

## **The Indigenous Knowledge Strategies as an Effort to Preserve Knowledge of Jaran Kencak's Art in Lumajang**

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**Abstract:** This is a preliminary research situated in Lumajang. The art of "Jaran Kencak" is a traditional art of Lumajang derived from the spreading of people from various regions. The purpose of this research is to gain understanding strategy process of indigenous knowledge in the arts of "Jaran Kencak", in accordance with preservation knowledge of the arts "Jaran Kencak" in Lumajang. The methodology used in this study is using qualitative approach with case study. Data is collected through observation, interview and documentation. The result shows the necessary strategies concerning Indigenous knowledge that can be implemented into other forms as an attempts in preserving traditional knowledge on community groups within a region on Lumajang. The preservation efforts introduced to the public as well as the outside community of Lumajang by leveraging media and technology are expected to record and document the authenticity of Jaran Kencak's art which currently has become a cultural Icon for the city of Lumajang. Strategies in maintaining sustainability of "Jaran Kencak" and keep introducing this art to other people in Lumajang but still provide a clear limitations and directional.

**Key words:** Indigenous knowledge, preservation, Jaran Kencak, approach, Lumajang

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### **INTRODUCTION**

Indigenous knowledge preservation is used to maintaining authenticity in the knowledge itself so that, knowledge can be used and later preserved in the short term and long term. Preserve the knowledge according to is essentially an effort so that the knowledge that has been accumulated will remain within an organization. Though preserving organizational memory is expected not to occur loss, so that indigenous peoples are able to retain the capacity to undertake effective action (IAEA, 2016).

Cultural heritage is an important part in fostering and establishing the identity of an area, especially in the field traditional arts. Traditional art provides a major contribution in shaping the characters that had started to eroded by outside influences. The arts are part of the culture and the means used to express a sense of beauty in the human psyche and the nation that is able to unite and show the nation identity.

The arts "Jaran Kencak" is the ancestral remains should remain preserved, because it has an important role as the identity of the Lumajang area where the arts "Jaran Kencak" came from. Based on the result of the research

been done which conduct research regarding the development of the arts, Jaran Kencak in the Yosowilangaun sub Lumajang 1972-2014 (Rahardi, 2015). The results show that the arts Jaran Kencak is one of the community's traditional art forms of Lumajang. The arts "Jaran Kencak" are not limited in the interest of the other villagers but in activities such as Lumajang area art festival has been entrusted to a bunch of "Jaran Kencak" art as shown on Lumajang Independence Day (Harjalu).

The Lumajang government seeks introducing and making the arts "Jaran Kencak" become the icon of Lumajang but does not cover the possibility of impact will arise from progress and development of science and technology that lead to changes in the social, economic and political development of the society and the arts in Lumajang. Community characteristics of Lumajang the still traditional lead in terms of receiving something new learned and communicated orally either through observation or by allowing the story to facilitate community Lumajang in different ways. There are other concern related to technologies that are far from the public network such as the availability of Lumajang ability and limited technical support. In order to the art "Jaran

Kencak” the existence and authenticity of art doesn’t go away then the need for a strategy in an effort to the art “Jaran Kencak” preservation.

Based on these reasons researchers trying to specialize in the art of “Jaran Kencak” in Lumajang. The limitation of the knowledge of the young generation of Lumajang at this time about the art “Jaran Kencak” caused by the limited knowledge of the art “Jaran Kencak” that can be learned explicitly only the capitalization of experiences of indigenous knowledge gained from its ancestors. It is this culture that needs to be preserved and protected from the threat of the development of technology that evolved over time.

### **Literatur review/observation**

**Strategies indigenous knowledge of art “Jaran Kencak”:** Indigenous Knowledge or traditional knowledge an expression of the relationship that is created among humans, ecosystems and other living beings that walk side by side (Battiste and Henderson, 2000). Traditional knowledge is seen as a unique knowledge of a community culture that is influential in the planning and decision making in one place. IK as a systematic body of knowledge acquired by local people through the accumulation of experiences, informal experiment and an intimate understanding of the environment in a given culture (Capel, 2014). Maintenance of indigenous knowledge is required with view to keeping the originality. The process of maintenance can be done in various ways by developing facilities.

As was the case in Lumajang, art “Jaran Kencak” still dominated by older generations. This condition is a state which marks the start of a declining sense of fondness and sense a desire shared by the younger generation to promote culture and the art the ancestral heritage area where they lived. The younger generation like children and teenager more interested in western culture. Such a condition if left will have an impact on the lives of the future both for the younger generation as well as older generation loss of identity and values of an area. In the theory of World Bank in strategy (Dalkir and Liebowitz, 2011) includes a few items among:

- Recognition and identification, determination is not easy in the situation and may involve social and technical analysis
- Validation, includes the terms of relevance, reliability, function, effectiveness and redirection.
- Record keeping and documentation, in view/view of usability expected from the use of information technology, audiovisual recording narration, description or other of forms

- Storage, involves categorization, indexing which links to other information, make it accessible and used can then be used as a repository in the form of search and maintenance
- Transferring, how transferring make it available to potential user as testing in new environments
- Dissemination, to the wider community a appropriate communication channels

Oneway to preserve IK with stemmed in rectly and together. As expressed by “An oral traditional is the passing of knowledge from one generation to the next orally” (Hart, 1995). Although, in application of IK its look easy to share but the need for a proper strategy in preservation knowledge of the arts “Jaran Kencak”.

**Preservation of knowledge:** Basically a preservation knowledge includes two main activities, namely the capture knowledge and store knowledge to the tendon of the knowledge (knowledge repository) so that it remains a part or memory of a society (Stevens, 2008). Capture knowledge can be acquired knowledge, tacit knowledge into explicit or from tacit knowledge into tacit knowledge but now the traditional indigenous knowledge is no longer seen especially in younger generations. Lack of understanding of the feared would undermine the consciousness of today’s successor to better get to know the culture of its own (Nicolas, 2000). On the application of the day to day master or learn this knowledge already unbeatable with the knowledge of the West.

One of the efforts in preservation knowledge about Indigenous knowledge is with the creation of a database such as the ESRF database. According to databases ESRF is applied in Africa engaged in the economic and social research (Msuya, 2007):

- Providing a platform where indigenous knowledge is obtained, stored and disseminated
- Provide a mechanism to integrate with modern science and technology to improve the dissemination of information
- Promoting and disseminating traditional knowledge
- Provide information to wards the local community

**The arts “Jaran Kencak”:** The art “Jaran Kencak” is the native community of Lumajang. According to interview of Mr. Indrijanto as head of Department of Culture and Tourism, the art of “Jaran Kencak” is a form of tribute to the horse’s favorite son Ranggalawe of Arya Wiraraja ruler Lumajang Tigang Juru named horse Ambhara Nila. The art of “Jaran Kencak” is a form of expression like the ideals of society at that time that his area is affluent and prosperous region (Challitis and Fianto, 2015).

Jaran Kencak artistry is one of the arts that have a history of values that use the ability of the horse animal using the knick-knack clothing peninsula (DKPKL, 2015). The art of "Jaran Kencak" often in law in the spotlight events such as ceremonies, circumcision, marriage even on Memorial day so of Lumajang. The limitations of the knowledge society and the younger generation of community arts, to art "Jaran Kencak" caused by the limited knowledge, to art "Jaran Kencak" can be learned explicitly, down-the next generation from generation to generation.

## **MATERIALS AND METHODS**

In this study using qualitative research where data relating to research issue aimed at generating hypotheses derived from genesis in field (Sugiyono, 2010). In addition on this research using a case study approach towards the phenomenon of art "Jaran Kencak" in Lumajang and researchers will give information about a group of arts "Jaran Kencak" a growing surroundings of Lumajang.

## **RESULTS AND DISCUSSION**

From a period of time. Engineering data collection according to using primary data are used to find out the strategy that has been used Government of Lumajang as an effort to protect the arts "Jaran Kencak" as original art Lumajang (Creswell, 2014). Informant that acts as the source of the data and information that should be eligible which would be the informant interviewees (key informant) in this study was Mr. Indrijanto as head of Department of culture and tourism of Lumajang. So as to provide information for the solution of problems encountered in this study.

**The strategy of indigenous knowledge:** The arts of "Jaran Kencak" is a traditional ancestral heritage boastings and its existence is maintained and preserved for the sustainability of the arts "Jaran Kencak" community of Lumajang. The art of "Jaran Kencak" many who claim that the art is derived from the surrounding city region of Lumajang, as submitted by Mr. Indrijanto,

"Many people from the surrounding towns of Lumajang began claiming the arts "Jaran Kencak" comes from its territory" (September, 2016)

It raises concerns that it deems may result in loss of meaning and the sustainability of the arts "Jaran Kencak" in the future.

**Recognition:** Recognition by the government can contribute that the importance of indigenous knowledge for development planning which can make this knowledge in a specific format that focuses on conservation efforts in the art. According to Mr. Indrijanto as the head of department of culture and tourism of Lumajang spoke as follows:

"The government has been seeking Lumajang through East Java provincial government up to the Ministry Jaran Kencak yesterday Alhamdulillah have got recognition from the Ministry of Culture and InshaAllah next month will be handed his latter" (September, 2016)

Recognition is a form of appreciation in the form of an award or judgement against a work including the original art Lumajang community welcomed the decision of the establishment of the art "Jaran Kencak" as a genuine cultural icon Lumajang by the Ministry of culture Indonesia. This recognition is a wonderful gift especially for perpetrators of art "Jaran Kencak" Lumajang. In addition with the establishment of "Jaran Kencak" as cultural icons of Lumajang also helps in preserving the arts "Jaran Kencak" as a genuine art of Lumajang.

**Validation:** Validation of indigenous knowledge is the assessment of knowledge in the arts "Jaran Kencak" referring to relevance, functionality, originality of the source so that it can be said as the local knowledge. The relevance of culture and customs inherent in Lumajang society raises an action which one aims to honor and commemorate the deaths has never been so Lumajang Tigang Juru. Value the value of this is still trusted and implemented among the community of Lumajang as expressed by Mr. Indrijanto

"The philosophy contains the stories contained in the art of "Jaran Kencak" about known in train and educate the horse so that the horse be agile in following the wars, as well as abiding toward their owners" (September, 2016)

The function of "Jaran Kencak" as the original community entertainment media Lumajang which contain elements of the original history and value the Lumajang story a gility and toughness typical of Lumajang art made known. In practice the art of "Jaran Kencak" emphasize on capability and expertise from their horses in horse menakhlukkan that will be used as "Jaran Kencak". This expertise could be obtained for down succession based on the knowledge that is transmitted in the previous generation.

**Record keeping and documentation:** Record and document the knowledge of the arts “Jaran Kencak” is the way that can transfer knowledge, tacit knowledge into explicit knowledge by changing into a new form of media following the development the technology at the time. Activity recording arts knowledge “Jaran Kencak” can be done by leveranging multimedia for example audiovisual form. So, keeping the level of authenticity of the art “Jaran Kencak” with menurangi element and the meaning of art Mr. Indijanto also revealed that:

“Lumajang’s people mainly resides in the village still uses the “Jaran Kencak” as the entertainment media that have a great value of culture and history. In addition the highly interested of village people to keep preserving these arts, encouranging people to stay in their preservation. Suppose at the village ceremonial event, wedding and more (September, 2016)

In recording arts knowledge “Jaran Kencak” there has not been a good party from the community as well as the perpetrators of the arts “Jaran Kencak” that performs such knowledge with documentation of forms of writing, either in the form of a book or other form. According to Mr. Indrijanto:

“It’s still difficult to find references or books that discuss about the arts of “Jaran Kencak”, perhaps no one who keeps these history on study (September, 2016)

It proves that the knowledge about the arts of “Jaran Kencak” is still done from tacit to tacit knowledge, down the next generation spread orally from generation to generation through observation as well as experience gained from the application of everyday life-day community. Recording and documenting activities undertaken by owners or community knowledge and related agencies that are really interested in the arts of “Jaran Kencak” Lumajang.

**Storage:** Store of knowledge is the process of storing the (storage) local knowledge that has been recorded and documented into the repository. This activity requires the role of library in the knowledge index grouping, will be recorded in the form record and print so it can be easily used again. As delivered Chindy on clerk in the Office of Library and arhive of Lumajang:

“There is still no books or other reference that discuss about the arts of “Jaran Kencak” in our library. Probably because there hasn’t been any community or party pourkebentuk this history” (September, 2016)

Regional library has arole in conducting mapping local knowledge in order to meet the needs of the information society on the local knowledge of the area. In addition to the demands on the role of libraries, community East of Lumajang as perpetrators of this art can save and save their ancestral knowledge during its transmission is only a practice field dialihmediakan can follow the development of the technologi that exist today either into media writing books and documents.

**Dissemination:** Knowledge transfer art “Jaran Kencak” by the people of Lumajang is still done traditionally. Because the public considers this way of Lumajang is still effective and easier to put into practice in its application. The government it self also does the activity by facilitating what information needs for the community. As expressed by Mr. Indrijanto:

“The principals of the arts “Jaran Kencak” in his community is a people that has the same lineage. That’s because the way of passing is generation by generation” (September, 2016)

Activities performed in an effort to spread knowledge of the utilization of recording and documentation has been collected before. Lumajang community can benefit from the activities of dissemination through the staging of traditional arts “Jaran Kencak” as on the sheen of the archipelago at the time it was facilitated by the government as presented by Mr. Indrijanto,

“Artistry of “Jaran Kencak” managed to become a winner in an event held in the city of Bogor at that time and a lot of people who come from the Malay Archipelago who watched” (September, 2016)

It is indirectly the government and the community can already meet the spread of this art and prove that the performance of the art “Jaran Kencak” are not limited in the interest of the community but in other activities such as arts festivals. Because the local government has entrusted a group of sellers artistry “Jaran Kencak” through events and festival such as in the event and festivals such as in the event of carnival culture in commemorating the anniversary of Lumajang. The

decision of the regional government of Lumajang is a step and a strategy in seeking knowledge in order for the arts "Jaran Kencak" it is mainly maintained and preserved.

**Protection and preservation efforts:** The first attempt was done which provided a platform where indigenous knowledge can be obtained, stored and disseminated. The government of Lumajang cultural procession held on memorial day so Lumajang carrying the theme "Jaran Kencak" with 200 horses kencak followed involving hundreds of perpetrators of art "Jaran Kencak" from a collection of associations there are in Lumajang. This effort was originally selected and done to introduction to the community of Lumajang that the arts "Jaran Kencak" is the original art of Lumajang.

The second attempt has not been the existence of mechanisms for integrating the arts of "Jaran Kencak" with modern technology to enhance information dissemination is required over the media which can support the effort for the protection and preservation of the arts "Jaran Kencak". The effort in terms of dissemination need to be supported by local government facilities utilizing official web, owned by the local government of Lumajang. Need for the addition of a feature on the web especially on point art "Jaran Kencak" this particular. Official web of Lumajang, owned by itself contains only the short history and have not been supported with recording visually in the form of a video or the like, which shows how the arts attractions "Jaran Kencak" at the time it lasts (Koentjaraningrat, 1991).

The third effort promoting and disseminating traditional knowledge. Government done with Lumajang retains with the arts are expanding following "Jaran Kencak" in the show's sparkling Archipelago in Bogor. This indirectly participate promoting the arts, because of the nature of the national event and was attended by guests from various regions. The other hand, need for supporting facilities such as good references in the form of books, documents and everything that shows the originality of art "Jaran Kencak". Effort documenting the dance shown, resulting in writing about art "Jaran Kencak" and deploy to various parties are some of the efforts that can be made as the initial step preserved indigenous knowledge.

### CONCLUSION

From the data retrieved can be concluded that indigenous knowledge in the art of "Jaran Kencak" remain guarded sustainability are down-the next generation and shared generation by generation. The role of the government and the younger generation is one of the

important stages in the preservation original art that one arts still awake authenticity and no loss of meaning. As a result of the analysis with the use of indigenous knowledge in which the Worldbank theory art "Jaran Kencak" still not-covering all the stages. Although, there is concern that this art of endangered and abandoned communities but found different things where artistry "Jaran Kencak" will get the recognition it officially by the Ministry of culture of Indonesia as a cultural icon of Lumajang. This is what proves that art "Jaran Kencak" indeed should remain preserved without eliminating value-the value that is contained in art.

As one of the originality ancestral heritage arts should whole community in Lumajang element of participated helped the government to continue to promote, preserve the sustainability of the arts "Jaran Kencak" good inside and outside Lumajang. The government program has been realized through a cultural procession "Jaran Kencak" got the attention of the provincial government should promoted in Surabaya by utilizing current technology developments. In an effort to preserve the culture and knowledge, then it needs to be done capture and manage the business so that existing cultural extinction or to shift its meaning such as through social media now frequently accessed by the majority of society Indonesia. So hopefully later to the art of "Jaran Kencak" is not only well known in the local region around Lumajang or only but can also be known to exit the region even out of the country.

### RECOMMENDATIONS

Recommendation on indigenous knowledge strategies in an effort to preserve the knowledge Jaran Kencak's art in Lumajang include:

- The making of books or references that support as a source of information regarding the history and development of "Jaran Kencak"
- The addition of features regarding audiovisual about "Jaran Kencak" on official web of Lumajang government
- Holding of socialization by involving the "Jaran Kencak" artist as an attempt to introduce this art to children as the young generation.

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