforced by Zoebazary's opinion [10] that the Pandalungan community continues to animate several stories they enjoy and find helpful. Another thing was expressed by Kieven [11] that the Panji culture has enormous potential to strengthen Javanese culture. The Panji story can be shortened as a story that revolves around the romance of Raden Panji Inu Kertapati (or Kudawaningpati or Asmarabangun), a prince from the Jenggala Kingdom, and Dewi Sekartaji (or Galuh Candrakirana) a princess from the Kediri Kingdom [12]. The two nobles love each other, and the story ends with a love union. Because these stories stand alone with many variations or developments, they are not united in the main story but always revolve around the two main characters. In other words, it can be said that Panji's stories are a literary cycle.

The classic theme of this story is mainly related to the adventures of the two main characters, although there are also stories about the life struggles of other characters. The origins of the Panji story are unknown. However, it has a background in the era of the Kadiri Kingdom, when poets began to compose literary works with stories that were no longer India-centric but breathed local Javanese life. Panji stories achieved popularity in the Majapahit era. They gained a high didactic position so that several temples belonging to this kingdom are decorated with reliefs that immortalize not only epic stories from India, such as the Ramayana and Mahabharata but also stories from the scope of Panji stories and those of their contemporaries.

In the late Majapahit period and after, Panji stories began to be used as literary works in the form of poetry and prose by various palaces. They were told orally among the public, so some of them became popular folk tales, such as the story of the *Golden Conch*, *Ande Ande Lumut*, *Cinde Laras*, *Enthit*, and *Golek Kencana*. These stories then spread to several kingdoms in the archipelago (Indonesia and Malaysia), and even then, to Siam (Thailand), Khmer (Cambodia), Burma (Myanmar), and possibly the Philippines. The Panji story was adapted according to the local situation in the Indochina region. The character of Raden Inu Kertapati was adapted in literary works and dance dramas with various names.

The collection of Panji stories is told since the time of the Majapahit Kingdom. Along with the kingdom's success, the story of Panji spread to various regions. The Panji story became popular in the 13th century and spread following Majapahit to Bali, Lombok, and South Sulawesi. The story then crossed over to Malaysia. The story of Panji in Malaysia is called hikayat, then the story reaches Thailand, which is called Inao.

The Panji story is an original Indonesian story that developed around the 12th century AD. This story has grown to foreign countries, including Thailand, Vietnam, and Myanmar, not only known on Java, Bali, Lombok, and Sulawesi islands. The story started from an oral story in East Java and has been composed by the receiving community into various other art forms such as fine arts, literary arts, and performing arts.

Based on the results of observations made by the research team, it was found that *Jaran Kencak* is a form of Panji Stories. Panji stories contain symbols and values of life that can be interpreted and can be used as references in life. This is in line with the results of observations that have been carried out that Jaran Kencak functions as a means of ritual, ruatan jaran, sumpingan, humorous jokes/drama, a procession of jaran



Fig. 1. Jaran Kencak Cultural Development Show.

kencak, and ritual *ngesakno* intentions. As a literary work, Panji's story has become a source of inspiration for many artists, especially in fine arts and performing arts. This is because Panji's story is very flexible, multi-interpretative, and adaptive so that it can be transformed into various forms of art.

3.3 Jaran Kencak is Part of the Panji Cultural Performing Arts in the Pandalungan Ethnic Sub-ethnic

East Java is an area that has a diversity of arts and culture. The diversity of arts and culture are based on ethnic and ethnic diversity. Various forms of traditional performing arts are suspected of containing or containing Panji cultural values.

Panji cultural values can be seen in stories or other artistic symbols in every performing art. Panji's story is also found in performances in ethnic, and cultural areas in the central and eastern parts of East Java Province, namely the *Arek* cultural area, the Tengger and Malang cultural areas, the Pandalungan area, the Osing area, and the Madura area.

Performing arts in the region are divided into several types: wayang performing arts, musical performing arts, dance performing arts, and theater performing arts. *Jaran Kencak* is one of the performing arts with a story and banner value in the Pandalungan sub-ethnic of East Java.

Jaran Kencak is a show still in demand by the Pandalungan community, especially the people of Jember and Lumajang. This is in line with Zoebazary's opinion [13] that this art is still alive in Jember and Lumajang, featuring an attraction in the form of a horse that has been trained to walk with rhythmic steps like dancing.

In other words, the art uses horses as entertainment. To appear attractive, these *kencak* horses are specially trained to perform dance movements and spin around while lifting both legs. After that, the *jarans* wait for orders, then these *jarans* are already dancing. This *Jaran Kencak* performance usually also functions as a means of *ritual*, *ruatan jaran*, *sumpingan*, humorous jokes/drama, a procession of *jaran kencak*, and ritual of *ngesakno niat* [14].

One of the *Jaran Kencak* performances in the East Java region, especially the Pandalungan sub-ethnic (Banyuwangi, Jember, Bondowoso, Situbondo, Probolinggo, and Lumajang), is the *Jaran Kencak* Performing Arts Bina Budaya Lumajang Regency. The performing arts carried out by the studio can be seen in Fig. 1.

The performing arts of *Jaran Kencak*, which are influenced by the Panji culture, can be seen in the form of presentation and the overall elements of the performing art of *Jaran Kencak*. The form of presentation and these elements include:

3.3.1 Form of Presentation/Structure of Jaran Kencak Performance

The following are the forms of presentation of the performing arts of *Jaran Kencak*:

Ruwatan Jaran

Before the dancers make themselves up, including decorating the horse, the skipper *Jaran Kencak* asks for a set of offerings to the host or the owner of the celebration to carry out the *ruwatan jaran* (horse). The purpose of carrying out a horse ruwatan is a tradition in the form of a request to be given safety, smoothness, and not find obstacles in any form during the performance.

Jula-juli (Napel/Sumping)

Napel or *sumpingan* tradition is the giving of money from several guests as well as relatives and relatives of the owner of the intention. The *napel* or *sumpingan* tradition is a tribute to the host by giving money. There are several ways to give it, namely by giving it directly to the remo dancer or providing a tray, and the remo dancer will take the money.

Lawakan dan Ruwatan Tuan Rumah

Comedy is a presentation in the form of a humorous drama performed by the horse handler with the comedy group [15]. Comedy scenes are also used to deliver information in the form of advice or education. After the humorous scene is finished, it is followed by a companion, namely the reading of prayers or praise for the host, the circumcised child, and other families to get protection from the Almighty and always be given blessings.

Arak-arakan Jaran Kencak

The essence of the procession is to visit some relatives or community leaders. The time required for the procession depends on the level of social and sibling relationships that parents, or their families have carried out. The request for a blessing is the primary goal, in addition to introducing children who will be circumcised or are redeeming vows.

Acara Puncak

All *Jaran Kencak* players and all *Jaran Kencak* gathered in front of the audience. *Jaran Kencak* collaborated by presenting stories and dance moves lifted from several regions, including Banyuwangi, Bali, Madura, Lumajang, etc. The dances include the mask dance, leak barong-barong well, gandrung dance, twin garuda wisnu, rooster and barong meliwis, tiger dance, gamyong dance, standing horse attraction, *kencak* horse procession in front of the audience, *kidungan jula-juli*, friends, and ignore the intention.

Ngesakno Niat Ceremony

After the procession group returned to the house (the owner of the intention), followed by the Ngeksano intention ceremony. The ceremony is interpreted as affirming the intention, which means reaffirming what has become the vows of parents whose children are circumcised.

3.3.2 Jaran Kencak Makeup and Costume

The beauty of the performing arts of *Jaran Kencak* can also be seen in the costumes used. The material of the costume is a cowhide or thick sponge. Following its name, namely the performing art of *Jaran Kencak*, the horse acts as the main character so that the clothes worn are all beautiful. The attraction of the performing arts of jaran kencak and its skill in dancing is the brightly colored horse costume. The Jaran Kencak costume consists of a *jamang* (crown), accessories trinkets with striking colors, kemul (blanket), a chest necklace, and a hand that is attached as well as wrapping the entire body of the horse. Another thing stated by Rosita [16] is that in the art of jaran kencak there are two types of horse clothing, namely the king's horse/war horse / attraction horse / jaran manjheng / jaran ade', which is simple horse clothing like a war horse and the queen's horse / kemanten horse / tumpeng horse/jaran ngarak/jaran budih which is a horse outfit equipped with a complete saddle.

The beauty of the other performing arts of *Jaran Kencak* can be seen in the costumes of the *Jaran Kencak* accompaniment dance. All the dancers wore various types of costumes. The costumes used by the accompanist dancers are remo dance costumes, rooster dance costumes, joke costumes, jaranan dance costumes, twin garuda wisnu costumes, and tiger dance costumes [17].

Another attraction of *Jaran Kencak* performing arts is the attraction of the different accessories used. Each *Jaran Kencak* studio has its uniqueness in decorating its *Jaran Kencak*. However, even though *Jaran Kencak* has the uniqueness of different accessories, the *Jaran Kencak* dance moves have the same movement between one studio and another [18].

3.3.3 Accompaniment of Jaran Kencak

The accompaniment used in the performing arts of Jaran Kencak consists of one set of kenong telok which is used for procession accompaniment, and one set of Javanese gamelans for surprise accompaniment. In addition, there are also Jaran Kencak performing arts performances that use instruments including drums, selompret, kenong, saron, kempul, and gongs. Gending or songs that are played as an opening with Sarkaan gending, Giro Tamu, or folk songs.

3.3.4 Jaran Kencak Story

The performing arts of Jaran Kencak are often found in the community in the districts of Lumajang, Probolinggo, Jember, and areas that fall into the Pandalungan area. The mention of "Jaran Kencak" is often also referred to as "Kuda Kencak". It was inspired by an animal, a horse (jaran in Javanese). Kuda Kencak is a term in dialect to refer to "dancing horses." Horses are trained to be able to dance, performing to the sound of gamelan since the horses were tiny. The horses perform by nodding their heads, shaking their hips, and stomping their feet to the rhythm of the gamelan sung by gamelan musicians.

Each *Jaran Kencak* performance is accompanied by a handler or skipper who is also a dancer dressed as a remo dancer accompanied by chanting or kidungan [19]. In other words, every horse show is accompanied by a handler or skipper who is also a dancer

dressed as a remo dancer accompanied by chanting or kidungan. The chanting of the song performed by remo dancers; it has various meanings of the expression. Coherently, chanting kidungan can be interpreted as an expression of welcome for guests, and self-introductions often accompany thanksgiving and thanks regarding the origin and name of the *Jaran Kencak* group playing.

3.3.5 Urutan Penyajian Jaran Kencak

The order of presentation of *Jaran Kencak* starts with the opening gending (instrumental), then followed by the horse dance of Kencak which is interspersed with singing or surprise. Jokes or ludrukan accompany the next scene. Meanwhile, for circumcision, a procession is carried out, namely by parading the circumcised bride to the houses that the family has determined with the aim of asking for a blessing. The highlight of the show is held at night with the type of art of tayuban or ludrukan according to the taste of the owner's intention—performances at night as entertainment that is no longer related to the implementation of community traditions.

4 Conclusion

As described in the discussion chapter, there is a Pandalungan sub-ethnic (Banyuwangi, Jember, Bondowoso, Situbondo, Probolinggo, and Lumajang) Pandalungan culture. Most people widely use the Pandalungan concept to show the existence of a mixture of inter-ethnic cultures, especially the dominant Javanese ethnicity and the dominant ethnic Maduranese in the East Java region. The Panji story is a collection of stories related to two main characters, namely Raden Panji Inu Kertapati (or Kudawaningpati or Asmarabangun), a prince from the Jenggala Kingdom, and Dewi Sekartaji (or Galuh Candrakirana) a princess from the Kediri Kingdom.

Panji stories contain symbols and values of life that can be interpreted and can be used as references in life. As a literary work, Panji's story has become a source of inspiration for many artists, especially in fine arts and performing arts. *Jaran Kencak* is one of the performing arts with a story and banner value in the Pandalungan sub-ethnic of East Java. One of the *Jaran Kencak* performances in the East Java region, especially the Pandalungan sub-ethnic (Banyuwangi, Jember, Bondowoso, Situbondo, Probolinggo, and Lumajang) is the *Jaran Kencak* Performing Arts Bina Budaya Lumajang Regency. *Jaran Kencak*, usually also functions as a means of ritual, ruatan jaran, sumpingan, humorous jokes/drama, a procession of jaran kencak, and ritual ngesakno intention.

The performing arts of *jaran kencak*, which are influenced by the Panji culture, can be seen in the form of presentation and the overall elements contained in the form of presentation of the performing art of *jaran kencak*. The form of presentation is *Ruwatan Jaran, Jula-July (Napel/Sumpingan), Lawakan and Ruwatan Tuan Rumah, Arak-arakan Jaran Kencak, Acara puncak, and the Upacata Ngesakno Niat*. The *Jaran Kencak* costume consists of a *jamang* (crown) which is accessories trinkets with striking colors, kemul (blanket), chest necklace, and a hand that is attached as well as wrapping the entire body of the horse. Meanwhile, the accompaniment used in the performing arts of *Jaran Kencak* consists of one *kenong telok* set used for procession accompaniment and

one Javanese gamelan set for surprise accompaniment. *Gending* or songs played as an opening with *Sarkaan gending*, *Giro Tamu*, or folk songs.

Authors' Contributions. A. Juwariyah, V. E. Dewi, W. Suryandoko, and N. Kristiana carried out the qualitative study. Then, O. D. Andriyanto, I. Chasanah, and P. Panich collected the data. A. Juwariyah took the lead in writing the manuscript. All authors provided critical feedback and helped shape the research, analysis and manuscript.

References

1. K. Umar, *Seni Tradisi Masyarakat*. Jakarta: Sinar Harapan, 1981.
2. K. Koentjaraningrat, *Manusia dan kebudayaan di Indonesia*. Jakarta: Djambatan, 2000.
3. J. Saldana, *Fundamentals of qualitative research*. New York: Oxford University Press, 2011.
4. H. Mohajan, "Qualitative Research Methodology in Social Sciences and Related Subjects," *Journal of Economic Development, Environment and People*, Vol. 7, No. 1, 2018.
5. T. R. Rohidi, *Metodologi penelitian seni*. Semarang: Cipta Prima Nusantara, 2011.
6. A. Sutarto and S. Y. Sodikan, *Pemetaan Kebudayaan di Provinsi Jawa Timur dengan sebuah Upaya Pencarian Nilai-nilai Positif*. Jember: Biro Mental Spiritual Pemerintahan Provinsi Jawa Timur bekerja sama dengan Kompyawisda Jatim-Jember, 2008.
7. L. Saputri, "Pengaruh Budaya Pandalungan pada Bentuk Penyajian KesenianCan Macanan Kadduk", *Jurnal Invensi* Vol. 4, No. 2, 2019.
8. P. Satrio, S. Suryanto, and B. Suyanto, "MASYARAKAT PANDALUNGAN Sekilas Akulturasi Budaya di Daerah "Tapal Kuda" Jawa Timur," *Jurnal Neo Societal*, Vol. 5, No. 4, 2020.
9. A. Sutarto, *Sekilas Tentang Masyarakat Pandalungan*, 2010.
10. M. I. Zoebazary, *Mosaik Kebudayaan Pandalungan*. Jember: Panguyupan Pandhalungan Jember, 2022.
11. L. C. Kieven, "Getting Closer to the Primordial Panji? Panji Stories Carved in Stone at Ancient Javanese Majapahit Temples – and Their Impact as Cultural Heritage Today," *The Spafa Journal*, Vol. 1, 2017.
12. H. Nurcahyo, *Memahami Budaya Panji*. Sidoarjo: Komunitas Seni Budaya Brangwetan, 2020.
13. M. I. Zoebazary, *ORANG PANDALUNGAN Pengayom Kebudayaan Tapal Kuda*. Jember: Panguyupan Pandhalungan Jember, 2017.
14. S. Fitriya, "Fungsi Penyajian Kesenian Jaran Kencak pada Masyarakat di Kabupaten Probolinggo," *Jurnal Pendidikan dan Penciptaan Seni*, Vol. 1, No. 1, 2021
15. S. Devina, G. Bangsa, and H. D. Yudani, "Perancangan Esai Fotografi sebagai Penunjang Pelestarian Jaran Kencak Lumajang," *Jurnal DKV Adiwarna*, Vol. 1, No. 2, 2013.
16. V. Rosita, *Kepentingan Aktor dalam Proses Pengusulan Penyusunan Agenda Kebijakan Penetapan Jaran Kencak sebagai Ikon Kesenian di Kabupaten Lumajang*. Repository Universitas Jember, 2017.
17. D. S. Rahardi, S. Sumarno, and S. Sumarjono, *Perkembangan Kesenian Tradisional Jaran Kencak (Kuda Kencak) di Kecamatan Yosowilangun Kabupaten Lumajang*. Repository Universitas Jember, 2015.
18. P.K.D. Challtis, *Penciptaan Buku Ilustrasi Legenda Tari Jaran Kencak sebagai Upaya Memperkenalkan Budaya Lumajang Kepada Anak-Anak*. Universitas Dinamika, 2015.
19. L.U.D. Septiyowati dan E. Rusdiana, "Penegakan Hukum Pasal 69 Undang-Undang Nomor 13 Tahun 2003 tentang Ketenagakerjaan terkait Persyaratan Kerja pada Anak (Studi Pada Penari Kesenian Jaran Kencak di Kabupaten Probolinggo)," *Novum: Jurnal Hukum*, Vol. 5, No. 4, 2018.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

