

The Intersection of Tradition and Modernity: A Case Study of Hybridization of Jaran Kencak and Glipang Dance in Ranuyoso Village, Lumajang Regency

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Abstract. In the field of cultural preservation, understanding how a community's traits influence the cultivation of traditional arts is essential, yet it's often overlooked. Few studies have explored this link within the Pendhalungan community. It is not always easy for a traditional art performance to maintain its existence in the dynamics of the modern world and globalization. The bearers are expected to be able to adapt to the aesthetic values of modern society. This study aims to reveal the adaptation scheme carried out by the performers of the Jaran Kencak and Glipang dances in Ranuyoso Village, Lumajang Regency, to maintain the continued existence of these traditional arts while catering to modern society's tastes. Through ethnographic data collection and literature studies, this study finds the construction of hybrid art performances as an effective strategy to manage the tension between local-traditional and global-modern values. The hybrid performance known as Sendratari (ballet) 'Glicak' can be seen as a model for conserving Indonesian traditional arts that can be emulated and adapted by different forms of local traditional performances in Indonesia. The result suggests that hybrid art performances provide a promising approach for sustaining traditional arts while responding to contemporary cultural dynamics.

Keywords: Traditional performing arts, global-modern aesthetic value, local-traditional aesthetic value, hybridization

1 Introduction

Lumajang Regency is one of the districts in the 'tapal kuda' area, which administratively includes Pasuruan, Probolinggo, Lumajang, Jember, Situbondo, and Bondowoso [11], as well as some parts of Banyuwangi [14]. *Pandhalungan* subculture is a conceptually mixed cultural idea that combines two or more distinct cultural frameworks, such as Javanese and Madurese or Arabic and Chinese.¹ These conditions allow for the creation of social constructs that are reasonably adaptive and accommodating to the current dynamics of socio-cultural change [11].

¹ Zoebazary in his book entitled "ORANG PENDALUNGAN Penganyam Kebudayaan di Tapal Kuda " explains the uncertain position of ethnicity and multiculturalism which is embodied conceptually in the terms pendhalungan or pandhalungan.

Few scholarly investigations have explored the relationship between the Pandhalungan community's traits and the ongoing cultivation of its traditional arts. The two academic notes on *pandhalungan* society cited in this article, written by [11] & [14], do not specifically address this relationship. Even though [14] mentions globalization, *pandhalungan*, and tradition preservation in his work, the debate concentrates on the *pandhalungan* constellation in Jember rather than Lumajang. This article aims to contribute to the academic discussion on the *Pandhalungan* community, focusing on the adaptive strategy in maintaining traditional art done by traditional art bearers in Lumajang.

One of the examples of the current socio-cultural dynamics in Lumajang can be seen from the active efforts of traditional art bearers in Ranuyoso village, Lumajang Regency, to recompose new performances from the various traditional performances within the locale areas. These artistic endeavors demonstrate a conscious effort to 'cultivate their local cultural identities and illustrate an active practice of engaging in the discourse of modern-global performances to play a role in global settings. This awareness exemplifies the belief that globalization not only provides one-way construction patterns (from the dominant to the dominated) but also opens up space for two-way communication patterns that have the potential to produce a variety of results [3] not only concerning the idea of being trapped in the dominance of the global industry.

The people of Lumajang, administratively dispersed within twenty-one sub-districts and 198 villages, are culturally involved with two dominating traditions, namely Javanese and Madurese, establishing a hybrid culture.² Socio-cultural hybridization in Ranuyoso village is an example of cultural change that is viewed differently and with great complexity. The *Pandhalungan* population in Ranuyoso village, particularly the traditional art bearers, appear to be open to the excitement of modernity while continuously standing in their local cultural area, as manifested in their strenuous attempts to compose a new hybrid traditional art. Before delving deeper into the phenomena of 'cultural adaptation,' a quick discussion of *pandhalungan* as the cultural conceptual foundation that underpins the reading of the phenomenon of cultural adaptation will be provided.

Etymologically, The term *pandhlungan* (or *pendhalungan/pandalungan*) derives from the Javanese *dhalung*, which means "big pot," and it can also imply "to speak/speak without certain manners/politeness" [11]. Javanese and Madurese cultures are the major prevalent cultures in the life of the *Pandhalungan* population in Lumajang and the 'tapal kuda' area. According to Heatly, as described by [14], "the Tapal Kuda area is a meeting place for Javanese-Madurese people and culture, which then forms a unique culture" [1] that is neither Javanese nor Madurese.

Compared to other East Java subcultures such as Mataraman, Osing, Madura, and Samin, the socio-cultural embedded structure in Pandhalungan society is significantly weaker. The 'mixed' creation of Javanese and Madurese cultures lacks a solid and profound collective historical foundation. The *Pandhalungan* community, consciously or unconsciously, experiences

² A paper entitled *A Glimpse into the Pandalungan Community* by Ayu Sutarto presented at the 2006 Cultural Exploration briefing event organized by the Yogyakarta Center for the Study of History and Traditional Values, 7 - 10 August 2006

unsettled ethnic standing (to use Zoebazary's words), represented one of them in its traditional art features whose performances and creativity patterns cannot be easily standardized. The movements and structures of many performances are easily changed or adjusted (or recreated) according to the artist's needs and tastes.³ *Jaran Kencak* performance and *Glipang Dance*, two traditional arts analyzed in this article, are examples of the looseness of traditional art performances. The condition reflects, on the one hand, the instability of the socio-cultural construction of *Pandhalungan* community and, on the other, the socio-cultural flexibility of the *Pandhalungan* community toward diversities and differences around them.

According to Zoebazary, "[in] general, the character of the *Pendalungan* people is open and willing to accept differences, religious, straightforward, egalitarian, temperamental, and likes to work hard" [2]. [11] held similar ideas, especially about openness, emphasizing that the *Pandhalungan* people are adaptive and receptive to new ideas. "*Pandalungan* people are very open and not allergic to global tastes, especially those related to the wave of Food, Fashion, and Fun," [7]. Understanding local cultural adaptation strategies as reflected in the composition of new and hybrid traditional art in Ranuyoso village, Lumajang, will be centered on a deeper examination of the relationship between traditional art, global-modern phenomena, and the socio-cultural context of the *Pandhalungan* community.

2 The Complexity of Modernity and Globalization on Traditional Local Arts

[5] defines modernity as "social, economic, political, and technological developments that mark the transition from traditional (pre-modern) civilization to advanced (modern) civilization." Giddens also points to the mid-18th century as a starting point for the modern period. He also claims that modernity is a time and situation related to various processes, including secularisation, rationality, democracy, individualization, and the rise of science [3] & [11] Modernity denotes a shift in Western civilization's social structure patterns from communal, feudal, and agricultural to individual, professional, and industrial. Even though it was initially recognized as a component of the evolution of Western civilization (particularly Europe and America), modernity today cannot be defined as having only one shape and one agenda originating from the West. The celebration of communication and information technology has created a bigger room and a potential to view modernity as a plural phenomenon, which [3] refers to as *multiple modernities*.

Aside from modernism, which alters social construction, the phenomena of globalization also exist to affect human civilization. The rapid development of communication and information technology has established dominance, eventually altering the structure of interactions in the global society. Although difficult to define, globalization denotes "*a set of social processes that are thought to transform our present social condition into one of globality.*" Meanwhile, *globality* is "*a social condition characterized by the existence of global economic, political,*

³ Mbak Umi, a *Glipang Dance* performer, stated that the goals, moves, and costumes for the *Glipang* dance are up to the dancer's wishes and goals. Meanwhile, *Jaran Kencak* art performer, Pak Hartono, stated the same thing regarding *Jaran Kencak's* performance pattern. (Interview on September 3, 2023)

cultural, and environmental interconnections and flows that make many of the currently existing borders and boundaries irrelevant (7-8). The core idea behind globalization is that it refers to shifting forms of human contact, implying the removal of time and geographical barriers that were historically significant as background markers for the identity of specific groups of people. In short, globalization has made modernization a virtually unavoidable component of human civilization nowadays.

Modern-global domination is frequently viewed as a symptom of rich countries' or global capitalism's dominance over developing countries. There is no exception in the realm of arts and culture. McLuhann's concept of the 'global village' is frequently seen through the lens of a single collection of various socio-cultural creations. Because the media platform is so vast and can be accessed by any group of people anywhere in the world, this condition is the ideal foundation for homogenization in many aspects of life, including art. Since the presence of various modern arts/performances that are entirely supported by the development of audio-visual technology has succeeded in reducing the local community's collective memory of its locality, modernization, intertwining with various globalization phenomena, is believed to have a degenerative-destructive impact on the existence of traditional arts.

Those who believe that the global-modern movement creates homogenization in the lives of global communities (El-Ojeili and Hayden refer to as pessimistic globalists) contend that exposure to various global-modern products has a high potential to become modes of reflection and a source of representation for showing their most updated selves. Conceptually, in art, the image and value of aesthetic taste will transform due to the onslaught of numerous global-modern entertainment products and performances. Global aesthetic values are gradually supplanting local aesthetic standards. The role of local-traditional artistic performance as a marker of cultural identity or characteristic giver and shaper of cultural identity is automatically modified. This strategic position vanished as public places for traditional local art performances shrank.

However, proponents of globalization (optimistic globalists) see things differently. Modernity and globalization, two manifestations of civilizational growth, can also provide a niche for enhancing local potential to go global. The complex movements and diverse directions of modernity, which are not understood in a one-way directional pattern from developed to developing countries [9] provide a conceptual foundation for local particularism to become the primary emphasis in the global-modern movement. According to this viewpoint, globalization appears to preserve the entity of national society as the fundamental constitutive structure of globalization itself. As a result, the global-modern phenomena can undoubtedly have a progressive-constructive impact on local matters, such as the development and existence of national/local arts and culture. The widespread use of social media platforms as an outlet for various sorts of local-traditional artistic performances is an example of how the modern-global articulation is entwined with the local-traditional. The use of multimodality and the changing of performance modalities to widen the space for artistic expression color the development of local-traditional art. Whether we recognize it or not, 'digital space' has supplanted local traditional 'analog space,' which is becoming increasingly limited and marginalized. At this point, digital media literacy confirms its significance in current local arts and culture development.

With this in mind, this study discusses actions implemented by traditional arts bearers in Ranuyoso village, Lumajang district, that could be interpreted as alternative measures of a survival strategy for local-traditional arts. Rather than engaging with formal polemics regarding the discrepancies of modern-global situations, those bearers demonstrate their understanding of embracing but not being dominated by global-modern principles. This article calls the survival strategy demonstrated by traditional arts bearers an act of hybridization of traditional arts. To investigate this phenomenon further and understand how modern aesthetic taste and traditional value merge, this researcher examines the significance of traditional art performances for people in Lumajang and how the hybrid construction of art performances is carried out based on awareness.

3 Method

This research used a comprehensive approach to investigate the hybridization of traditional performing arts, particularly focusing on the Jaran Kencak and Glipang dances in Ranuyoso Village, Lumajang Regency. Ethnographic techniques formed the backbone of data collection, allowing researchers to immerse themselves within the community. This involved direct observation of traditional performances, engaging with performers and community members, and participating in cultural events to gain firsthand insights. Additionally, semi-structured interviews were conducted with experienced dancers, cultural experts, and community leaders to gather perspectives on adaptation strategies, cultural significance, and socio-cultural context of the traditional arts. Literature studies were also conducted to review existing scholarly works, historical records, and cultural documentation pertinent to traditional performing arts in Indonesia, providing a broader understanding of the cultural heritage and artistic traditions relevant to the research. This multi-faceted approach enabled a comprehensive exploration of the hybridization process and its implications within the specific cultural context of Ranuyoso Village, Lumajang Regency.

4 Local-Traditional Arts as Collective Pride

East Javanese society has a variety of distinct performing arts, such as *Ludruk* and *Ngremo* dance from Surabaya; *Malangan Mask* dance from Malang; *Sandhur* from Tuban and Bojonegoro; *Janger* and *Gandrung* from Banyuwangi; *Reog* from Ponorogo; *Jaran Kencak* from Lumajang and *Glipang* Dance from Lumajang; and others. The last two traditional arts mentioned above will be the subject of the study since efforts are being made to combine these two forms of art into one form of performance, referred to as hybrid art in this article.

Jaran Kencak, also known as a dancing horse in Indonesian, is a traditional performance that has become an icon of Lumajang regency, with roots in the Javanese and Manudra *pandhalungan* cultures. This traditional art performance had been created by Klabisajeh, a hermit on Mount Lemongan who, using his supernatural power, was able to control wild horses and then asked them to dance. Since then, the performance has been dubbed *Jaran Kencak*. The *Jaran Kencak* show uses horses as its main attraction, guided by a dancer and horse handler who

also does dancing during the performance. The horses in this show are decorated in brightly colored 'clothes'; the handlers also wear brightly colored costumes and carry whips. ⁴

The second traditional art performance discussed in this article is the *Glipang* dance performance. As part of the traditional performing arts, the *Glipang* dance performed in Lumajang has similarities to that performed in Probolinggo. Aside from their near geographical proximity between Lumajang and Probolinggo, the same sociological setting, notably the Pandhalungan culture, promotes the growth and development of the same traditional art performances. The *Glipang Rodat* dance "depicts the figure of a knight who is brave and sturdy and performs movements as if he were a soldier practicing war." *Glipang* dance motions are martial arts movements. "*Glipang* dance shows elements of traditional martial arts picturing the struggle against colonialists" (PPKD Lumajang 2018, page 9).

However, during the data collection process at Ranuyoso, it was discovered that the *Glipang* dance was part of a ritual dance used to ask for rain [7] (Interview with Subagio, chairman of the Pokdarwis of Ranuyoso village, October 2022). The *Glipang* dance evolved with many modifications and changes. The *Glipang* dance is currently recognized as a performance dance whose movements and goals can be readjusted to match the requirements and creativity of the performer (interview with Miss Umi, *Glipang* dancer, August 2023). The *Glipang* dance has evolved into a creative dance that can be enjoyable for most people in Ranuyoso village with modified moves and suited costume design.

The two arts stated above are essential parts of the cultural life of the inhabitants in Lumajang, particularly in Ranuyoso. One important indicator of the importance of performing arts is the growing understanding among its practitioners of the need to continue to adapt to the public who enjoy it. It cannot be denied that this is related to financial issues, because the more people there are, the more money they can earn from doing this. In addition, the inventive efforts of art proponents reflect their desire to keep local art alive and evolving. According to Simmel [12] the relationship between cultural development (including art) and the dynamics of creativity of the culture's supporters is perfectly reciprocal. Simmel put it another way: 'The cultural system and creation are rooted in a mutual-interdependent and antagonistic nature' (140). It suggests that the interaction between these components is the same as two sides of a coin connected as one. This type of interaction diminishes the idea that individuals and society are intertwined in creating cultural or creative reality. In other words, human culture is constantly formed and developed slowly but steadily due to a reciprocal interaction between what artists absorb and the environment and life around them.

By relying on Simmel's cultural sociology, the discourse on traditional art performances result from individual creations accepted by the wider society. It means that only after manifesting into specific kinds of cultural presentations will an individual's creative processes become cultural realities in a particular community. This form of cultural reality will then live sustainably by adding new thoughts and ideas from each individual involved to overcome the dynamics in the future. In sum, art is not a product that exists and grows without the 'intervention' of a supportive community. Art will survive due to 'intervention' from those who

⁴ Cited from the narrative of Lumajang Regional Culture Principles (PPKD, 2018) page 8.

devour it. According to this understanding, traditional performing arts nowadays cannot live in the void of space and time but rather in the bustle and brightness of human civilization involved in modern dynamics and complexity.

Observing what took place in Ranuyoso village, traditional art supporters demonstrated that the art they had passed down from generation to generation still had a lot of potential to develop further. One of *Jaran Kecak* bearer stated that he will continue to pass down this art to his descendants, who are already in their third generation [10]. In line with Mr Sanali's comments, Mbak Umi, a Glipang dance performer, has shown a strong desire to revitalize various old-traditional dances and has always attempted to incorporate the younger generation, particularly in composing new Glipang movements and its overall performance. It is not overstated to say that the inhabitants of Ranuyoso continue to take pride in their local-traditional art performances, particularly *Jaran Kecak* and *Glipang* dance.

5 Local-Traditional Arts in Tension with Modern Business Enterprises

The creation of traditional performing arts that are conscious of global-modern dynamics is not without risk. The brilliance of modernity can 'trap' traditional art's creative process in the 'popular' values generated by industry. This circumstance promotes the deterioration of the subject's function in developing art for the community group, which Simmel sees as 'mandatory' in modern social life due to the more powerful money economy. Because of capital's orientation, art worth selling is only art generated in business enterprises and marketed by corporate 'hands' so that it can permeate the market massively. Not only have creative-ideal subjects lost their power of creation, but traditional art that is far from being touched by corporations will slowly but surely be marginalized and lose its ability to be 'explored and explore' itself. At this point, the tension between global-modern aesthetic values supported by corporations and the value of local traditions is increasingly strengthening.

The pandhalungan society, acknowledged for its multicultural core, may pose a challenge in efforts to sustain and conserve the existence of local traditional arts due to uncertainty about their cultural identity. According to [14], the pendalungan community in the horseshoe area has faced the detrimental effects of globalization. According to him, globalization is gradually supporting the uniformization of cultural products, threatening the survival of local cultural items (133). This condition seems to happen massively in many areas in Indonesia with many different cultural products. Hypothetically, arts that are anchored and have become part of cultural identity are more resistant to the 'disruptions' of modernity and globalization.

According to [13] however, globalization necessitates two things: globe compression and an increase of global consciousness. In a gloomy view of globalization, the contraction of space and time as part of the globalization phenomenon will result in homogeneous human creations and tastes. However, this blurring of place and time boundaries has the potential to create new awareness for adaptation. Thus, the conceptual-theoretical offer on the conflicts due to the above conditions must rely on an adaptative and constructive paradigm of preserving traditional art. On the one hand, rigidity in upholding local-traditional standards will only add to the challenges of traditional arts sustainability. On the other hand, if traditional arts are to be used to embody cultural identity in today's global world, an attitude that is too capitalistic and only considers

business per se is not wise. As a result, hybridizing traditional arts, as practised by traditional arts bearers in Ranuyoso village, Lumajang, provides a balanced framework for reconciling the previous tensions.

However, it also has the potential to build elements of distinctive and adaptive cultural selfhood based on its collective awareness as a community group formed by diversity. Based on these cultural characteristics and the regional government's tourism development efforts, the composition of traditional performing arts, a combination of Jaran Kencak art and Glipang Kreasi Dance, is worth further investigation to see the aesthetic-cultural negotiations that occur.

6. Hybrid Performances: An Adaptive Strategy to Cope with The Tensions

It is not easy to transmit traditional art from generation to generation. Presenting traditional art through generations while being acceptable to society is challenging in current conditions. The rationale of preserving and empowering traditional art without adjusting performance features denies changes in contemporary society's living patterns due to globalization. It is contradictory to efforts to conserve and empower traditional art itself. In today's civilization, rejecting and resisting global-modern art's aesthetic values and practices is impossible. However, being 'over-permissive' to global-modern aesthetic standards might be harmful in efforts to preserve the nation's cultural identity.

In theory, current global occurrences can be divided into three categories: economics, politics, and culture. Pieterse divides cultural theory into three categories [8]: *cultural differentialism*, *cultural convergence*, and *cultural hybridization* (232). Following the third category, the tension between the aesthetic ideals of local-traditional and global-modern art is attempted to be bridged by the creative acts of traditional art bearers in Ranuyoso village.

The term cultural hybridization is derived from the postcolonial paradigm's concept of hybridity. Cultural hybridity is a multi-purpose metaphor and cultural descriptor frequently used to refer to the process of transculturation that mainly happened in colonial contact zones at the time. However, the phrase "hybrid art or culture" refers to various cultural "exchanges." This cultural exchange emphasizes the process of cultural creation as a result of the meeting or integration of the global and the local so that the existence of this hybrid culture has a unique novelty whose value cannot be easily reduced back to the local or global culture that is an element of its initial form [8]. Furthermore, according to [13] concept of 'glocalization' - the blending of the global and the local that results in a hybrid form - the global does not have to be the polar opposite of the local. What is commonly referred to as local can be globally recognized. Globalization both links and 'discovers' locales (35). Based on Robertson's paradigm, this hybridization concept can be viewed as a phenomenon that does not destroy locality but rather signifies the creation of space for the development of renewable art production without leaving any traces of its authenticity.

Canclini defines cultural hybridization as "the ongoing condition of all human cultures, which contains no zones of purity because they undergo continuous processes of transculturation" [8], which is consistent with Ritzer and Robertson's explanation and even goes much further to generalize the elements of the combination. Moreover, he says that hybridization, in general, can be defined as "the combination of two different things into one thing that can be new or

have elements of 'novelty' so that it can be accepted by society." Canclini emphasizes integrating two separate cultural conceptions to bring freshness, unburdened by the duality of global and local. The definition is consistent with Young's definition of hybridity: "[h]ybridity thus makes difference into sameness, and sameness into difference, but in a way that makes the same no longer the same, the different no longer simply different." [2].

Based on Canclini's conceptual ideas, what traditional arts bearers in Ranuyoso Lumajang have done in their efforts to develop a traditional art performance for tourism can be seen as an active effort to present a hybrid since the process is done by combining two traditional arts with which they are familiar, namely *Jaran Kencak* and *Glipang Dance*. Whether they recognize it or not, the intention to create a hybrid traditional art reflects an understanding of the global context in the form of tourism potential and a desire to show cultural identity by creating traditional art.

7. The Structures of Tourist-friendly Traditional Arts Performances

Cultural elements are an excellent attribute for developing a variety of tourism that is unique to the location in the context of community-based tourism. According to [7] there are at least two arguments to support the preceding thesis. First, community-based tourism (CBT) focuses on local communities, which will act as owners of any resources and as actors in constructing, managing, and growing existing resources, including arts and culture. The locality has real potential at this time. Culture can generally present a wide range of distinct and one-of-a-kind tourism items. Second, the statistics suggest that culture is a tourism feature that will attract domestic and foreign tourists.

The existing and improving local-traditional art is seen as having new potential in the global condition. Traditional art bearers in Ranuyoso village are attempting to boost the attractiveness of this art by processing existing resources to make it more 'fresh,' which is believed to be acceptable to domestic and foreign tourists. In a nutshell, traditional art bearers seek to create hybrid art out of the two types of traditional performances they have so that hybrid art can be more productive, particularly in the context of regional tourism. This effort is consistent with Soedarsono's assertion that "[i]f the presence of urban communities has given rise to performance packaging that needs to adapt to the tastes of the audience, namely urban communities, then the presence of the tourist community has also given birth to performing arts packaging that needs to adapt to the tastes of tourists" [9]. So, how does this hybrid art scheme work?

First, traditional art bearers attempt to determine the parts of each performance that will be merged in greater depth. According to the documentation and focused group discussion, it is found that the *Jaran Kencak* performance has seven components, while the *Glipang* dance has at least eight movement aspects. This analysis of performance parts provides a complete knowledge of the crucial sets between the two subjects. *Jaran Kencak's* performance art is principally a horse dancing attraction with musical accompaniment occasionally punctuated by the horse handler's song (*kidungan*). The show follows no set format or narrative structure. The song's content (*kidungan*) can take the shape of messages, jokes, or gratitude, as well as a satire of things in society that are regarded as inappropriate or not good.

Meanwhile, the *Glipang* dance has a narrative structure that directs the dancing journey from beginning to end. In general, the *Glipang* dance is a creation dance art based on the ritual custom of 'asking for rain' carried out in the past by local village communities. The *Glipang* dance, from a narrative standpoint, relates the story of a group of people who live peacefully in a village (assumed as Ranuyoso village). A drought crisis arose during their lives, causing the villagers to go without water for an extended period. In this crisis, the village residents prayed and implored God to provide rain so that the springs, the source of life for the locals, could be restored. God eventually granted the prayer. It rains, and there is plenty of water. Then, the issue resurfaced because some people were attempting to manage water sources for their benefit. As a result, locals band together and struggle to protect water sources for the greater good. The *Glipang* dance concludes with situations returning to safety, tranquillity, abundant water, and collective blessings.

Considering the structures of two traditional performances being hybridized, the hybrid art composition is designed into a *sendratari* (a ballet) performance. *Sendratari* is an abbreviation for art, drama, and dance, according to KBBI online. It is a drama or tale presented as dance without language, usually accompanied by music (*gamelan*). Using this basic concept, Ranuyoso village's hybrid art, which aims to integrate two traditional arts, uses the story from *Glipang* dance (creation) as the principal foundation for its performance.

The second step in composing the hybrid performance is to scheme the groundwork for a performance based on the approved *Glipang* narrative. The following performance format was developed after evaluating the plot structure and the necessity to summarise the performance in a suitable time range as an opening performance of any formal occasion in the future while still having tourism value.

1. *Salam Pambuko* □ The performers enter the performance stage area by forming a line preceded by the *Kencak* Horse and its handler, followed by the *Glipang* dancers.
2. *Kabungahan* movement (*Glipang* foreground) – *Wisanjaya* Dance (*Kencak* Background) □ this shows the good, harmonious, and affluent condition of the villagers.
3. *Ketigo* movement + *Kencak* attraction 1 (*Glipang* and *Kencak* alternately become foreground and background) □ the crisis begins to appear.
4. *Pandongan* movement (*Glipang* foreground) – Horse's handler sings a song (*kidungan*) (the content of the song is a prayer for rain to God) + the Horse in a sitting position (likened to also carrying out a prayer process) (*Kencak* background).
5. *Rendheng* movement + *kabungahan* + *Kencak* 2 attraction (*Glipang* and *Kencak* take turns foreground and background) □ It shows the answer to the prayer.
6. *Alert* and *war* movement (*Glipang* foreground) + *Kencak* 3 attraction (*Kencak* background) □ it shows the struggle to defend the water springs from some people who want to dominate.
7. *Es Lilin* Dance (*Kencak* foreground) + (*Glipang* Background) shows the victory of the struggle.
8. *Nutup* □ the performers exit the stage area by forming a line, preceded by the *Glipang* dancers, followed by the *Kencak* Horse and its handler.

The performers devised a performance format for the third step and incorporated musical accompaniment. The musical structure of the *Jaran Kencak* performance is dominated by the

sounds of *sronen* (a specific traditional musical instrument that creates the sound such as a trumpet which is loud and shrill), *kendang*, and three *kenong*, often known as *kenong telok* (Madurese for three *kenong*) at this section. The final step in formulating and composing this hybrid traditional art is to simulate it entirely from start to finish to see the integrity of the performance and to assess the extent to which the aesthetics of the performance improve over previously known traditional arts. It is still feasible to re-align the movements, musical accompaniment, or overall performance organization during this final procedure.

The active acts of traditional arts bearers in Ranuyoso village are not random actions prompted by pragmatic economic needs because of tourism. From a sociological standpoint, particularly under the concept of globalization, active and creative actions to create hybrid art based on two traditional arts that are part of their culture indicate globalization dynamics worth further and more critical examination.

There is the idea of 'detraditionalization' as the fundamental cultural-intellectual element in the current time of 'reflexive modernization' in the theoretical globalization perspective (Giddens and Beck quoted in El-Ojeili and Hayden). Individualization and existence as an arena for experimentation are particularly essential to Giddens and Beck, where globalization provides cultural-intellectual diversity. Many ideas, meanings, or understandings of life come from established/conventional sources. Giddens and Beck are optimistic about detraditionalization, which they see as an increasing choice, openness, and reflexivity while reducing the grip of prior conventional hierarchies. [6], like Giddens and Beck, defines detraditionalization as "a shift in authority: from "outside parties/external forces" to "within parties/internal forces." In coping with the complicated constellation of contemporary life, the individual subject is positioned as having and exercising authority.

In Ranuyoso village, composing hybrid traditional art suggests a tendency for detraditionalization. Traditional art bearers deliberately experiment by investigating the structure of owned traditional art and continuing with the composition of new traditional art, a hybrid of art inherited from generation to generation. There are at least two points to emphasize. First, what has been done practically by traditional arts bearers in Ranuyoso village demonstrates the reflective process carried out by traditional arts bearers about global-modern dynamics and complexity. The urge to revitalize traditional art as a socio-cultural practice is a form of knowledge of dialectics with the global-modern. Traditional art bearers in Ranuyoso village, Lumajang, were inspired to produce hybrid art due to their awareness of approaching and refusing to be isolated from the global-modern public sphere. They are convinced that the traditional artistic aesthetics passed down from generation to generation are becoming increasingly disconnected from global-modern aesthetic ideals and practices.

The second intriguing aspect of creating hybrid art is the continuous use of conventional art in creating hybrid art. Traditional arts advocates in Ranuyoso village attempt to integrate two familiar traditional arts into a new performance format. Traditional arts bearers adjusted the performance format to become a *sendratari* based on two well-known traditional art performances. This 'method' is a calculated strategy to modernize the well-known traditional arts of *Jaran Kencak* and *Glipang Dance*. The story or narrative element is essential in producing the 'Hybrid Kencak' creative performance art, whose motions and formations can

evolve sustainably. Another awareness is the demonstration of the authority toward the traditional art they have, so they are authoritative enough to compose new, hybrid art from two traditional arts. Their understanding demonstrates freedom and flexibility for not being 'restrained' by conventional rules that must be passed down from generation to generation exactly as they are. Those who are pessimistic about detraditionalization would perceive this hybrid art piece as evidence of the fading of values and standards, the emergence of 'unrooted' living situations, and the cause of the death of traditions. However, traditional art bearers in Ranuyoso village attempt to present novelty with artistic value that is more acceptable in today's society. Hybrid art is not a means of destroying tradition but rather a genuine attempt to conserve traditional art, at least in the case of Ranuyoso.

8. Conclusion

With the existence of many types of modern performances, the arts of *Jaran Kencak* and *Glipang Dance* in Ranuyoso village, Lumajang district, confront substantial sustainability issues as part of a traditional identity that still has active descendants. Traditional arts bearers' active and creative efforts, as well as a knowledge of dialectics with global-modern phenomena, are unlikely to ensure the survival and sustainability of traditional arts. Traditional arts bearers in Ranuyoso village appear to be fully aware of this issue, though they never say so.

Continuous changes in aesthetic values demanded by the art-loving population must be collected and then processed in a creative process that retains the national-cultural features. *Jaran Kencak* and *Tari Glipang's* dynamic conservation strategy implemented by art bearers in Ranuyoso exemplifies flexibility in the face of modernization and globalization. Composing traditional art by integrating two indigenous traditional arts is a creative adaptation strategy that is not entirely dependent on market need, which tends to discard tradition.

Perhaps this type of hybridization might be applied to other traditional performing arts to strengthen them as a means of ensuring the sustainability of traditional arts. At the end of this article, it is hoped that what took place in Ranuyoso would serve as an alternative discourse in conservation efforts for traditional art, which is losing public performance space. With the realization that becoming global does not imply abandoning local-traditional values, many types of creative and high-value hybridization will arise as part of a sustainable cultural identity.

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