

Youth Participation in Preserving the Jaranan Ritual Tradition in Malang, Indonesia

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Abstract

Jaranan art as part of local cultural heritage faces significant challenges in the era of globalization, particularly the declining interest of younger generations and the gradual shift of sacred ritual values within its performances. This study aims to analyze youth participation in preserving the ritual tradition of Jaranan Putro Gunung Sari and to examine the strategies employed to sustain its cultural continuity amid social change and modernization. Previous studies have largely focused on the symbolic meanings and general preservation of Jaranan culture, while limited attention has been given to the role of youth as key actors in maintaining the continuity of ritual traditions. This research employs a descriptive qualitative method through interviews, observations, and documentation. The findings reveal that the Jaranan ritual functions as a social fact that strengthens collective consciousness and community solidarity. Furthermore, youth involvement reflects a form of cultural agency in safeguarding local cultural identity through various preservation strategies, including intergenerational regeneration, collective deliberation, and the use of social media for cultural promotion. The study demonstrates that the sustainability of traditional arts depends not only on cultural inheritance but also on the active participation and adaptive capacity of younger generations in responding to contemporary social transformations. This research contributes to the discourse on cultural sociology and youth-based cultural preservation in traditional ritual arts.

ARTICLE INFO

Article History:

Received : 09-May-2026

Revised : 14-May-2026

Accepted : 23-May-2026

Keywords: Youth Participation; Jaranan Ritual Tradition; Cultural Preservation; Cultural Sustainability; Local Cultural Heritage.

Kata Kunci: Partisipasi Pemuda; Tradisi Ritual Jaranan; Pelestarian Budaya; Keberlanjutan Budaya; Warisan Budaya Lokal

Abstrak

Kesenian Jaranan sebagai bagian dari warisan budaya lokal menghadapi tantangan besar di era globalisasi, terutama menurunnya minat generasi muda serta terjadinya pergeseran nilai-nilai sakral dalam pelaksanaan ritualnya. Penelitian ini bertujuan untuk menganalisis partisipasi pemuda dalam pelestarian tradisi ritual Jaranan Putro Gunung Sari serta mengkaji strategi yang digunakan untuk mempertahankan keberlanjutan budaya tersebut di tengah perubahan sosial dan modernisasi. Penelitian-penelitian sebelumnya lebih banyak berfokus pada makna simbolik dan pelestarian budaya Jaranan secara umum, sementara perhatian terhadap peran pemuda sebagai aktor utama dalam menjaga keberlangsungan tradisi ritual masih relatif terbatas. Penelitian ini menggunakan metode kualitatif deskriptif melalui wawancara, observasi, dan dokumentasi. Hasil penelitian menunjukkan bahwa ritual Jaranan berfungsi sebagai fakta sosial yang memperkuat kesadaran kolektif dan solidaritas masyarakat. Keterlibatan pemuda juga mencerminkan bentuk agensi budaya dalam menjaga identitas budaya lokal melalui berbagai strategi pelestarian, seperti regenerasi antargenerasi, musyawarah kolektif, dan pemanfaatan media sosial sebagai sarana promosi budaya. Penelitian ini menegaskan bahwa keberlanjutan kesenian tradisional tidak hanya bergantung pada pewarisan budaya, tetapi juga pada partisipasi aktif dan kemampuan adaptif generasi muda dalam menghadapi transformasi sosial kontemporer. Penelitian ini berkontribusi terhadap kajian sosiologi budaya dan pelestarian budaya berbasis partisipasi generasi muda dalam seni ritual tradisional.



Introduction

Traditional Jaranan performance is one of the ritual-based cultural arts that continues to survive amid contemporary social transformation in Javanese society. Beyond functioning merely as entertainment, Jaranan embodies spiritual, symbolic, and social dimensions manifested through ritual practices such as prayers, offerings, and trance performances. These rituals serve as a medium for constructing social solidarity and collective identity by connecting local beliefs, cultural values, and communal social relations¹. However, the expansion of globalization and popular culture has increasingly transformed traditional arts into commercially oriented performances, resulting in the gradual decline of ritual elements and sacred values within many traditional cultural practices.²

The declining involvement of younger generations in traditional arts is not only an Indonesian phenomenon but also a global challenge in safeguarding intangible cultural heritage.³ International studies on traditional cultural preservation in countries such as Japan, South Korea, and China indicate that modernization, digital culture, and the dominance of popular entertainment have contributed to the growing detachment of youth from local traditions. These studies further emphasize that the sustainability of ritual traditions largely depends on youth participation as agents of intergenerational cultural transmission.⁴ In Indonesia, similar conditions can be observed in various traditional performances that face difficulties in regenerating younger practitioners due to shifting cultural orientations in modern society.⁵ Research by Bintang Taufik Mawardi et al. demonstrates that globalization has led younger generations to perceive traditional arts as increasingly irrelevant,⁶ while Atiek Rohmiyati et al. found that many traditional art groups

¹ Aleksej Kišjuhas, "What Holds Society Together? Emotions, Social Ties, and Group Solidarity in Leisure Interaction Rituals," *Leisure Studies* 43, no. 3 (2024): 363–77, <https://doi.org/https://doi.org/10.1080/02614367.2023.2183979>.

² Duarte Pinto, "TRANSFORMATIONS OF TRADITION IN MODERN PERFORMING ARTS PRACTICES," *European Review of Contemporary Arts and Humanities* 1, no. 1 (2025): 8–11.

³ Marzanna Poplawska, "Intangible Heritage System: Challenges of Culture Preservation in a Cross-Cultural Perspective," in *Ethnomusicology Forum*, vol. 34 (Taylor & Francis, 2025), 91–119, <https://doi.org/https://doi.org/10.1080/17411912.2025.2484707>.

⁴ Agung Suharyanto, "Preserving Local Culture in the Era of Globalization: Balancing Modernity and Cultural Identity," *Traektorîa Nauki= Path of Science* 10, no. 3 (2024): 5001–5, <https://doi.org/10.22178/pos.102-16>.

⁵ Ahmad Fauzan, "The Transformation of Traditional Culture in Responding to the Challenges of Globalization in Local Indonesian Communities," *The Journal of Academic Science* 2, no. 3 (2025): 1021–30, <https://doi.org/https://doi.org/10.59613/42jzr037>.

⁶ Taufik Mawardi et al., "Gandrung Dance Training for Teenagers in Perampuan Village, West Lombok Regency," *Jurnal Pengabdian Teratai* 6, no. 2 (2025): 25–33.

have modified their performances by reducing ritual components to accommodate market demands and contemporary entertainment preferences.⁷

Amid these cultural transformations, the Jaranan Putro Gunung Sari community in Gunung Kunci Village, Jabung District, Malang Regency presents a contrasting phenomenon. This group continues to preserve ritual processes in every performance while actively involving local youth as central actors in sustaining the tradition. Youth participation extends beyond performative roles as dancers or musicians to include maintaining ritual procedures, preparing offerings, and facilitating intergenerational regeneration within the group. This phenomenon is particularly significant because it demonstrates that young people are not merely passive recipients of globalization but can also function as cultural agents who consciously preserve local identity amid modern social transformation.⁸

From the perspective of Émile Durkheim, the Jaranan ritual can be understood as a *social fact* that exerts binding power over individuals through shared norms, values, and collective beliefs. Rituals therefore function not only as symbolic performances but also as social mechanisms that reinforce solidarity and collective consciousness within the community.⁹ The continuity of Jaranan rituals consequently depends on the community's capacity to maintain cultural consensus in the face of social change. Meanwhile, the existentialist perspective of Jean-Paul Sartre is employed to explain youth participation as a form of conscious cultural action in determining which traditions and identities should be preserved.¹⁰ In this context, youth are not positioned merely as passive inheritors of tradition but as active subjects who exercise agency in reproducing and sustaining cultural practices through ritual preservation.¹¹ The integration of Durkheim's and Sartre's perspectives enables this study to analyze Jaranan rituals simultaneously as collective social structures and as products of reflexive cultural agency exercised by young people.

⁷ A Rohmiyati, W Suwarni, and MHRVP Yanke, "Pemberdayaan Generasi Muda Sebagai Penggerak Perubahan Dalam Rangka Meningkatkan Kepedulian Masyarakat Terhadap Kesenian Dan Kebudayaan," *COMMUNITY: Jurnal Pengabdian Kepada Masyarakat* 4, no. 2 (2024): 293–301.

⁸ Nurul Qhatami Musthafa and Wawan Darmawan, "Generation Z as Agent of Change in Preserving Local Culture in the Era Globalization," in *International Conference of Humanities and Social Science (ICHSS)*, 2024, 983–90.

⁹ Ilham Syah, "Social Solidarity of Javanese Society in Seven Villages of Modayag District," *Kawannua International Journal of Multicultural Studies* 4, no. 2 (2023): 131–38.

¹⁰ K H Yeganeh, "An Analysis of the Congruence between the Tenets of Sartre's Existentialism and Inglehart's Modern Cultural Values," *Social Issues* 3, no. 1 (2025): 5–18, <https://doi.org/https://doi.org/10.30546/SI.2025.3.1.325>.

¹¹ Valentina Rodionova et al., "Preserving the Socio-Cultural Traditions of Rural Areas in the Social Practices of Youth," in *E3S Web of Conferences*, vol. 210 (EDP Sciences, 2020), 14005, <https://doi.org/https://doi.org/10.23969/jp.v10i04.38704>.

Previous studies on Jaranan have predominantly focused on symbolic meanings, entertainment functions, and general cultural preservation. Research by Ayu Wanda Sari et al., for instance, examined the existence of Jaranan within the framework of community cultural education, while other studies have largely explored the transformation of traditional performances under modernization.¹² Nevertheless, limited attention has been devoted to examining youth participation in maintaining the ritual dimensions and sacred values of Jaranan traditions. Furthermore, existing studies rarely connect ritual preservation with youth agency within a broader sociological framework of cultural sustainability. This indicates a significant research gap concerning how younger generations interpret, negotiate, and reproduce traditional ritual practices amid the pressures of globalization and cultural change.

Based on this gap, the present study aims to analyze youth participation in preserving the ritual traditions of Jaranan Putro Gunung Sari in Malang Regency and to examine the cultural strategies employed to sustain these traditions in the era of modernization. The novelty of this study lies in its attempt to connect Jaranan rituals as collective social facts with youth agency as a conscious cultural force in preserving local identity. This study further contributes to the field of cultural sociology by demonstrating that the sustainability of traditional culture depends not only on intergenerational transmission but also on the capacity of younger generations to negotiate tradition within contemporary social transformations. Therefore, this research offers an important contribution to the broader discourse on youth-based cultural preservation and the sustainability of traditional ritual arts in modern society.

Research Method

This study employed a qualitative approach with an ethnographic design to explore cultural practices, ritual meanings, and youth engagement in preserving the Jaranan Putro Gunung Sari traditional performance art in Gunung Kunci Village, Jabung District, Malang Regency, Indonesia. The ethnographic approach was selected because the study focused on understanding the socio-cultural life of the community in its natural setting through the

¹² Ayu Wanda Sari, Feri Firmansyah, and Treny Hera, "Eksistensi Kesenian Jaranan Turonggo Budoyo Di Desa Mulyorejo, Kecamatan Sungai Lilin Untuk Pendidikan Dan Pelestarian Budaya Lokal," *Pendas: Jurnal Ilmiah Pendidikan Dasar* 10, no. 04 (2025): 239–50, <https://doi.org/https://doi.org/10.23969/jp.v10i04.38704>.

researcher's direct involvement in ritual and artistic activities within the local community.¹³ The research was conducted over a five-month period, from December 2025 to April 2026.

Research participants were selected using purposive sampling based on their active involvement in the Jaranan community. The criteria for participants included: (1) youths aged 18–25 years, (2) active participation in rehearsals and ritual performances, and (3) willingness to participate in the study. In addition to youth members, the study also involved the group leader, ritual handler (*pawang*), and community elders. The number of participants developed gradually until data saturation was achieved, indicated by repetitive findings and the absence of emerging new themes. Data saturation was reached with ten informants.

Data collection techniques included participant observation, semi-structured in-depth interviews, and documentation. Observations were conducted during rehearsals, performances, and ritual activities to understand patterns of social interaction, cultural symbols, and practices of cultural preservation. Interviews lasted between 45 and 90 minutes and focused on youth participation, ritual meanings, motivations for engaging in the art form, challenges in preserving local culture, and strategies for sustaining the existence of the tradition. All interviews were audio-recorded with participants' consent and transcribed verbatim. Supporting data included photographs, videos, community archives, and field notes.

The researcher served as the primary research instrument (*human instrument*) while maintaining reflexivity throughout the research process. To minimize subjective bias toward sacred ritual practices, the researcher conducted regular field reflections, maintained analytical distance, and confirmed findings with participants through member checking. Data analysis employed the interactive model of Matthew B. Miles, A. Michael Huberman, and Johnny Saldaña, which consists of data condensation, data display, and conclusion drawing/verification. The initial stage involved open coding of interview transcripts and observational field notes to identify keywords, lived experiences, cultural symbols, and patterns of social interaction.

¹³ Agus D Hariyanto, Iwan Sudradjat, and Sugeng Triyadi, "Ethnographic Approach for Research on Vernacular Architecture: Four Case Studies of Indigenous Communities in Indonesia," *NAKHLARA (Journal of Environmental Design and Planning)* 20, no. 1 (2021): 1–15, <https://doi.org/10.54028/NJ202120108>.

Table 1. Operational Research Framework

Research Focus	Concept	Indicators	Data Sources	Data Collection Techniques
Youth existence	Youth social engagement	Participation in rehearsals, performances, and rituals	Jaranan youth members	Observation, interviews
Cultural preservation	Transmission of local culture	Transfer of cultural values and member regeneration	Elders, group leader	Interviews, documentation
Ritual meaning	Cultural symbols and values	Meaning of offerings, dances, music, and trance	Ritual handler, members	Observation, interviews
Cultural challenges	Cultural globalization	Declining interest and influence of modern culture	All informants	Interviews
Preservation strategies	Efforts to sustain tradition	Regular rehearsals, social media use, regeneration	Group leader and members	Documentation, interviews

The initial codes were subsequently grouped into thematic categories such as youth participation, ritual meaning, cultural transmission, cultural resistance, and strategies for preserving tradition. The next stage involved ethnographic thematic interpretation to understand the relationship between ritual practices and the cultural identity of the Jaranan community.

Table 2. Thematic Coding Scheme

Raw Data	Initial Code	Category	Theme
“I joined the rehearsals since junior high school because I want to preserve the village culture.”	Early participation	Social engagement	Youth existence
“This ritual is not merely entertainment; it contains spiritual values.”	Spiritual value of ritual	Cultural meaning	Ritual sacredness
“Young people today are more interested in social media.”	Influence of modernization	Cultural challenges	Cultural globalization
“We practice regularly to keep this art alive.”	Regular rehearsals	Preservation strategy	Cultural preservation
“Parents have taught ritual rules since childhood.”	Transmission of values	Cultural regeneration	Cultural transmission

Data trustworthiness was ensured through technique triangulation, source triangulation, member checking, and prolonged engagement in the field. Ethical

considerations were also carefully maintained through informed consent, confidentiality of participants' identities, and respect for the sacred values upheld by the local community.

Result and Discussion

The ritual procession in Jaranan performances reflects the Javanese people's belief system in honoring and preserving ancestral heritage. This belief is grounded in the view that human life always coexists with an unseen spiritual realm. In its development, the ritual procession in Jaranan is often regarded as a complementary element that carries mystical power and provides a distinctive attraction for audiences. The use of offerings (*sesajen*) in the ritual holds symbolic meanings rich in religious values and spiritual teachings. Therefore, the ritual procession in Jaranan continues to be preserved and maintained to this day as a form of respect for tradition and ancestors, as well as to ensure the continuity of cultural values transmitted from one generation to the next. The ritual procession in the Jaranan art group Putro Gunung Sari consists of several stages, namely pre-performance, performance, post-performance, and special rituals conducted at specific times such as the night of Satu Suro and Jumat Legi.

a. Pre-Performance

In the pre-performance stage, group members together with community elders perform a ritual of paying respect and seeking permission at the *punden* and the village *danyang* as a form of requesting approval before the performance begins. The *punden* refers to sacred places such as the burial sites of village founders, while the *danyang* is believed to be a spiritual guardian residing in an old banyan tree. The banyan tree is considered a symbol of strength and protection, as well as the dwelling place of the territorial spirit guardian. These two rituals reflect the Javanese belief in the interconnected relationship between humans, nature, and ancestors, who are honored through sacred places.

b. During the Performance

During the performance, offerings (*sesajen*) are presented. The term *sesajen* derives from the word *saji*, meaning "to present" or "to offer," and serves as an expression of belief in supernatural beings. In Jaranan performances, these offerings are believed to function as a medium for inviting spirits that may possess the performers, leading to trance states (*ndadi*). This ritual is closely related to myth, which is not merely understood as storytelling, but as a cultural framework through which the community gives meaning to its practices.

Each element within the offerings carries symbolic meanings that reflect hopes, prayers, and forms of respect toward the spiritual forces believed to be present. Therefore, the presentation of *sesajen* in Jaranan is not merely understood as a ritual act, but also as a representation of the community's belief system and worldview regarding the relationship between humans, nature, and forces beyond the human realm.



Figure 1. Arrangement of offerings (*sesajen*) during the performance.

c. Post-Performance

The ritual of striking the whip (*pecut*) toward the four cardinal directions serves as the closing ritual in Jaranan performances. This ritual is performed by the spiritual handler (*pawang*) or community elder by cracking the whip in four directions as a sign that the performance has ended both physically and spiritually. The sound of the whip is believed to symbolize strength, protection against misfortune, and the purification of the performance space after the Jaranan event. It also carries the meaning of returning or sending back the spirits that were present during the performance to their original places. This is supported by an interview with a Jaranan spiritual handler who stated:

“Pecut ing 4 penjuru tegese mulihake utowo mbaleke rob sing ditimbali supoyo bali menyang papan e dewe-dewe.” This means: “Striking the whip in the four cardinal directions means returning or sending back the summoned spirits to their respective places.” (Interview with Mas Anto, 30 March 2026).

d. Ritual of the Night of Satu Suro



Figure 3. Cleaning Jaranan performance equipment.

The Satu Suro Night ritual is performed annually on the 1st of Muharram in the Islamic calendar, which in the Javanese calendar is known as *Siji Suro*. It is held once a year

as part of an annual tradition. During this ritual, the equipment used in performances is cleaned with flower-infused water (*tirta kembang*) and incense is burned as part of the ceremonial practice.

This ritual is intended as a form of respect toward artistic instruments, which are considered to possess sacred value, as well as a form of maintenance for the equipment, both physically and spiritually. In addition, it is believed that the ritual cleanses the instruments from negative energies accumulated during performances. Through this practice, younger generations learn and internalize the value of respecting and preserving local cultural heritage.

e. Ritual of Friday Legi Night

In Javanese belief, Friday Legi night is considered to possess strong spiritual power and is therefore often used as a time for conducting rituals. On this night, the Putro Gunung Sari group typically performs *strenan*, a ritual aimed at strengthening the spiritual elements so that performers who previously have not been able to enter a trance state (*kalap*) may experience trance during performances. This ritual is conducted by bringing complete offerings (*sandingan* or *sesajen*) as a form of respect toward ancestors and supernatural beings believed to guard the Jaranan art tradition.

In addition, during Friday Legi night, the group also performs a ritual of “feeding” the performance instruments, such as the *kuda kepang*, whip (*pecut*), and other equipment. This practice is based on the belief that these artistic instruments must also be respected and properly maintained so that performances can proceed smoothly.

Overall, these ritual practices demonstrate that Jaranan art functions not only as entertainment, but also as a system that contains social, cultural, and spiritual values for the community. The involvement of youth in these rituals shows that the younger generation is not merely performers, but also plays an active role in the transmission of customs, values, and beliefs inherited from elders. These activities serve as a medium of cultural learning that instills respect for local wisdom and strengthens collective awareness among youth in preserving traditional culture amid modernization, popular culture, and digital entertainment.

Furthermore, the rituals also function to strengthen social solidarity and intergenerational relationships within the performing group. However, the development of modern culture has led to a decline in interest among some young people in traditional arts.

Therefore, youth involvement in Jaranan rituals reflects an effort to maintain local cultural identity amid social change and modernization.

Jaranan Ritual as a Medium of Cultural Transmission and Social Solidarity

The findings of this study indicate that various rituals in the Jaranan Putro Gunung Sari tradition such as the pre-performance ritual of seeking permission at the *punden* and village *danyang*, the offering of *sesajen*, the whip-cracking ritual (*cambuk pecut*), and annual rituals such as the Night of Satu Suro and Friday Legi are not merely understood as spiritual practices, but also function as a medium for intergenerational cultural transmission. Youth involvement in preparing offerings, following elders' instructions, and performing ritual obligations demonstrates a direct process of transmitting values, norms, and beliefs through collective experience. In practice, these rituals create a social space that brings together elders, senior performers, and younger generations within a continuously maintained cultural unity.¹⁴ This condition shows that the sustainability of Jaranan is determined not only by performance aspects, but also by the continuity of the value system embedded within ritual practice.

From Émile Durkheim's perspective, ritual can be understood as a social fact that strengthens collective solidarity.¹⁵ Rituals are not only religious expressions but also social mechanisms that produce a sense of togetherness and collective identity.¹⁶ This study shows that youth participation in Jaranan rituals fosters collective awareness regarding the importance of maintaining social relationships, honoring ancestors, and preserving tradition as a form of community identity. Rituals function as a medium of repeated cultural internalization, thereby strengthening social cohesion among group members.¹⁷ Thus, rituals do not only preserve spiritual elements but also reinforce social cohesion within the Jaranan community.

These findings are consistent with previous studies on traditional Javanese arts, which argue that cultural rituals function as instruments of social integration and cultural transmission. However, earlier studies generally emphasized the symbolic and mystical

¹⁴ Christoph Wulf et al., "Ritual and Identity," *The Staging and Performing Rituals in the Lives of Young People*. London: Tufnell, 2010.

¹⁵ Barbara A Misztal, "Durkheim on Collective Memory," *Journal of Classical Sociology* 3, no. 2 (2003): 123–43, <https://doi.org/https://doi.org/10.1177/1468795X030032002>.

¹⁶ Kišjuhas, "What Holds Society Together? Emotions, Social Ties, and Group Solidarity in Leisure Interaction Rituals."

¹⁷ Dimitris Xygalatas, "Do Rituals Promote Social Cohesion," *The Cognitive Science of Religion: A Methodological Introduction to Key Empirical Studies*, 2019, 161–72.

dimensions of rituals, whereas this study highlights the social function of rituals in building intergenerational solidarity, particularly through youth participation.¹⁸ This research contributes a new perspective by positioning rituals not only as sacred traditions, but also as social mechanisms that sustain local cultural continuity through active youth engagement.¹⁹

Youth Involvement and the Formation of Local Cultural Identity

The findings show that youth in the Jaranan Putro Gunung Sari group are not only performers but also actively involved in the entire ritual process. Their involvement includes ritual preparation, maintaining artistic equipment, participating in the Night of Satu Suro activities, and carrying out spiritual traditions inherited from elders. Through this engagement, youth learn cultural meanings, values of respect toward ancestors, and responsibilities in preserving local traditions. Active participation in rituals transforms Jaranan from mere entertainment into a key element in the formation of youth cultural identity amid modern social change.

From Jean-Paul Sartre's existentialist perspective, youth involvement in traditional arts can be understood as an existential choice.²⁰ Young people possess the freedom to define their identity amid the dominance of popular culture and globalization; however, they consciously choose to maintain engagement with local cultural practices. Nevertheless, this study shows that such choices are not purely individual, but are also shaped by social ties and cultural responsibility toward the community.²¹ Therefore, the concept of youth cultural agency is relevant in explaining how young people act as active cultural agents who construct, reinterpret, and sustain local cultural identity in modern life.²²

These findings strengthen previous research that highlights the important role of youth in cultural preservation. However, most earlier studies still positioned youth as passive cultural inheritors. This study demonstrates that youth do not merely receive tradition, but actively construct cultural identity through direct involvement in ritual

¹⁸ M D A L I JINNA JINNA, "Religious Rituals and Their Impact on Indian Family Cohesion: A Sociological Analysis," *Xpertno International Journal of Interdisciplinary Research* 2, no. 1 (2024): 1–18, <https://doi.org/https://doi.org/10.5281/>.

¹⁹ Muhammad Amin Lansiwı et al., "Cultural Heritage Preservation through Community Engagement a New Paradigm for Social Sustainability," *Indonesian Journal of Studies on Humanities, Social Sciences and Education* 1, no. 2 (2024): 50–59, <https://doi.org/https://doi.org/10.54783/cv5q0011>.

²⁰ John Ebeagu, "A Philosophical Appraisal Of Freedom And Responsibility In Jean Paul Sartre: Implications For The Nigerian Youths," 2025, <https://doi.org/http://dx.doi.org/10.2139/ssrn.6383238>.

²¹ Syed Sibghatullah Shah and Zahid Asghar, "Dynamics of Social Influence on Consumption Choices: A Social Network Representation," *Heliyon* 9, no. 6 (2023).

²² Helena Wulff, "Introducing Youth Culture in Its Own Right: The State of the Art and New Possibilities," *Youth Cultures*, 2022, 1–18.

practice.²³ The main contribution of this study lies in its argument that the sustainability of traditional culture depends on youth's ability to interpret local culture as part of their social identity in the modern era.

Negotiation of Tradition and Modernity in Jaranan Performance

The findings indicate that popular culture, digital entertainment, and globalization present challenges to the continuity of the Jaranan Putro Gunung Sari tradition. Not all young people are interested in traditional arts, as modern culture is often perceived as more practical and appealing. However, some youth continue their involvement in Jaranan by adapting to contemporary developments. This adaptation is evident in the use of social media to document performances, introduce Jaranan to wider audiences, and build the group's presence in digital spaces. This condition shows that youth do not preserve tradition rigidly, but instead engage in cultural negotiation to ensure its relevance in modern life.

Theoretically, this phenomenon can be understood through the concept of cultural negotiation, which explains that traditional culture can survive if it adapts to social change without losing its core identity.²⁴ Youth in this study demonstrate the ability to connect traditional values with modern societal needs. They maintain core ritual practices while simultaneously utilizing digital technology as a medium for cultural promotion. Thus, modernization is not entirely perceived as a threat, but also as a new space for cultural preservation.²⁵

These findings differ from earlier studies that view globalization as the primary cause of declining youth interest in local culture. Instead, this study shows that modernization can be utilized as a cultural adaptation strategy when youth possess strong cultural awareness.²⁶ The contribution of this study lies in explaining how youth negotiate local traditions with modern culture, enabling the sustainability of Jaranan amid rapid social transformation.

²³ Nyamawero Navei, "Youth Participation in Traditional Cultural Practices in Contemporary Tumu: An Exposé on the Ceremonial Costume Art of Fuowie Nasolo, a Youth Cultural Iconic Figure in Tumu," *Journal of African History, Culture and Arts* 3, no. 1 (2023): 13–28.

²⁴ Marc Antoine Campill, "Towards a Wholistic Model of Identity: Why Not a Meadow?," *Integrative Psychological and Behavioral Science* 55, no. 1 (2021): 112–27.

²⁵ Lintang Puspa Ningrum and Taufik Abdullah, "Negotiating Modernization in Village Tourism amidst Efforts to Preserve Traditional Culture," *Journal of Heritage Tourism* 20, no. 5 (2025): 661–82.

²⁶ Vutthy Sokk et al., "Strategic Adaptation and Cultural Resilience in Indigenous Communities Facing Modernization Pressures," *Journal Social Humanity Perspective* 2, no. 1 (2024): 28–39, <https://doi.org/https://doi.org/10.71435/621423>.

Jaranan Ritual as a Form of Cultural Resilience in the Era of Globalization

The findings show that rituals in the Jaranan Putro Gunung Sari tradition are consistently maintained despite the pressures of modernization and globalization. Rituals such as the Night of Satu Suro, offering practices, and Friday Legi ceremonies continue to be performed because they are considered to hold important spiritual and cultural value for the community. The continuity of these rituals reflects an effort to preserve local cultural identity amid the dominance of global culture, which tends to be homogeneous and individualistic. In this context, rituals function not only as traditional practices but also as forms of cultural resistance to modern social change.

The concept of cultural resilience explains that a cultural community has the capacity to survive, adapt, and maintain its identity despite external pressures.²⁷ This study shows that the resilience of Jaranan culture lies in collective participation, particularly among younger generations, in sustaining ritual practices and local cultural values. Youth not only preserve performance forms but also maintain the social and spiritual meanings embedded within rituals. This demonstrates that cultural resilience is not static, but continuously constructed through processes of social adaptation and intergenerational cultural transmission.²⁸

These findings reinforce previous studies suggesting that traditional arts can serve as symbols of local identity in the context of globalization. However, this study makes a more specific contribution by showing that cultural resilience in Jaranan does not rely solely on elders or traditional authorities, but also on the active involvement of youth as agents of cultural preservation. Accordingly, this study emphasizes that the sustainability of local culture in the era of globalization is strongly shaped by the ability of younger generations to preserve, adapt, and reinterpret cultural traditions in response to contemporary social change.

Table 3. Analytical Model shows that the findings of the Research

Analytical Theme	Field Findings	Theoretical Analysis	Comparison with Previous Studies	Research Contribution / Novelty
Jaranan Ritual as a Medium of Cultural Transmission	Pre-performance rituals, offerings (<i>sesajen</i>), whip-cracking ritual (<i>cambuk pecut</i>),	Émile Durkheim’s perspective explains ritual as a social fact that builds collective	Previous studies have mainly emphasized the mystical, symbolic, and religious aspects	This study shows that Jaranan rituals function as a form of social reproduction

²⁷ Marja Järvelä, “Dimensions of Cultural Sustainability—Local Adaptation, Adaptive Capacity and Social Resilience,” *Frontiers in Political Science* 5 (2023): 1285602.

²⁸ Järvelä.

Analytical Theme	Field Findings	Theoretical Analysis	Comparison with Previous Studies	Research Contribution / Novelty
and Social Solidarity	Night of Satu Suro, and Friday Legi involve active participation of youth alongside elders. Rituals serve as spaces for interaction and intergenerational cultural learning.	solidarity and strengthens community cohesion. Rituals are not only sacred practices but also mechanisms for transmitting cultural values and social norms.	of Jaranan rituals. This study highlights their social function as a medium of cultural transmission and intergenerational solidarity.	that sustains community identity through active youth participation, rather than merely being traditional spiritual practices.
Youth Involvement and the Formation of Local Cultural Identity	Youth are not only performers but are also actively involved in ritual preparation, maintaining artistic equipment, and participating in the group's spiritual traditions.	Jean-Paul Sartre's existentialism explains youth involvement as an existential choice in shaping cultural identity. The concept of youth cultural agency shows that young people act as active agents in constructing and maintaining local identity.	Previous studies generally view youth as passive cultural inheritors. This study shows that youth actively reinterpret and sustain traditional culture.	The novelty lies in the argument that youth cultural identity is formed through collective ritual experience and cultural awareness, not merely through intergenerational inheritance.
Negotiation between Tradition and Modernity in Jaranan	Youth face challenges from popular culture and digital entertainment but continue to maintain Jaranan through adaptation such as social media use and performance documentation.	The concept of cultural negotiation explains that local culture can survive through adaptation to modernization without losing its core identity. Youth act as mediators between tradition and modern culture.	Many previous studies consider globalization a threat to traditional culture. This study shows that modernization can also serve as a space for adaptation and cultural preservation strategies.	This study contributes to cultural studies by showing that youth integrate local traditions with digital technology as a strategy for cultural sustainability.
Jaranan Ritual as a Form of Cultural Resilience in the Era of Globalization	Rituals such as Night of Satu Suro, offerings, and Friday Legi continue to be practiced despite globalization and social change.	The concept of cultural resilience explains the ability of cultural communities to survive and adapt to global pressures while maintaining their local identity.	Previous studies emphasize cultural resilience mainly at the level of elders or traditional authorities. This study shows that youth play a central role in sustaining local cultural resilience.	The novelty lies in the explanation that Jaranan's cultural resilience depends not only on ancestral traditions but also on youth's ability to reinterpret local culture in the digital and global era.

Table 3 Analytical Model shows that the findings of the Jaranan Putro Gunung Sari study are analyzed through four interrelated main themes: (1) ritual as a medium of cultural transmission and social solidarity, (2) youth involvement in the formation of local cultural identity, (3) the negotiation between tradition and modernity, and (4) ritual as a form of cultural resilience in the era of globalization. These four themes demonstrate that Jaranan rituals function not only as spiritual practices, but also as social mechanisms that strengthen intergenerational solidarity and serve as a space for cultural value internalization through Durkheim's perspective.

Youth involvement is further analyzed as a form of youth cultural agency and existential choice, emphasizing their active role in constructing cultural identity rather than merely acting as passive inheritors, as is often found in previous studies. Meanwhile, the dynamics of modernization reveal a process of cultural negotiation through the use of digital media as an adaptive strategy rather than a mere threat, thereby extending previous research findings.²⁹ Ultimately, these processes indicate that the cultural resilience of Jaranan is constructed through collective involvement, particularly of the younger generation. Therefore, the novelty of this study lies in its emphasis on the central role of youth in preserving, negotiating, and reproducing local culture amid the forces of globalization.

Conclusion

This study identifies three key factors sustaining the continuity of the Jaranan Putro Gunung Sari ritual tradition: (1) the integration of ritual practices across the entire performance cycle as a mechanism for transmitting cultural values and reinforcing social solidarity, (2) the active involvement of youth as central agents in cultural regeneration, and (3) the community's adaptive use of digital media without undermining the sacred core of the tradition. These findings demonstrate that ritual functions not only as a spiritual practice but also as a social system that reproduces collective identity. Theoretically, the study strengthens Émile Durkheim's concept of ritual as a social fact that generates collective cohesion and solidarity, while simultaneously showing that such solidarity is sustained through intergenerational participation, particularly by younger members of the community. At the same time, it extends Jean-Paul Sartre's existentialist perspective by

²⁹ Danial Danial, Faza Achsan Baihaqi, and Ryan Setiawan, "Negotiation Identity Ethnicity in the Midst of the Current Modernization: Study Qualitative in Minority Youth Generation," *Journal of Law, Social Science and Management* 2, no. 2 (2025): 140–45, <https://doi.org/https://doi.org/10.36685/jlssm.v2i2.1640>.

demonstrating that youth participation in tradition is not merely inherited behavior, but a conscious and reflective act of identity formation and cultural choice. In this sense, the study integrates social structure (Durkheim) and individual agency (Sartre) in explaining the sustainability of ritual culture. The main contribution of this research lies in its emphasis that the continuity of ritual culture depends not solely on elder authority or traditional structures, but on youth cultural agency as a driving force of cultural reproduction in the era of globalization. Its novelty, compared to previous studies, is the analytical shift from viewing ritual as a symbolic or passive heritage to understanding it as an active arena of negotiation between tradition, youth identity, and digital technology. Practically, these findings contribute to cultural preservation studies, youth studies, and cultural sociology by proposing a youth-based participatory model of cultural sustainability that remains adaptive to digital transformation while preserving the sacred values of tradition. The limitation of this study is its focus on a single Jaranan community, which restricts the generalizability of the findings; therefore, further comparative research across different cultural communities and regions is recommended.

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