

The Social Facts Perspective on Educational and Performative Values in Javanese Jaranan

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ABSTRACT:

This discussion examines the social facts perspective on Javanese Jaranan performance by exploring the interrelationship between its educational values (nilai tuntunan) and performative values (nilai tontonan) as living cultural practices within society. From a sociological perspective, Jaranan is understood not merely as a traditional performing art but also as a cultural institution that embodies collective norms, values, and social consciousness that shape and regulate community life. The educational values are manifested through the transmission of moral principles, ethical conduct, discipline, mutual cooperation, social responsibility, respect for elders, and the reinforcement of cultural identity during rehearsals, performances, and communal artistic activities. Meanwhile, the performative values are reflected in the artistic presentation of choreography, musical accompaniment, costumes, make-up, and dramatic elements that foster public appreciation and participation.

The discussion demonstrates that educational and performative values exist in a dialectical relationship. Educational values provide the moral and cultural foundation for the performance, whereas performative values function as an effective medium through which these cultural values are communicated and transmitted to the wider community. This reciprocal relationship enables Jaranan to preserve its educational function while simultaneously fulfilling the aesthetic expectations of contemporary audiences.

From the perspective of social facts, the sustainability of Javanese Jaranan is determined not only by its artistic quality but also by its capacity to reproduce collective values that strengthen social solidarity and communal identity. Consequently, Jaranan should be understood as a cultural system that simultaneously integrates educational, social, and aesthetic functions. The dynamic balance between educational and performative values constitutes a fundamental mechanism for sustaining cultural transmission and reinforcing the continuity of Javanese Jaranan as an intangible cultural heritage that remains relevant amidst ongoing social and cultural transformation.

Keywords: Javanese Jaranan, Social Facts, Educational Values (Nilai Tuntunan), Performative Values (Nilai Tontonan), Cultural Transmission, Communal Identity.

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Background

Javanese Jaranan, also known as *Jaranan Breng* or *Jaranan Jur*, is regarded as one of the earliest forms of Jaranan performance from which other variants subsequently developed. The emergence of Jaranan is believed to have been inspired by the equestrian skills of soldiers from the ancient Mataram court, particularly a form of martial

horsemanship known as *adu watangan*. In this activity, leaders, young nobles, and their relatives competed in pairs using long, blunt spears as the king passed before them. The elaborate ornaments and luxurious appearance of the horses reflected the riders' social status and demonstrated their equestrian agility, as only a few members of the elite were unable to ride horses (Raffles, 2019, p. 240). Members of the

wider community later imitated this practice by using woven bamboo horse effigies. In its early development, Jaranan performance functioned in rituals, healing practices, processions, and various communal activities in which the performance served as a cultural medium. Therefore, Javanese Jaranan may be understood as one of the foundational forms of Jaranan performance in the Tulungagung region.

Art is one of the seven universal elements of culture. In general, traditional arts that grow and develop within society possess a socio-religious character. This means that artistic practices cannot be separated from social life and are often closely connected to the belief systems of the communities in which they are performed (Sujarno et al., 2003, p. 13). Every traditional art form contains a social reality that can be examined through the theory of social facts. Social facts include various aspects of collective life arising from ideas, values, and social practices that influence and are influenced by individuals and groups. This paradigm is expected to reveal the various values embedded in Javanese Jaranan, particularly the values of spectacle and moral guidance represented in *Jaranan Jawa*, *Jaranan Breng*, and *Jaranan Jur* performances.

This topic is important because the values of spectacle and guidance constitute essential elements of traditional arts that deserve to be communicated to the wider public as a source of cultural knowledge. It is therefore necessary to examine the values contained in Javanese Jaranan so that society can understand the cultural significance of this traditional art, both as entertainment and as a source of moral and social instruction. The performative dimension presents aesthetic attractions to audiences, while the instructive dimension communicates principles, norms, and ideals considered important in communal life.

The values of both moral guidance and spectacle are particularly important to investigate because they need to be explored through relevant literature and the perspectives of cultural figures who possess a deep understanding of Javanese Jaranan, *Jaranan Breng*, and *Jaranan Jur*. The

instructive meanings contained in the performance can be examined through values of exemplary conduct, moral leadership, social responsibility, and principles regarded as beneficial to human life. Meanwhile, the performative dimension includes all aspects of human life represented through symbols, signs, and icons within the performance. These meanings may be observed in movement, properties, costumes, musical accompaniment, characterisation, and the dramatic structure of Javanese Jaranan performances.

The research gap addressed in this article concerns the limited understanding of the values of moral guidance and spectacle from the perspective of social facts among the younger generation, performers, enthusiasts, and cultural preservationists of Javanese Jaranan, *Jaranan Breng*, and *Jaranan Jur*. This condition is reflected in the results of questionnaires distributed to forty young people and Jaranan practitioners. The responses indicated that many participants did not adequately understand Javanese Jaranan as a performance form, let alone the values contained within it. In general, even some individuals associated with Jaranan lacked a comprehensive understanding of its instructive and performative meanings. Therefore, strengthening awareness of these two dimensions is essential for younger generations, artists, enthusiasts, and preservationists, as such knowledge provides an important foundation for understanding Jaranan itself. One way of developing this understanding is through a systematic academic description presented in the form of a scholarly article.

The term *perspective* is derived from the Latin word *perspicere*, which refers to seeing, viewing, or observing. Linguistically, perspective can be understood as a point of view used to interpret or make sense of a particular issue. As social beings, people often develop different opinions and interpretations when responding to the same phenomenon. In this discussion, perspective refers to the way an object may be examined through various disciplinary approaches, each supported by specific theoretical arguments.

Although a visual image and a performing art are different kinds of objects, both can be explained from multiple viewpoints grounded in relevant theories.

Javanese Jaranan contains numerous meanings that can be examined as social facts. These meanings emerge from the realities, practices, values, norms, and collective experiences that exist within the community. Consequently, social facts provide an appropriate theoretical basis for discussing and analysing the values of spectacle and moral guidance found in Javanese Jaranan. Through this perspective, Jaranan can be understood not only as a traditional performance, but also as a social and cultural institution that preserves collective values, transmits cultural knowledge, and contributes to the continuity of communal identity.

Research Method

This study employed a qualitative descriptive research design to describe and interpret the phenomena and issues related to the research object. The study was conducted in Tulungagung Regency, East Java, Indonesia, where Javanese Jaranan continues to exist as a living traditional performing art.

The data were collected using three primary techniques: participant observation, in-depth interviews, and document/content analysis. Participant observation was carried out by directly observing Javanese Jaranan performances and related cultural activities. In-depth interviews were conducted with key informants, including Mr. Didik, a senior practitioner and respected elder (*sesepeuh*) of Javanese Jaranan, and Mr. Palil, the coordinator of the Javanese Jaranan community. Additional information was obtained from Jaranan artists and performers from various regions of Tulungagung Regency, who served as supporting informants.

Document and content analysis were undertaken by examining both live performances and video recordings documented by the researcher. The analysis focused on the major sequences of Javanese Jaranan performances, including the

opening performance, the horse dance (*Jaranan*) scene, the *Celengan* scene, the *Kucingan* scene, and the *Barongan* scene. These performance segments were examined to identify the symbolic meanings, performative structures, and cultural values embedded within the performance.

The collected data were analyzed using the interactive analysis model proposed by Sugiyono (2013), which consists of three interrelated stages: data reduction, data display, and conclusion drawing. This analytical process enabled the researcher to organize, interpret, and synthesize the findings systematically.

To examine the values of *nilai tuntunan* (educational or moral guidance values) and *nilai tontonan* (performative or spectacle values) embodied in Javanese Jaranan performances in Tulungagung, the study employed the Social Facts perspective. This perspective was used to interpret how collective norms, cultural values, and shared social practices are represented, transmitted, and reproduced through the performance, thereby revealing the educational and performative dimensions that characterize Javanese Jaranan as a traditional performing art.

Background

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The Social Facts Perspective in Javanese Jaranan Performance

Émile Durkheim positioned **social facts** as the primary object of sociological inquiry. According to Durkheim, social facts are ways of acting, thinking, and feeling that exist outside the individual, possess **coercive power**, and are collectively recognized and accepted by members of society. Social facts do not originate from individual intentions; rather, they are formed through historical processes and collective social life, eventually becoming normative guidelines that regulate human behaviour. Consequently, individuals living within a society tend to adapt themselves to the norms, values, customs, and traditions that have evolved within their communities. This perspective emphasizes that social order is maintained through the collective acceptance of shared cultural values rather than through individual preferences alone.

From this perspective, traditional performing arts cannot be understood merely as artistic creations produced to satisfy the aesthetic needs of society. Rather, traditional arts constitute **social facts** because their existence originates from the

collective conscience of the community and is continuously sustained through various social mechanisms. The continuity of a traditional art form depends upon the community's acceptance, participation, and collective commitment to preserving the cultural values embedded within it. In other words, a traditional performance remains alive only when society recognizes it as an integral part of its social life and cultural identity. Conversely, when the collective consciousness supporting a traditional art begins to decline, its sustainability is likewise threatened. Javanese Jaranan in Tulungagung Regency represents one of the most significant manifestations of social facts within the local community. Jaranan did not emerge solely as the product of individual creativity; rather, it is a collective cultural product shaped by historical experience, social interaction, and the cultural values of Javanese society. Every component of the performance—including choreographic patterns, musical accompaniment, costumes, make-up, performance conventions, and the social relationships among instructors, performers, cultural elders (*sesepuh*), and the wider community—reflects a set of cultural agreements that have been transmitted across generations. These collectively shared agreements have evolved into social norms that are observed by all members of the Jaranan community, thereby establishing social order and maintaining the continuity of Javanese Jaranan performances.

Durkheim argued that one of the defining characteristics of **social facts** is their **externality**, meaning that they exist independently of the individual. This characteristic is clearly reflected in the social life of the Javanese Jaranan community. A new member who joins a Jaranan troupe or cultural studio (*sanggar*) is not free to determine the procedures for training, the organizational structure, patterns of communication, or the ethical principles governing the performance. Instead, newcomers are expected to adapt to the established norms and regulations that have long been maintained within the community. This process of adaptation demonstrates that the norms

governing the Javanese Jaranan community existed prior to the individual's participation and continue to exist regardless of changes in membership. Consequently, the value system embedded in Javanese Jaranan constitutes an objective social reality that exists independently of individual intentions or personal preferences.

According to Durkheim, the second defining characteristic of **social facts** is their **coercive power**. Within the Javanese Jaranan community, this coercive nature is not necessarily expressed through formal sanctions; rather, it operates primarily through social control grounded in shared cultural values. Members of a Jaranan cultural studio (*sanggar*) are expected to attend rehearsals punctually, demonstrate respect toward instructors and cultural elders (*sesepuh*), uphold the reputation of the group, cooperate during every performance, and comply with the norms and regulations established within the community. Individuals who violate these norms are likely to receive verbal reprimands, lose the trust of fellow members, or even be excluded from collective activities. This condition illustrates that cultural norms possess a binding force that regulates and directs the behaviour of community members, thereby maintaining social cohesion and organizational stability. The third characteristic of social facts is **generality**, meaning that they are shared by and applicable to the majority of members within a society. In the context of Javanese Jaranan, values such as mutual cooperation (*gotong royong*), solidarity, togetherness, respect for cultural elders (*sesepuh*), responsibility, and discipline are not merely personal attributes of individual dancers or instructors; rather, they constitute collective values embraced by the entire community. These values are continuously reproduced through regular rehearsals, public performances, social activities, and everyday interactions within the *sanggar*. Through continuous practice and collective acceptance, these shared values gradually evolve into an organizational culture that binds all members of the Jaranan community and ensures the continuity of its cultural traditions.

Durkheim also introduced the concept of **collective conscience** as a shared system of beliefs, values, and moral principles embraced by members of a society. In the context of Javanese Jaranan, this collective conscience is reflected in the shared conviction that the performance tradition constitutes an ancestral cultural heritage that must be preserved and transmitted to future generations. Such collective awareness fosters a shared commitment to sustaining the existence of Jaranan communities through regular rehearsals, intergenerational succession, the organization of public performances, and the establishment of *sanggar* (traditional cultural studios) as centers for cultural learning and transmission. Consequently, the sustainability of Javanese Jaranan depends not only on the artistic competence of its performers but also on the strength of the community's collective conscience in safeguarding and perpetuating this cultural heritage.

From Durkheim's sociological perspective, the primary function of social facts is to create social integration and solidarity. Javanese Jaranan fulfills this function through a wide range of collective activities that actively involve members of the community. Jaranan performances serve as social arenas where artists, cultural leaders, village authorities, and local residents come together in a spirit of togetherness and mutual participation. The processes of rehearsal, performance preparation, and public presentation are all carried out through collaborative efforts involving multiple stakeholders. These collective activities strengthen social relationships, cultivate a sense of belonging, and reinforce solidarity among community members. Therefore, Javanese Jaranan functions not only as a form of entertainment but also as a social institution that promotes social cohesion and reinforces the collective identity of the community.

When viewed from the perspective of **ethnopedagogy**, the social facts embedded within the Javanese Jaranan community become the primary foundation for the process of cultural education. Values such as *gotong royong* (mutual cooperation), discipline, respect for cultural

elders (*sesepuh*), responsibility, and solidarity are not transmitted through formal educational institutions; rather, they are inherited through everyday social practices that take place within the *sanggar* (traditional cultural studio). Younger generations acquire these values by observing, participating, practicing, and gradually internalizing the cultural norms and traditions that are continuously enacted within the community. Consequently, the social facts that characterize the life of the Javanese Jaranan community are transformed into valuable cultural learning resources that shape both individual character and the communal identity of the people of Tulungagung.

Based on the foregoing discussion, it can be concluded that Javanese Jaranan constitutes a **social fact** possessing the three fundamental characteristics identified by Durkheim: **externality**, **coercive power**, and **generality**. Its existence extends beyond preserving the tradition of a performing art; it also functions to maintain social order, strengthen community solidarity, transmit cultural values across generations, and construct communal identity through an ongoing process of cultural transmission within both the *sanggar* and the broader community. Accordingly, Javanese Jaranan should be understood not merely as an artistic performance but as a dynamic socio-cultural institution that continually reproduces collective values, reinforces social cohesion, and sustains the continuity of local cultural heritage.

Educational Values as Social Facts

Within the tradition of Javanese performing arts, the concepts of **spectacle** (*tontonan*) and **guidance** (*tuntunan*) are closely intertwined, emphasizing that performing arts function not only as a medium of entertainment but also as a vehicle for moral, social, and cultural education. **Educational values** (*nilai tuntunan*) refer to a set of moral teachings and cultural principles embedded in artistic practices and transmitted to society through learning processes, collective experiences, and continuous social interactions. Consequently, a traditional performance offers not only an aesthetic experience but also serves

as a medium for character formation, the transmission of social norms, and the reinforcement of the values that sustain community life.

From Émile Durkheim's perspective, the educational values embedded in Javanese Jaranan can be understood as **non-material social facts**. Non-material social facts consist of systems of values, norms, beliefs, and collective consciousness that exist within society and influence the ways individuals think, act, and behave. These values do not originate from individual intentions; rather, they are socially constructed, collectively accepted, learned, and transmitted across generations. Therefore, the educational values embodied in Javanese Jaranan constitute an integral component of the cultural system of the people of Tulungagung, functioning as a normative framework that regulates the social life and behaviour of members within the Jaranan community.

The first characteristic of **social facts** is their **externality**, meaning that they exist independently of the individual. The educational values embodied in Javanese Jaranan existed long before any individual became a member of the performing arts community. A child who begins learning in a *sanggar* (traditional cultural studio) does not independently create values such as discipline, *gotong royong* (mutual cooperation), respect for cultural elders (*sesepuh*), or responsibility toward the group. Rather, these values have become enduring cultural traditions transmitted from one generation to the next through regular rehearsals, established patterns of social interaction, and the norms governing the community. Individuals simply learn, accept, and adapt themselves to the value system that has long existed within the group. This condition demonstrates that educational values constitute an objective social reality existing outside the individual, as conceptualized by Durkheim.

The second characteristic of social facts is their **coercive power**. Within the Javanese Jaranan community, cultural values possess a binding force that is manifested through various forms of social control. Members are expected to attend

rehearsals punctually, demonstrate respect toward instructors and cultural elders (*sesepuh*), observe proper etiquette in the use of costumes and performance properties, and cooperate during every performance. Although most of these rules are unwritten, all members understand that violations of these shared values may result in verbal reprimands, loss of trust, or reduced opportunities to participate in performances. Thus, the binding force of these values does not derive from formal legal sanctions but from culturally shared norms that have been collectively accepted and continuously maintained within the community.

The third characteristic of social facts is **generality**, meaning that they are shared by and applicable to the majority of members within a community. The educational values embodied in Javanese Jaranan are not confined to a single individual or a particular group; rather, they serve as common guidelines for all members of the community. The value of *gotong royong* (mutual cooperation) is demonstrated when members collectively prepare rehearsal venues, maintain musical instruments, repair performance properties, and assist in organizing performances. The value of discipline is reflected in adherence to rehearsal schedules and compliance with the rules of the group. Responsibility is demonstrated through each member's commitment to fulfilling their respective roles for the success of the performance. Likewise, respect for cultural elders (*sesepuh*) is expressed through courteous behaviour, obedience to their guidance, and appreciation of their knowledge and experience. Because these values are continuously practiced and collectively embraced, they gradually evolve into a shared cultural tradition that shapes and regulates the social life of the Jaranan community.

Furthermore, the educational values embedded in Javanese Jaranan contribute to the formation of **collective conscience**, a concept introduced by Durkheim to describe the system of shared beliefs and moral values that serves as the foundation of social integration. Within the Jaranan community, this collective conscience is reflected in the shared conviction that Jaranan is

an ancestral cultural heritage that must be preserved, learned, and transmitted to future generations. This shared awareness motivates community members to participate in regular rehearsals, recruit new members, organize public performances, and sustain the existence of the *sanggar* (traditional cultural studio). Consequently, educational values not only regulate individual behaviour but also foster a collective commitment to the preservation and continuity of cultural heritage. From the perspective of **ethnopedagogy**, educational values constitute the core of the cultural education process. The *sanggar* functions as a learning environment where cultural values are transmitted through authentic practice rather than through verbal instruction alone. Younger generations learn *gotong royong* by collaboratively preparing performances, develop discipline through regular rehearsals, cultivate responsibility by fulfilling their respective roles, and acquire respect for tradition through continuous interaction with instructors, master artists, and cultural elders (*seseputih*). In other words, the learning process occurs through **experiential learning**, enabling participants to internalize these cultural values and apply them in their everyday lives.

Educational values also contribute significantly to the construction of **communal identity**. As values such as *gotong royong* (mutual cooperation), solidarity, discipline, responsibility, and respect for tradition are continuously practiced within the community, they gradually become integral components of the collective identity of the Javanese Jaranan community. Individuals come to perceive themselves not merely as dancers or musicians, but also as members of a cultural community who bear a moral responsibility to preserve and transmit their ancestral heritage. Consequently, the educational values embodied in Javanese Jaranan function as **social facts** that maintain social order within the community, strengthen social solidarity, facilitate cultural transmission, and shape the communal identity of the people of Tulungagung.

From Durkheim's perspective, it can be concluded that the educational values embedded

in Javanese Jaranan are not merely a collection of moral teachings; rather, they constitute living **social facts** that are deeply embedded within the community. These values exist externally to the individual, possess a binding force through culturally shared norms, are generally applicable throughout the community, and contribute to the formation of a **collective conscience** that sustains both the continuity of Javanese Jaranan and the social life of the community. Therefore, educational values serve as the fundamental foundation that positions Javanese Jaranan not only as a traditional performing art but also as an institution of cultural education and character formation within society.

Performative Values as Social Facts

Within the tradition of Javanese performing arts, the concept of **performative values** (*nilai tontonan*) is commonly understood as the dimension that provides aesthetic experiences and entertainment for the community. However, from a sociological perspective, particularly through the theoretical framework of Émile Durkheim, performative values cannot be interpreted merely as a form of entertainment. A performance constitutes a social practice that creates a space for interaction, communication, and the reinforcement of social relationships among community members. Therefore, the performative dimension should be understood as a **social fact**, since it emerges from collective social life, is collectively accepted by the community, and functions to sustain social order. Durkheim argued that **social facts** are ways of acting, thinking, and feeling that exist outside the individual, possess coercive power, and are generally shared throughout society. Within this framework, Javanese Jaranan performances constitute social facts because they are organized not merely to satisfy the entertainment needs of individuals, but to fulfill broader social and cultural needs within the community. Every performance is conducted according to collectively established rules, conventions, symbols, and cultural values. Dancers, musicians, instructors, cultural elders (*seseputih*), organizing committees, and audiences each understand and

perform their respective social roles, enabling the entire performance to function as an organized social system.

As a **social fact**, the performative values embodied in Javanese Jaranan possess the characteristic of **externality**, meaning that they exist independently of individual intentions. A spectator attending a Jaranan performance does not determine how the performance should be conducted. The structure of the performance, the sequence of presentation, the use of costumes, musical accompaniment, choreographic patterns, and the relationships between performers and audiences have long been established as cultural conventions transmitted across generations by the community. Individuals who participate in or attend the performance are expected to adhere to these shared cultural values because they constitute an integral part of the living cultural traditions of the society. This demonstrates that performative values exist independently of individual preferences and have become collectively accepted components of the community's cultural system.

Performative values also possess **coercive power**. Although they are not codified in formal legal regulations, community members understand the norms governing the performance. Dancers are expected to perform movements that conform to the traditional characteristics of Javanese Jaranan, musicians are responsible for maintaining the harmony of the musical accompaniment, instructors supervise the artistic quality of the performance, and audiences are expected to preserve order and respect throughout the event. When these norms are violated, the community typically responds through social sanctions such as criticism, reprimands, or a decline in public trust toward the performing group. Consequently, performative values possess a normative force that guides and regulates the behaviour of all individuals involved in the performance.

The next characteristic of social facts is **generality**, meaning that they are widely shared and practiced throughout the community. The performative values embodied in Javanese

Jaranan have become an integral part of the collective cultural experience of the people of Tulungagung. Jaranan performances are appreciated not only by members of the performing arts community but also by the broader public during various communal events, including *Bersih Desa* (village purification ceremonies), *Sedekah Bumi* (earth thanksgiving rituals), national and religious commemorations, family celebrations, cultural festivals, and government-sponsored events. The widespread public participation in these occasions demonstrates that Javanese Jaranan performances have evolved into an established social practice that is broadly accepted and continuously enacted as an essential component of the cultural life of the Tulungagung community.

Furthermore, performative values play a significant role in fostering **collective conscience**. When members of the community gather to witness a Javanese Jaranan performance, they do not merely appreciate the aesthetic qualities of its choreography, musical accompaniment, costumes, and dramatic presentation; they also participate in a shared social experience. Through this collective participation, they experience common emotions, a sense of pride, belonging, and appreciation for their local cultural heritage. These shared experiences reinforce the collective conviction that Javanese Jaranan constitutes an essential element of the cultural identity of the people of Tulungagung and should therefore be preserved and transmitted to future generations. In this way, the performative dimension serves as a cultural medium that strengthens collective values and reinforces social cohesion within the community.

In *The Elementary Forms of Religious Life*, Durkheim introduced the concept of **collective effervescence**, referring to the shared emotional energy that emerges when members of a community gather in collective events. This concept is highly relevant to understanding Javanese Jaranan performances. When community members attend a Jaranan

performance, they experience a sense of togetherness characterized by collective enthusiasm, shared attention, applause, cheering, and emotional engagement throughout the performance. Such collective experiences reinforce social solidarity and renew the community's commitment to its shared cultural values. Accordingly, the performative dimension of Javanese Jaranan should be understood not merely as an aesthetic experience but also as a social experience that strengthens social cohesion and reinforces communal bonds.

From the perspective of **performance studies**, performative values are constructed through the integration of choreography, musical accompaniment, make-up, costumes, performance properties, spatial formations, dramatic presentation, and the expressive performances of the artists. Together, these elements create an aesthetic experience that attracts and engages the audience. However, this aesthetic appeal extends beyond visual enjoyment alone. It functions as a cultural medium that connects the community with its cultural symbols, local history, and the values embedded within its collective life. Therefore, the aesthetic dimension of Javanese Jaranan performs an important social function by serving as a medium of cultural communication between performers and the communities that sustain and support this traditional art form.

When viewed from the perspective of **ethnopedagogy**, performative values function as an effective medium for cultural learning. The community's interest in Javanese Jaranan performances encourages younger generations to attend performances, observe artistic practices, and eventually become actively involved in the activities of the *sanggar* (traditional cultural studio). This process transforms the performative dimension into an entry point for deeper cultural learning. Through the experience of watching performances, young people begin to recognize cultural symbols, understand the values embedded within the performance, and subsequently learn to practice these values through continuous participation in rehearsals

and other artistic activities. Consequently, performative values do not merely provide entertainment; they also constitute the initial mechanism through which cultural transmission begins.

Within the context of the Tulungagung community, the performative values of Javanese Jaranan make a substantial contribution to the construction of **communal identity**. Each performance serves as a public cultural space in which community members reaffirm their shared cultural identity. The presence of Jaranan groups in a wide range of social and cultural events demonstrates that this performing art has become a distinctive cultural symbol that differentiates the people of Tulungagung from other communities. Therefore, performative values cannot be separated from their broader social functions as mechanisms of social integration, cultural reproduction, and the construction of collective identity. Through these functions, Javanese Jaranan continues to preserve cultural continuity while simultaneously strengthening the social bonds that unite the community.

From Durkheim's perspective, it can be concluded that the **performative values** embodied in Javanese Jaranan constitute **social facts** whose functions extend far beyond mere entertainment. These performative values organize social behaviour through culturally shared norms, strengthen the community's **collective conscience**, foster social solidarity, renew emotional bonds among community members, and serve as an important mechanism for cultural reproduction. Consequently, Javanese Jaranan should be understood not merely as a traditional performing art but as a social institution that sustains cultural continuity while reinforcing the communal identity of the people of Tulungagung.

The Dialectics of Educational Values and Performative Values in Javanese Jaranan

The dialectics of **educational values** (*nilai tuntunan*) and **performative values** (*nilai tontonan*) in Javanese Jaranan demonstrate the dynamic

relationship between the educational and aesthetic functions of traditional performing arts within the cultural life of society. These two dimensions should not be understood as opposing elements; rather, they are complementary and mutually reinforcing, creating a balanced foundation for the continuity and sustainability of Javanese Jaranan as a traditional cultural performance. Educational values position Jaranan as a medium for transmitting social norms, ethical principles, spirituality, and cultural identity, whereas performative values establish it as a space for artistic expression capable of providing aesthetic experiences, entertainment, and cultural attraction for the community. From the perspective of cultural anthropology, a culture can only remain sustainable when it is able to preserve its fundamental values while simultaneously adapting to ongoing social change (Koentjaraningrat, 2009).

In practice, Javanese Jaranan has never functioned solely as a form of entertainment. Embedded within every performance is a continuous process of cultural transmission. Through rehearsals, performances, ritual activities, and the interactions among instructors, dancers, musicians (*pengrawit*), and community members, values such as discipline, responsibility, *gotong royong* (mutual cooperation), respect for cultural elders (*seseputih*), and appreciation for cultural heritage are transmitted to younger generations. Consequently, the performance functions as a pedagogical medium through which cultural values are internalized through direct experience rather than through verbal instruction alone. This perspective is consistent with Melville J. Herskovits's (1948) concept of cultural transmission, which argues that culture is inherited through processes of social learning embedded in the everyday life of a community.

On the other hand, **performative values** constitute a crucial factor in ensuring the sustainability of Javanese Jaranan within the public sphere. Elements such as choreography, gamelan accompaniment, costumes, make-up,

movement dynamics, spatial formations, and distinctive performance attractions create an aesthetic appeal that enhances audience appreciation and engagement. From the perspective of **performance studies**, a performance is understood as a cultural act that is continuously reproduced and renewed in response to the changing social context of society. Richard Schechner (2002) conceptualizes performance as **restored behavior**, referring to cultural behaviours that are learned, repeated, modified, and re-enacted, thereby maintaining their relevance to contemporary social life. Accordingly, performative values should not be regarded merely as entertainment; rather, they function as a cultural strategy that enables Javanese Jaranan to remain meaningful, relevant, and widely accepted within an ever-changing society.

The relationship between **educational values** and **performative values** is inherently dialectical. The more engaging and aesthetically compelling a performance becomes, the greater its potential to communicate and transmit cultural values to the community. Conversely, when a performance prioritizes entertainment while neglecting its cultural substance, it risks losing both its cultural identity and its educational function. This condition reflects an ongoing process of cultural negotiation between the preservation of tradition and the demands of social change. Artists, *sanggar* (traditional cultural studio) managers, community leaders, and audiences collectively participate in this dialogic process, determining how Javanese Jaranan can preserve its fundamental cultural values while simultaneously responding to the needs and expectations of contemporary society.

From the perspective of **ethnopedagogy**, this dialectical relationship demonstrates that the process of cultural education does not occur primarily through lectures or formal instruction, but through active participation in the practice of performance. Dancers develop discipline through regular rehearsals, cultivate solidarity through cooperation with fellow performers, learn responsibility by fulfilling their roles during performances, and acquire respect for tradition

by adhering to the cultural norms and values upheld within the community. Consequently, **educational values** are internalized through **learning by doing** and **embodied learning**, making them more deeply rooted and influential than knowledge acquired solely through conceptual or classroom-based instruction.

From the perspective of **communal identity**, the dialectics of educational values and performative values also make a significant contribution to the construction of the cultural identity of the people of Tulungagung. Javanese Jaranan performances function as spaces for the representation of local identity, bringing together artists, community members, government institutions, and younger generations within a shared cultural experience. As Stuart Hall (1990) argues, cultural identity is not a fixed or static entity but is continuously constructed and negotiated through practices of cultural representation. Accordingly, every Javanese Jaranan performance not only presents an expression of cultural heritage but also reinterprets and reconstructs the meaning of communal identity in response to the evolving dynamics of society.

Based on the foregoing discussion, it can be understood that **educational values** (*nilai tuntunan*) and **performative values** (*nilai tontonan*) constitute two interdependent dimensions that underpin the continuity and sustainability of Javanese Jaranan. Educational values provide social and cultural legitimacy through the transmission of norms, ethical principles, and communal identity, whereas performative values ensure the acceptance and continued relevance of Javanese Jaranan within the public sphere through compelling artistic presentation. The dialectical relationship between these two dimensions creates a dynamic balance between educational and aesthetic functions, enabling Javanese Jaranan to remain a vital medium for cultural transmission, the construction of communal identity, and a traditional performing art that continues to respond to the evolving dynamics of contemporary society.

The Ethnopedagogical Perspective on Educational Values

Ethnopedagogy views culture as a fundamental source of knowledge, values, and educational practices that emerge from the collective experiences of a community. From this perspective, traditional performing arts are understood not merely as forms of artistic expression but also as cultural learning environments through which the values of life are transmitted to future generations. Accordingly, the **educational values** (*nilai tuntunan*) embodied in Javanese Jaranan are not conveyed solely through verbal instruction or moral advice; they are also internalized through learning experiences, social participation, and the repeated engagement in cultural practices within the community. This process transforms traditional performing arts into culturally grounded educational spaces where learning occurs naturally as an integral part of everyday community life.

The educational values embodied in Javanese Jaranan are realized through learning processes that take place within the *sanggar* (traditional cultural studio), performing arts groups, and the broader social environment in which the tradition is practiced. New members learn not only movement techniques, musical rhythms, and performance patterns, but also appropriate ethical conduct, respect and proper etiquette toward instructors and cultural elders (*sesepuh*), discipline in attending rehearsals, responsibility toward the group, and the spirit of *gotong royong* (mutual cooperation). These values are acquired through observation, imitation, habituation, and direct participation in community activities. From an ethnopedagogical perspective, such a learning process demonstrates that education is fundamentally rooted in **cultural learning**, rather than being confined to formal classroom instruction.

The ethnopedagogical perspective also recognizes instructors, master artists, cultural elders (*sesepuh*), and other prominent cultural figures as **cultural educators**. Their role extends beyond teaching technical skills; they also serve

as role models in preserving the norms, ethical principles, and cultural philosophies embedded in Javanese Jaranan. The relationship between teachers and learners within the artistic community is founded upon mutual respect, exemplary conduct, and continuous social interaction. This educational pattern demonstrates that the process of cultural education operates through **enculturation**, whereby individuals learn, internalize, and reproduce the cultural values of their society. According to Melville J. Herskovits (1948), enculturation constitutes the primary mechanism through which culture is transmitted across generations. Consequently, the continuity of a cultural tradition depends largely on the learning processes that occur within everyday social life.

Within the practice of Javanese Jaranan performance, educational values are also manifested through collective experiences involving all members of the community. Every stage of the performance process—from preparation and rehearsals to public performance and post-performance evaluation—serves as a learning environment in which participants develop cooperation, leadership, communication, and problem-solving skills. Consequently, educational values are understood not as abstract moral concepts but as lived experiences that shape individual character. This perspective is closely aligned with the concept of **embodied learning**, in which learning occurs through bodily experience, action, and direct participation in social activities. In Javanese Jaranan, the body functions not only as a medium of artistic expression but also as a medium for the internalization of cultural values.

Beyond shaping individual character, **educational values** from an ethnopedagogical perspective also function to strengthen cultural identity and social cohesion within the community. The participation of younger generations in rehearsals and performances not only enhances their artistic competence but also fosters a strong sense of belonging to their local cultural heritage. Through sustained interaction with the artistic community, participants develop

an understanding of the history, symbols, philosophies, and values that constitute the collective identity of the people of Tulungagung. This demonstrates that ethnopedagogy is concerned not only with the transmission of knowledge but also with the cultivation of cultural awareness and social responsibility.

In the context of social change and globalization, the ethnopedagogical perspective provides a foundation for understanding that the preservation of traditional performing arts cannot rely solely on staging performances; it must also be accompanied by the strengthening of their educational function. Javanese Jaranan should therefore be positioned as a cultural learning environment capable of transmitting moral, social, aesthetic, and spiritual values to younger generations. In this way, educational values become the principal foundation for sustaining the continuity of the tradition while simultaneously reinforcing the communal identity of society amidst the dynamics of contemporary cultural change.

From an ethnopedagogical perspective, the educational values embodied in Javanese Jaranan represent a process of cultural education that is realized through active participation, direct experience, exemplary conduct, and continuous social interaction within the artistic community. These values contribute not only to the development of the artistic competence of performers but also to the cultivation of character, the strengthening of social solidarity, and the continuity of cultural transmission from one generation to the next. Consequently, Javanese Jaranan can be understood as a living **ethnopedagogical system** that continually reproduces cultural values and sustains the cultural life of the community.

Conclusion

Based on the discussion of the **social facts perspective** on Javanese Jaranan, it can be concluded that **educational values** (*nilai tuntunan*) and **performative values** (*nilai tontonan*) constitute two interrelated dimensions that collectively sustain the continuity of this

traditional performing art. From the perspective of social facts, Javanese Jaranan should be understood not merely as a form of traditional performance but as a social institution that embodies collectively shared norms, values, and rules transmitted continuously across generations. Its enduring existence derives from the community's **collective conscience**, which provides a strong social foundation for preserving cultural heritage and reinforcing the communal identity of the people of Tulungagung. Educational values are manifested through the transmission of moral principles, ethical conduct, discipline, *gotong royong* (mutual cooperation), responsibility, respect for cultural elders (*seseputuh*), and spiritual values that are cultivated throughout rehearsals, performances, and the organizational life of the Jaranan community. These values function as mechanisms of cultural education that shape individual character while simultaneously strengthening social solidarity within the community. Consequently, the educational function of Javanese Jaranan extends beyond the development of artistic competence to encompass the formation of personal character, cultural awareness, and a shared sense of social responsibility among its practitioners.

From a different analytical perspective, **performative values** demonstrate that Javanese Jaranan possesses aesthetic and performative functions capable of attracting public attention through its choreography, musical accompaniment, make-up, costumes, and the dynamic nature of its performances. These performative values function as a medium of cultural communication through which audiences are able to appreciate, understand, and reinterpret the cultural meanings embodied in the performance. Therefore, the entertainment dimension cannot be separated from the broader

social function of Javanese Jaranan, as it is precisely through its aesthetic appeal that the process of cultural transmission can be effectively communicated to a wider community.

The relationship between **educational values** and **performative values** is inherently dialectical, with each dimension continuously influencing and reinforcing the other. Educational values provide the moral, social, and cultural foundation upon which performances are organized, whereas performative values serve as an effective medium for communicating these values to the community in ways that are engaging, accessible, and culturally meaningful. This dialectical relationship demonstrates that the sustainability of Javanese Jaranan does not depend upon the dominance of one dimension over the other; rather, it is achieved through a dynamic balance between its educational and aesthetic functions, a balance that is continuously negotiated in response to the evolving needs and expectations of society.

This study primarily focuses on the **social facts perspective**, demonstrating that Javanese Jaranan functions as a mechanism of **cultural transmission** that plays a significant role in constructing the **communal identity** of the people of Tulungagung. Through the processes of cultural learning that take place within the artistic community, **educational values** (*nilai tuntunan*) and **performative values** (*nilai tontonan*) jointly reproduce the community's **collective conscience**, strengthen social cohesion, and ensure the continuity of its cultural heritage. Accordingly, Javanese Jaranan should be understood not only as a traditional performing art but also as both a **social system** and an **ethnopedagogical system** that continuously transmits cultural values to succeeding generations amidst the dynamic processes of social and cultural change.

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