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Social Construction Of Jaran Jenggo "Aswo Kaloko Joyo" In Solokuro Village

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Abstract: Jaran Jenggo is a traditional art form that originated in Lamongan Regency, specifically in the Solokuro region. During circumcision ceremonies, this art form takes the form of a procession in which the bride, who has undergone circumcision, rides a horse controlled by a handler and accompanied by various attractions. This tradition began in 1907 and continues to this day. This study aims to describe how the Jaran Jenggo community shapes and maintains its cultural identity through language, symbols, and social interactions. The study employs a descriptive qualitative method, using data collection techniques such as direct observation, in-depth interviews, and documentation. According to Berger and Luckman's social construction theory, there are three stages: externalization, objectification, and internalization. This study aims to describe the social construction of Jaran Jenggo art. According to the research findings, the externalization of Jaran Jenggo art originated from the tradition of using horses during the missionary activities of Sunan Drajat and Sunan Sendang Duwur. This tradition was then inherited and developed into a unique performance art in Lamongan. Jaran Jenggo's objectification is reflected in the symbolic, spiritual, and local cultural identity values inherent in its movements, costumes, and language. Internalization occurs through primary and secondary socialization, which involves individuals from an early age and integrates them into the wider community. This ensures that the art form is preserved and accepted as an integral part of the Lamongan community's social life.

Keywords: Jaran Jenggo, social construction, circumcision tradition, social symbolism

1. INTRODUCTION

Jaran Jenggo art is one of the traditional art forms that developed in Lamongan Regency, precisely in Solokuro village, which means rocking jaran, in its context referring to a horse that makes nodding movements when walking listening to music. This performance combines elements of musical art, religious aspects, and jaran (horse) dance movements presented under the guidance of a handler. This art form is characterized by a dance performed by a horse that performs attractions and is guided by a handler. In addition, the characteristics of this art can also be seen from a horse wearing luxurious clothes and ridden by a bride to carry out a procession around the village while accompanied by music. Along with the times, Jaran Jenggo has undergone various changes in form and presentation where this art follows the flow of the challenges of the era so that until now the art of Jaran Jenggo still exists in the eyes of the people of Lamongan.

Aswo Kaloko Joyo is the first and oldest Jaran Jenggo artist group in Lamongan Regency. The art of Jaran Jenggo used to be a procession to welcome children who had been circumcised (circumcision) with jaran (horse) marches accompanied by tambourine and jedor music. This art was born in 1907 founded by the village head H. Rosyid under the name Jaran Jenggo Aswo Kaloko Joyo Art Group (Wulandari & Jazuli, 2018) . As a traditional art, Jaran Jenggo art has values during the ceremony procession, the ceremony has hopes that the life concerned can have a spirit of courage, honor and happiness. Therefore this art is presented at the circumcision ceremony, with the hope that boys can face life in the future, have courage, be given happiness, and always do good to remember that at the end of life is death. In general, the meaning contained in the arts has the ability to strengthen community solidarity relations, therefore community solidarity is one of the key elements in social construction.

According to Petter L. Berger and Thomas Luckmann, social construction is the formation of knowledge obtained through social discovery (Hananto, d. g.) . Social construction refers to the ways in which societies form shared understandings, norms, and realities. In the context of art, social construction influences the way we understand and appreciate works of art. Values such as freedom of expression, beauty, truth, and empathy are reflected in works of art, which in turn influence our social construction of the world around us. Therefore, art not only reflects the values that exist in society, but also has the potential to reshape and transform them through reflection, inspiration, and dialog.

Research on Jaran Jenggo art uses social construction theory because this art is not only a form of cultural expression, but also the result of social interactions that continue to develop in society. Social construction emphasizes that meanings, values, and practices in Jaran Jenggo art are formed through social processes, where cultural actors such as artists, audiences, and the government have a role in determining the existence of this art. In addition, Jaran Jenggo not only functions as entertainment, but also contains historical, religious, and economic values formed through social dynamics in Lamongan society. By using social construction theory, this study can explore how the meaning and identity of Jaran Jenggo is constructed by its community and how social change and modernization affect its existence. This study aims to describe the social construction of Jaran Jenggo art performed by the Aswo Kaloko Joyo group in Solokuro Village, Lamongan Regency. The focus of this study is directed at how the art is formed, develops, and has social meaning in the lives of local people.

In the social construction theory proposed by Berger, there are three stages that occur, namely Externalization, Objectification, and Internalization, which will be explained in the following to harmonize perceptions between researchers and readers so as not to cause

misunderstanding in understanding the contents of the study.

1 Externalization

According to Petter L. Berger and Thomas Luckman (Berger, 1991: 4-5) externalization is the continuous outpouring of human existence into the world, both in physical and mental activities (Sulaiman, 2016). In this case, a production produced by humans and carried out repeatedly will become a pattern of human action which then results in habituation. This habituation in other words is habitualization, which has taken place to give rise to deposition and tradition. This precipitation and tradition are then passed on to the next generation through language.

2 Objectivation

The most important thing about objectivation is signification. Signification, or the making of signs by humans, is a typical objectivation, which already has meaning. One of the important concepts offered by Berger is the objectification of one's actions. Every theme of signification thus bridges areas of reality, can be defined as a symbol, and linguistic mode (Dharma, 2018). Legitimacy is the second level of objectivation, and is knowledge that has a cognitive and normative dimension because it involves not only explanation but also moral values.

3 Internalization

Individuals are part of society, where in achieving internalization, individuals will first get socialization. Socialization itself is divided into two: primary and secondary. According to Berger and Luckman, 1990: 187 Primary socialization is the first socialization experienced by an individual, namely in childhood, with which he becomes a member of society. Meanwhile, secondary socialization is further processes that impact the socialized individual into new sectors of the objective world of his society (Dharma, 2018).

2. METHOD

In this study the approach used is a qualitative descriptive approach. Qualitative research is research based on the philosophy of postpositivism which is used to study natural object conditions. The researcher is a key instrument, data collection techniques with triangulation, data analysis is qualitative, and the results of the research emphasize more on meaning (Sugiyono, 2015: 15). In addition, there is a type of approach in this research is descriptive. This research serves to explain the solution of a problem based on existing data with the aim of describing the social construction of the art of jaran jenggo aswo *kaloko joyo* in Solokuro Village, Lamongan Regency.

3. RESULTS AND DISCUSSION

3.1 Externalization

During the da'wah period of Sunan Drajat and Sunan Sendang Duwur, horses were the main means of transportation used by the

community, especially in supporting religious and social activities. The culture or tradition of using horses that had been going on since the 13th century had a significant impact on people's lives, especially in the Solokuro area and northern Lamongan. The influence of this tradition is not only seen in the daily life of the community, but also in community leaders and local officials. In the past, a lurah received facilities in the form of cropland and a horse that was used as a means of transportation. The horse not only functioned as a means of mobility, but was also used as a medium of entertainment when the lurah or his family, especially children and grandchildren, took a walk on horseback. This activity then becomes part of social life with symbolic and cultural values for the local community.

Before Jaran Jenggo developed and became known as one of Lamongan's traditional arts, the tradition began with the community's habit of using horses as a medium for mothering or caring for grandchildren. This tradition was popularized by a village head named Pak Rosyid who first made the activity of momong putu while riding a horse as part of family entertainment. The activity was then passed down to his descendants until it reached the seventh generation and slowly underwent a transformation into a performance that combines elements of music, dance, and attractions performed by horses with handlers. Over time, Jaran Jenggo has been used as part of a celebration or thanksgiving for a circumcised child, and has been recognized and accepted as part of Lamongan's traditional arts with strong cultural values and local identity.

3.2 Objectivation

The most important thing about objectivation is signification. Signification or the making of signs by humans, is a typical objectivation, which already has meaning. One of the important concepts offered by Berger is the objectification of one's actions. Every theme of signification thus bridges areas of reality, can be defined as a symbol, and linguistic mode (Dharma, 2018) . Jaran jenggo has meanings in each of its movements, in addition to the meaning of motion in jaran jenggo is also found in the clothes of horses and brides, besides that there is also the meaning of the language used by handlers and other artists for coordination, and handlers with horses.

3.2.1 The meaning of movement

In the art of Jaran Jenggo, there are various symbols that have deep meaning, especially in the movements performed by the horses. These movements are not just entertainment attractions, but symbolize the journey of human life from birth to death. This is in line with the concept of signification in objectivation, where humans create signs or symbols that have meaning and can be understood socially.

3.2.1.1 Sungkem



Figure 3.1 Bride saying goodbye
(Doc. Alvina dated September 4, 2024)



Figure 3.2 Kowtowing horse
(Doc. Alvina dated September 4, 2024)

The sungkem movement is a movement that exists in the opening stage, in this section, the circumcised bride and groom say goodbye to their parents. This action symbolically reflects the request for blessings and safety from parents, which is considered a form of respect and recognition of the important role of parents in the child's life. This farewell procession is not only part of the performance series, but also reflects the values of everyday life, especially related to family ethics, manners, and requests for permission before starting a journey or a new chapter in life.

After the manten says goodbye, the performance continues with the scene of the horse prostrating before the manten. This movement is interpreted as a form of respect from the horse to the owner of the event. In the context of local culture, the prostrating horse is believed to bring prayers for safety and smoothness for the manten and event organizers during the journey or in living the next life. This symbolization also shows the connection between humans, animals and nature in a unity of values that support each other and maintain social harmony.

3.2.1.2 Horse head nod



Figure 3.3 Horse head nod
(Doc. Alvina dated September 4, 2024)

The movement of nodding the head is one of the characteristics of Jaran Jenggo art. This movement is clearly seen in the procession, where the horse is carried around the village on the back of the circumcision bride. During the procession, the horse walks while constantly nodding its head to the rhythm of the accompanying music. This distinctive movement is interpreted as a form of "*nrimo ing pandum*" attitude, which means accepting sincerely what has become part of life, being grateful for God's gifts, and not being greedy or taking rights that do not belong to him. In addition, the downward movement of the head also reflects a humble attitude-that humans should not always look up or be arrogant, but also need to look down as a reminder of others in need and awareness of death.

3.2.1.3 Suspended Animation



Figure 3.4 Suspended Animation
(Doc. Alvina dated September 4, 2024)

The *suspended animation* scene depicts the temporary journey of human life, starting from birth, through various stages of life, and finally to death. The position of the body lying down symbolizes the final phase of human life in the world, while the horse's embrace of the handler represents the closeness of humans to nature as an inseparable part of their existence. This attraction is a reminder that while living life, humans are always in the scope of interaction with the universe, and will eventually reunite with nature.

3.2.2 The meaning of clothing



Figure 3.5 Circumcision wedding dress
(Doc. Alvina dated September 4, 2024)



Figure 3.6 Horse clothes
(Doc. Alvina dated September 4, 2024)

The clothes worn by the circumcised bride in Jaran Jenggo art are visually dominated by red and gold, where the red color symbolizes courage and enthusiasm, while the gold color reflects glory, honor, and high social status. The color combination symbolically elevates the child as the central figure in the circumcision procession, as well as marking his transition from childhood to adulthood. The crown-like headdress worn by the child symbolizes his majesty and makes him a "king for a day", which in the context of Javanese tradition means respect and hope that he will become a strong and responsible person in the future.

The horse's costume in Jaran Jenggo art features wing-shaped ornaments on the sides inspired by the architecture of the paduraksa gate, a typical icon of Lamongan Regency. This gate has strong historical roots because it was inspired by the tomb complex of Sunan Sendang Duwur, a figure who spread Islam in the coastal area of Lamongan who promoted preaching through the acculturation of local culture and Islam. Values such as tolerance, harmony and respect for tradition are reflected in the sacred visual form. The wing ornaments are not merely aesthetic decorations, but contain historical and spiritual values, while strengthening Lamongan's cultural identity. In addition, the horse's head is adorned with a crown depicting the Garuda bird, which symbolizes majesty, strength and nationalism in traditional performances.

3.2.3 Language meaning

In a Jaran Jenggo performance, there are two main forms of communication used by the performers, namely verbal and nonverbal communication. Verbal communication is used by the handlers and performers as a means of interaction and coordination during the procession. The language used is generally Javanese, in accordance with the cultural context and location of the performance. Through verbal communication, actors can give instructions to each other, convey directions, and ensure the smooth running of each scene. Thus, verbal communication has an important role in maintaining the order and effectiveness of the Jaran Jenggo performance.

Nonverbal communication in Jaran Jenggo performances also

plays an important role, especially in controlling the horse. This communication is realized through certain body movements or gestures known as code of conduct, which is a system of cues that horses understand as commands from the handler. One example is the movement of the horse nodding its head, which in Javanese culture is interpreted as an attitude of "nrimo ing pandum" or accepting sincerely. It also reflects an attitude of humility and social awareness. The use of nonverbal language shows the closeness between the handler and the horse, and reflects the spiritual and cultural values in the Jaran Jenggo tradition. This communication is not only technical, but also represents local wisdom that has been passed down from generation to generation.

3.3 Internalization

Individuals are part of society. To understand social values and norms (internalization), individuals must first go through a socialization process. Socialization is divided into two, namely primary and secondary. According to Berger and Luckman (1990), primary socialization occurs during childhood, when a person first learns to become a member of society. Meanwhile, secondary socialization is an advanced process when individuals learn to adjust to new environments or roles in society (Dharma, 2018).

3.3.1 Primary Socialization

Mr. Sholik's initial experience in knowing Jaran Jenggo art occurred when he was still in Madrasah Tsanawiyah, coinciding with Mr. Sumindar's leadership period. During this time, Jaran Jenggo began to undergo a legalization process and was officially recognized by the local government through registration with the Lamongan Regency Cultural Office in 1994. This process became an important milestone in strengthening the administrative legitimacy of the art. Pak Sholik was involved in the registration process as well as providing innovations, such as changing the music from terbang jidor to bandjidor and adding motion attractions. The involvement of the younger generation reflects regeneration in the preservation of local culture. Since then, Jaran Jenggo has been known as Aswo Kaloko Joyo, strengthening Lamongan's cultural identity.

From that moment, Mr. Sholik's involvement in Jaran Jenggo began to grow, especially after the art was officially registered in Lamongan Regency. He then invited his two cousins, Mr. Anas and Mr. Zainudin, to jointly preserve this tradition. Primary socialization in Jaran Jenggo does not only occur within the family environment, but also through intensive interaction between artists. This process takes place naturally through collective routines, such as regular evaluations every six months. These activities not only evaluate performances, but also strengthen the collective spirit and continuity of the art. The artists use these meetings to rehearse new songs, integrate rhythms, movements, and symbolic meanings. Annual evaluations also strengthen emotional bonds and commitment to

maintaining local cultural heritage.

3.3.2 Secondary Socialization

Secondary socialization in Jaran Jenggo art is reflected in the way people interpret and reproduce cultural values inherent in their social life. One example is the belief that the circumcision procession needs to be celebrated festively by presenting a Jaran Jenggo performance. This tradition shapes the collective mindset that Jaran Jenggo is not just entertainment, but a symbol of social pride and attention to the child who is entering an important phase in his or her life. The procession of parading the child around the village illustrates the values of courage, joy and respect. Aside from being a typical Lamongan art form full of aesthetic, spiritual and social values, the spread of Jaran Jenggo is also reinforced through informal recommendations from people who have used the performance.

4. CONCLUSION

Based on the results of the research and discussion, it can be concluded that the social construction of Jaran Jenggo art has strong historical and cultural roots. The externalization that occurred began with the tradition of using horses during the preaching of Sunan Drajat and Sunan Sendang Duwur. Horses, which initially functioned as a means of transportation and a symbol of social status, slowly developed into part of the traditions of the Solokuro and Lamongan communities. Through the role of community leaders such as Pak Rosyid, the tradition of momong putu on horseback was passed down from generation to generation until it finally transformed into an art form that combines elements of music, dance and horse attractions.

The objectivation in Jaran Jenggo art is reflected through the meaning of movement, clothing, and language used. The meaning of motion is not just an attraction, but represents the journey of human life, respect, and acceptance and humility. The meaning of clothing contains symbols of courage, nobility, and cultural acculturation that strengthen local identity. Meanwhile, the meaning of language, both verbal and nonverbal, shows communication that is not only technical, but also reflects local wisdom and spiritual values that have been passed down from generation to generation. These three elements make Jaran Jenggo more than just entertainment, but a cultural symbol full of meaning and identity.

AUTHOR CONTRIBUTIONS

The author was actively involved in the discussion of the content of the article, gave final approval to the proposed research, and ensured that the article met the ethical standards of research and publishing. The author is also fully responsible for data collection, social construction of jaran jenggo art Aswo Kaloko Joyo in Solokuro village.

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