



Exploring the traditional ritual of *Jaran Kepang Papat*: context, heritage, and significance



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ABSTRACT

This paper investigates the traditional ritual of *Jaran Kepang Papat*, examining its contextual significance, cultural heritage, and the profound role it plays within the Indonesian cultural landscape. *Jaran Kepang Papat* is a unique and captivating ritual deeply rooted in Javanese culture. Through an interdisciplinary exploration encompassing anthropology, history, and cultural studies, this research unravels the intricate web of meaning and symbolism embedded in the ritual. The method employed in this research is descriptive qualitative. Researchers initiated the data collection process through in-depth interviews with ritual participants, community leaders, and cultural experts knowledgeable about *Jaran Kepang Papat*. These interviews provide comprehensive insight into the history, meaning, and significance of this ritual. Additionally, researchers engaged in participatory observation during the implementation of the ritual to gain a direct understanding of how it is carried out and experienced by the participants. The paper concludes by emphasizing the importance of understanding and safeguarding *Jaran Kepang Papat* as a valuable cultural treasure, advocating for its continued recognition and appreciation within the broader cultural discourse. This exploration serves as a testament to the enduring significance of traditional rituals in our globalized society, offering valuable insights into the preservation and appreciation of cultural heritage.



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1. Introduction

Tradition can be interpreted in various ways, encompassing everything transmitted or passed down from the past to the present [1]. The inherited legacy may comprise physical objects or cultural constructs; however, it does not specify the duration or methods of inheritance, whether through verbal or written means [2]. Folk arts are evolving into traditions transmitted across generations to preserve existing cultural heritage collectively owned by society [3]. The pathway of inheritance for the *Jaran Kepang Papat* folk art in Mantran Wetan hamlet, Magelang Regency, represents a cultural heritage rich in traditions and values ingrained in the lives of the local people. *Jaran Kepang Papat* art, also known as "Jathilan" or "Kuda Lumping" in various regions of Indonesia, constitutes a form of performing art reflecting the acculturation of Javanese culture with magical and spiritual elements. This pathway of inheritance serves as a crucial center for preserving cultural heritage and maintaining the cultural identity of the people of Lencoh Hamlet. The pathway of inheritance for *Jaran Kepang Papat* folk art in Mantran Wetan hamlet, Magelang Regency, signifies a culturally rich heritage deeply rooted in the traditions of the local community. *Jaran Kepang Papat* is a performing art that portrays courage and strength, infused with profound magical and spiritual elements. Lencoh Hamlet, the focal point for the maintenance and preservation of *Jaran Kepang Papat* art, serves as the heart of this tradition. Historically, *Jaran Kepang Papat* art has been an integral part of the lives of the Central Javanese people.

Through the dynamic movements of dancers simulating horse riding while wearing masks depicting animals or mystical creatures, this art reflects the fusion of mysticism, culture, and spirituality. In Mantran Wetan hamlet, Magelang Regency, this heritage is cherished with great pride and transmitted from generation to generation. Art serves not only as entertainment and recreation but also encompasses religious and mystical functions [4]. It is essential to recognize that *Jaran Kepang Papat* is not merely an art performance but also encapsulates profound social, spiritual, and philosophical values for the local community. This approach involves rituals, prayers, and beliefs integral to every *Jaran Kepang Papat* presentation. *Jaran Kepang Papat* art is a dance form that incorporates body movements, music, and distinctive costumes. Dancers perform on "horses" crafted from woven bamboo or horse cloth. Throughout the performance, the dancers assume the roles of mythical figures and narrate legendary stories. This art is often accompanied by traditional music, such as *gamelan*, *gongs*, and *kendang*, creating a magical and spiritual atmosphere. This pathway of artistic inheritance serves not only as a platform for preserving traditional art but also functions as an educational tool for the younger generation. Through training and participation in *Jaran Kepang Papat* performances, the younger generation can gain insights into history, cultural values, and unity. They also comprehend the pivotal role of art in sustaining cultural continuity and honoring their ancestors [5]. Moreover, *Jaran Kepang Papat* has a profound spiritual dimension. These performances frequently involve mystical elements, such as trance or subconscious states, enabling dancers to connect with the spirit world. This underscores the intimate relationship between culture, religion, and beliefs upheld by the local community.

In the context of ever-growing globalization and modernization, the preservation of *Jaran Kepang Papat* art in Mantran Wetan hamlet, Magelang Regency, is increasingly crucial as an endeavor to uphold its rich and unique cultural heritage. Local communities serve as custodians of the authenticity and sustainability of this art, safeguarding the legacy of their ancestors while remaining receptive to initiatives aimed at introducing the beauty of their art to the external world [6]. Thus, the trajectory of the inheritance of *Jaran Kepang Papat* folk art in Mantran Wetan hamlet, Magelang Regency, provides a clear illustration of how art and culture can contribute to maintaining cultural heritage, constructing community identity, and serving as a source of spiritual inspiration. The continuity and preservation of this art represent a form of respect for its culturally and historically rich roots, constituting an integral part of Indonesia's cultural heritage that requires maintenance and conservation for future generations [7]. The research conducted by scholars is urgent, particularly in several aspects, including enabling an understanding of the origins, meaning, and cultural context of *Jaran Kepang Papat*. This research can unveil the history, symbolism, and philosophy underlying the performance, providing profound insights into the local culture. Folk arts like *Jaran Kepang Papat* are pivotal components of the local community's identity. This research can contribute to fortifying their sense of pride and identity associated with this art, thereby positively impacting community cohesion and a sense of belonging. Additionally, this research aids in documenting, comprehending, and preserving the rich and valuable cultural heritage. It serves as a means to ensure that artistic traditions like *Jaran Kepang Papat* remain vibrant and can be transmitted to future generations. Amidst the threat of modernization and cultural change, this research establishes a foundation for safeguarding this art from negative influences that might compromise its integrity.

2. Method

This study used a qualitative research method. The data collection method was a literature review, observation, interview, and documentation. The participant observation was carried out by watching the *Jaran Kepang Papat* show in the event of a vow (*nazar*). Meanwhile, the interview addressed the artists and the ancestors of *Jaran Kepang Papat*. The informants in this study were Mbah NT, the ancestors of the arts of *Jaran Kepang Papat*. This study was begun by searching for the data sources needed, and observation was conducted in the Mantran Wetan hamlet as the object location for this study. In this research, data was obtained from various sources, namely observation, in-depth interviews, and documentation. The data collection process was stopped after it was considered saturated, that is after no new answers were

obtained from the field [8]. Researchers always obtain the same or similar information or answers from new informants. This situation is characterized by the data collected always showing the same answer from various situations and different sources. Data reduction is part of the analysis process, which emphasizes, shortens, focuses, removes things that are not important, and organizes the data in such a way that research conclusions can be drawn [9]. Even before the data is actually collected, the anticipation of data reduction is already apparent when the researcher decides on the context framework, research area, research problem, and selected data collection. During data collection, reduction is carried out by making a summary of the data obtained in the field. In compiling the summary, the researcher also coded, focused on themes, determined the boundaries of the problem, and wrote memos. This reduction process continues until a complete report is prepared. Data reduction in this research was carried out after obtaining data from observations and in-depth interviews [10]. Next, the documentation selects the main data and focuses on the important things so that the data becomes clear and systematic.

Through the results of the literature review, observation, interview, and documentation obtained, the collected data was chosen to be written about in the research report. Furthermore, the obtained data were processed according to the substance of the research object. The presentation of data would be written descriptively and coherently. The conclusion concerning the research results is based on the comprehensive data obtained [11]. According to Copeland *et al.* data display is an analysis of designing rows and columns in a matrix for qualitative data and determining the types and shapes included in the matrix boxes [12]. Data presentation must refer to the problem formulation that has been formulated as a research question so that the narrative presented is a detailed description of the conditions to tell and answer each existing problem. Data presentation, apart from being in the form of narrative sentences, can also include various types of matrices, pictures or schemes, networks of activity links, and tables to support the narrative. Everything is designed to organize information in an orderly manner so that it is easy to see and understand in a more compact form. The final stage of data analysis is drawing conclusions. The conclusions drawn are still temporary and will change if strong supporting evidence is not found at the next stage of data collection. However, if the conclusions reached at the initial stage are supported by valid and consistent evidence when returning to the field to collect data, then the conclusions put forward are credible conclusions.

3. Results and Discussion

3.1. The Art of Jaran Kepang Papat

The *Jaran Kepang Papat* performance in Mantran Wetan hamlet, Magelang Regency, is an extraordinary event that amazes and hypnotizes the audience. Each performance is a cultural celebration that combines elements of art, ritual, and spiritual power. As the sun set in the sky, the people of Lencoh Hamlet gathered at the performance location. The place is full of hope and anticipation because they know that the *Jaran Kepang Papat* show will provide an unforgettable experience. The torchlight began to burn, creating a mysterious and magical atmosphere that enveloped the performance area [13]. As cheers and traditional music filled the air, the *Jaran Kepang Papat* dancers performed in the arena. They wield the reins with power and grace, wearing colorful masks depicting mystical animals and creatures. Each of their movements is a dance that follows an ancient storyline, depicting a journey full of challenges and deep meaning. The music accompanies the dancer with a strong and melodic rhythm. Traditional instruments such as gamelan and kendhang create heart-shaking beats that penetrate the souls of the audience. This is music that is more than just accompaniment; it is music that connects the present with the past and communicates profound stories. This performance is not just dance and music. It is a spiritual ritual that embraces the values and beliefs that have been passed down through the ages. In the middle of the performance, dancers communicate with the spiritual world, talking to ancestors and mystical entities. These are times when the boundaries between the physical and spiritual worlds blur, creating a truly magical experience. The *Jaran Kepang Papat* performance is about bringing the community together. People of all ages come together, feel the power of their cultural heritage, and celebrate togetherness.

Under the light of the moon and stars, the viewer is taken on an immersive journey, experiencing the sensations and emotions that only rich and immersive art can provide. As the sun rose and the show ended, the audience left with hearts filled with awe and reverence. They knew they had witnessed something far more than just an art performance; they had touched the core culture, history, and spirituality of the people of Mantran Wetan hamlet, Magelang Regency, through *Jaran Kepang Papat*. *Jaran Kepang Papat* has existed since the pre-independence era, when the community of Mantran hamlet consisted of only 33 families. Before substituting for *Jaran Kepang Papat*, it was named *Jarang Kepang Jawa* (Interview Mbah NT; October 04, 2021). When Indonesian people had not yet lived in peace and were still under colonialism, 19 young people in the Matran hamlet felt restless and worried about Indonesia's survival. Because of that, they asked their ancestors for guidance to be independent of colonialism, and then they got a clue to hold *Jaran Kepang Papat*. Here, the ancestors are the forerunners of this hamlet. The youths further discussed and agreed to establish a *Jaran Kepang Papat* art form in the hamlet and carry it on by one family in one lineage. After that, the youths did the ritual, namely *Siram Jamas* (purifying the dagger), in the spring of Kali Curah, close to Mantran Wetan hamlet at Tuesday Kliwon. The local community has gradually come to believe *Jaran Kepang Papat*. The *Jaran Kepang Papat* dance was passed down from Hamlet's forefathers to him. *Jaran Kepang Papat* is a group dance performed by four dancers, according to the name *Panot*, which in Javanese means *Papat*. The four dancers who performed and the musicians who played gamelan must be in the same lineage. Initially, 19 people initiated this art as one descendant; further, it has been passed on to the descendants until now, in the fourth or fifth generation.

Elder mentioned that the number of the third generation can be included in the tradition category as the minimal age [14]. The dancers that must be involved with four people are associated with the term *keblat papat lima pancer*. This term is used by Javanese people to describe the dimensions of space that follow the pattern of the four cardinal directions and include one center or world of time [15]. *Jaran Kepang Papat* has the values and functions included in the ritual tradition. Geertz said that Indonesia's ritual functions of performing arts are widely developed among people who still refer to agrarian cultural values in their way of life [16]. Mostly, the people of Mantran Wetan hamlet were farmers, which was their livelihood. Most of the population works as vegetable and tobacco farmers, and some residents become vegetable traders. Except for farmers, most of the people of Mantran Wetan hamlet are also actively involved in the arts. According to Soedarsono [17], the rituals in *Jaran Kepang Papat* include the following characteristics: (1) required to select the place for performing; (2) required to choose the day and time that is chosen and is considered sacred; (3) required spiritually self-cleaning players; (4) required the set of offerings; (5) performing function to be more considered than aesthetics performing; and (6) required unique costumes. The sixth characteristic of *Jaran Kepang Papat* is included in the art of ritual performance. The first characteristic is that a selected venue is needed to perform the arts. The place where the *Jaran Kepang Papat* dance is usually performed is in the courtyard or open space. If *Jaran Kepang Papat* is staged in conjunction with traditional ceremonies or annual rites, it is usually staged in the open arena of the hamlet area. As someone says, the staging is divided into two sessions. The first session of staging *Jaran Kepang Papat* is located in the front of the owner's house. The second session of the performance was carried out in the broader yard. Additional Geculan dancers, namely Penthul dancers, appeared during the entertainment scene at the staging of *Jaran Kepang Papat* [18].

The annual rite required to display *Jaran Kepang Papat* art is on the first of Shawwal, the month of Sapar (the Saparan event), and the first of Syura. This relates to the second characteristic of ritual performance art, staged on days or times considered sacred. Events featuring *Jaran Kepang Papat* art performances can include public activities such as earth alms, village clean-ups, and life cycle rites such as weddings and circumcisions. *Jaran Kepang Papat* art performances can also be staged on the other Sacred Day when someone makes a vow and wants to display *Jaran Kepang Papat* when the vow has been fulfilled. The vow (*nazar*) can cover a variety of interests, such as recovery from illness, restoration of family relationships, the birth of children, as well as success in school and career. An example of a vow that invited *Jaran Kepang Papat* is the ritual for children who are often sick. The parents vow to request *Jaran*

Kepang Papat to perform at their children's wedding ceremonies in order to celebrate when their children marry or have someone care for them as their husband or wife. Because only one art form in Matran Wetan hamlet is considered sacred and has become the community's pride, the relationship between vow (*nazar*) and *Jaran Kepang Papat*. The third characteristic of ritual shows is that they require the artists to purify themselves spiritually. Before staging, the artist of *Jaran Kepang Papat* follows the ritual of Siram Jamas (purify the dagger); the artists must take a bath, or the *Jaran Kepang Papat* actors must take a bath or be in a clean condition before carrying out the performance. On the day of the *Jaran Kepang Papat* performance, offerings (*sesajen*) must be served first as a requirement before the performance begins. This includes a hallmark of the fourth ritual art performance. The ancestor will ask for a completed offering when the current offering is incomplete. Flowers, black coffee, tea, cigarettes, *nginang* equipment, sugar, fruits (bananas, papayas, yams, and oranges), nuts, crackers, red porridge, white porridge, *tumpeng* rice, *ingkung* chicken, and *tukon pasar* (or buying in the market) are examples of offerings. This can be seen in Fig. 1.



Fig. 1. Several Kinds of Offerings

Each performance's offerings may differ in content. For example, when carrying out the vow, there is an offering such as *Kupat Luar*, while on the occasion of 1 *Suro*, it is not allowed to have *Kupat Luar*. Meanwhile, the offerings in *Syawal* and *Safar* are the same. Those who served the offerings do not have to be artists in a lineage of *Jaran Kepang Papat*, but the people who prepared the offerings must be in a holy state. If a woman prepares the offerings, it is not permissible for her while menstruating or postpartum because what is ready is not valid (Interview with Mbah NT; October 4, 2021). The offerings that have been neatly arranged on the table are then prayed for by the art elders of *Jaran Kepang Papat* by lighting the incense. Not only are offerings prayed for, but dance properties such as *Jaran Kepang*, swords, and musical instruments are also prayed for and placed near the offerings. If the offerings and dance properties have been prayed for, *Jaran Kepang Papat* is ready to be staged. One of the functions of offerings is to ask for prayer and peace. In addition, there must be a dancer with an ancestral spirit in the performance will possess. When possessed, the person who has a desire (such as a person with a vow) will be called and given remarks from the possessed dancer. If the messages have been conveyed to the appropriate people, the trance dancer will be returned consciously. This occurrence is common in all staged *Jaran Kepang Papat*. The fifth characteristic of the performing arts is that the purpose of the performance is considered more important than its aesthetic appearance. As mentioned in the second feature, the *Jaran Kepang Papat* art show can be carried out when someone makes a vow. If a person has made a vow to perform this art and it is not fulfilled, it is feared that there will be an unwanted event in the future.

This art plays an essential role in the social events or ritual features of Matran Wetan hamlet. The movements in this dance are simple and have many repetitions, so the choreography tends to be monotonous. Therefore, this dance performance is only sometimes crowded with people who watch it. However, this situation does not cancel this performance, so the performance must go on without considering a small or large audience. The most important thing is the purpose of the must-go-on performance to be carried out. Wearing a unique costume in dance is the sixth characteristic of the ritual art performance. Long-sleeved shirts, black and red vests,

kace necklaces, black knee-length shorts, *jarik* with *kawung* motif, *kendit*, *epek timang*, and *sampur* and *blangkon* are worn by the dancers. Dancers who wear green *Jaran Kepang* vests and kace necklaces are red, while the dancers who wear yellow *Jaran Kepang* (the color of vests and kace necklaces) are black. The uniqueness of wearing a *Jaran Kepang Papat* costume for dancers is that the *jarik* is formed like a *supit urang* model, and the bottom end is tucked back like a diaper. The dancers of *Jaran Kepang Papat* perform without any unique makeup. It is due to the artists' original intention to create this art solely for artistic purposes, allowing them to perform without makeup. This familiarity has persisted throughout the ages, with no makeup used in every performance.

3.2. The Trajectory of *Jaran Kepang Papat* Legacy

Jaran Kepang Papat has existed since the fourth generation and is currently in its fifth generation. The creation of art is a legacy passed down from ancestors, indicating that it does not emerge abruptly. This generation comprises the descendants of ritual practitioners actively engaged in executing, preserving, and transmitting the *Jaran Kepang Papat* tradition. It plays a crucial role in ensuring the continuity of this tradition and its transmission to subsequent generations. The preservation and understanding by these generations are two integral aspects that synergistically uphold this cultural heritage. *Jaran Kepang Papat* in the Mantran Wetan hamlet represents a continuation of cultural heritage dating back to the colonial period or even before independence. Bourdieu initially expounded on the literary arena before delving into its trajectory. Across various cultures, numerous traditional arts, including dance, song, and folklore, have been transmitted through oral traditions from one generation to the next. This exemplifies how art is perpetuated as a significant component of ancestral heritage. Art takes root in culture and profoundly influences contemporary culture. The influence of art created by our ancestors is evident in various aspects, ranging from architecture to music and even in the language and symbols employed in daily communication. The literary arena constitutes one of the social spaces connected to other domains through certain dependency relationships [19]. Understanding the literary arena involves recognizing it as a space where agents contend for positions and legitimacy, employing diverse accumulations of capital and habitus. Ultimately, this explanation aligns with Bourdieu's concept of an emerging trajectory and strategy.

The trajectory is a sequence of successive movements of an agent within a structured (hierarchical) space, subject to replacement and distortion. Specifically, it pertains to the distribution structure of various types of capital at stake in the arena, including economic capital and specific concentration models [20]. According to this definition, a 'trajectory' represents the path of motion within a structured space [21]. These spaces may manifest as social spaces, exemplified by the structured social space of Mantran Wetan hamlet, where this art originates, matures, and evolves. Bourdieu demonstrated that the struggle of agents involves the distribution of all capital in a certain manner to 'win' or achieve success within the arena space [22]. Moreover, the agent's trajectory in the social space should be distinguished from its strategy for self-promotion and capital distribution. In the context of *Jaran Kepang Papat's* literature, Bourdieu views culture as a structured arena where entities compete for power, recognition, and control. The 'literary arena' within *Jaran Kepang Papat* literature encompasses the social, cultural, and literary environment where various elements contribute to the creation, dissemination, and evaluation of literary works. This literary arena involves writers, publishers, critics, readers, and literary institutions engaged in the creation and appreciation of the work. Within *Jaran Kepang Papat*, writers and artists contend with intricate dynamics in the literary arena, vying for recognition and a position in the literary scene while navigating the rules, norms, and values of the literary community. This includes the competition for readers' attention, literary awards, and social recognition influencing their standing in the literary arena. Bourdieu's concept of strategy, interpreted as the strategy of a legacy, is relevant here. The inheritance strategy is linked to economic capital, considered a significant form of capital. The cultural production arena, characterized by limited production, is associated with the creation of high art ('*adiluhung*')—art for art's sake, grounded in the principles of reverse economics [23].

This implies that the limited production arena is not oriented toward material or economic profit but rather toward cultural interest itself [24]. When associated with *Jaran Kepang Papat*,

this art is not performed with the intention of generating profit or specific economic interests. Instead, the continuity of this art is evident in its inherent cultural interest. Cultural interests encompass activities such as village clean-ups, celebrating Syawal and Safar, and fulfilling vows (*nazar*). The legacy strategy can be perceived as a significant asset as it involves the continuous performance of the *Jaran Kepang Papat* dance, even in the absence of an audience. Artists in this field often seek recognition for their work, which may be utilized for stage requirements in the case of receiving honors, or the profits may be invested in the art group's finances. Bourdieu illustrated that the concepts of trajectory and strategy are pivotal to the arena theory of cultural production [25]. In the practice of an agent, strategy is the actual action involving capital and habitus within a specific realm [26]. Capital represents a set of sources of strength and power that can ultimately be employed [27]. Bourdieu employs the term "capital" to delineate power relations in society, categorizing it into four types: economic capital, cultural capital, social capital, and various forms of prestige [28]. Cultural capital, the second type, encompasses the overall intellectual qualifications acquired through formal education or family inheritance. Cultural capital implies a learning process that cannot be easily transferred to others. In the case of *Jaran Kepang Papat* artists, they inherit cultural capital through their families. Both dancers and *Pengrawit* must be male and belong to the same lineage. If there are no sons in the lineage, the son-in-law becomes the heir. Learning the art of *Jaran Kepang Papat* is not permitted for individuals outside the lineage.

The prohibition of dancers or *pengrawit* outside the lineage stems from the belief that ancestral spirits cannot possess them during performances. The art of *Jaran Kepang Papat* is traditionally passed down within a single family lineage, designating the family as the primary inheritors of this cultural legacy. Individuals outside the lineage are not permitted to dance or learn *Jaran Kepang Papat*. Some individuals, families, or societies may be included to comprehend or adhere to the preservation of this traditional art. This illustrates that the social hierarchy in a structured space aligns with Bourdieu's assertions. Whether the family is considered sacred, the main lineage, or there is a specific reason for the family to inherit the traditional art of *Jaran Kepang Papat*, the social structure remains consistent. Tradition is often associated with the persistence of something with a long, constant, and unchanging trajectory; even tradition is linked to authenticity [29]. However, no tradition remains entirely unchanged. In the transmission of inheritance by family descendants, some modifications occur. These changes can be viewed as specific adaptations to the performance of *Jaran Kepang Papat*. According to Shils, traditions may undergo significant changes, but the successors of the tradition may perceive that nothing has changed substantially [30]. The feeling experienced by the successors of the tradition is more of an attachment to the lineage of the previous owner, which is likely to change with minimal variations to avoid being considered a significant change. Variations are observable in the dancers' costumes, with the current trend being *surjan* clothes, velvet vests, and *jarik*. If we examine the costumes worn in the first or second generation, it is doubtful that they resemble those seen in the following Fig. 2.



Fig. 2. The Dancer's Costumes

The transmission of the legacy of *Jaran Kepang Papat* has persisted since its inception in the hamlet of Mantran Wetan. The inheritance that occurs can be traced back through the direct line of descent. The artists practicing this art were initially part of the same lineage, a connection that has endured to the present day. The decision to continue or pass on these arts remains a family matter. Upon tracing its roots, this art reveals solid genealogical foundations. The legacy process is limited to blood relatives. If the transmission of inheritance is scrutinized, a significant and pivotal genetic relationship becomes evident. According to the legacy process, it can be asserted that the root and transmission of *Jaran Kepang Papat's* legacy are exclusively controlled by a family. The trajectory indicates that the family's role significantly impacts the legacy process. Patronage likely played a crucial role throughout the legacy process, supporting the artistic existence of *Jaran Kepang Papat*. Patronage, in this context, implies that the art is under the control of the family system [31]. Patronage refers to agencies, institutions, environments, ideologies, and systems surrounding and exerting significant influence on the subject of art creation [32]. The socio-political system, centered around the family, strengthens the existence of *Jaran Kepang Papat* within the Mantran Wetan community. When the family is the sole heir to *Jaran Kepang Papat*, it increasingly influences the development of the art. Conversely, the connection between art and family can hinder the transmission of inheritance. Although the legacy process in the arts, including preservation, can be carried out by any society or specific group, allowing the legacy process to continue, in practice, *Jaran Kepang Papat* in the hamlet of Mantran Wetan has been fortified to be preserved by only one family. While the legacy transmission of *Jaran Kepang Papat* aligns within one lineage, the art must continue to evolve and be embraced by the community as a form of traditional custom. This art is accepted and recognized by the Hamlet community and stands as a proud identity as the oldest traditional art in Mantran Wetan. In the aforementioned perspective, tradition permeates every group in society [33]. Ultimately, the legacy transmission of *Jaran Kepang Papat* will persist within one family lineage, inseparable from society and its surrounding environments.

4. Conclusion

Based on the discussion that has been presented, it can be concluded that in exploring the traditional ritual of *Jaran Kepang Papat*, we find that this ritual has a very important context, cultural heritage, and meaning. This ritual is an integral part of Indonesia's cultural heritage and reflects the strong connection between humans and nature. Through a deeper understanding of its historical context, we can appreciate the cultural richness contained in this ritual. Apart from that, the *Jaran Kepang Papat* ritual also has significance in connecting people with their ancestral traditions and maintaining their cultural identity. By maintaining and understanding the *Jaran Kepang Papat* ritual, we can continue this valuable tradition for future generations. Apart from that, this also opens up opportunities to strengthen a sense of pride in local culture and encourage the sustainability of unique cultural heritage. So, it can be concluded that exploring the *Jaran Kepang Papat* ritual is an important step in understanding, preserving, and appreciating Indonesia's rich and diverse cultural riches.

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