THE EXPLORATION OF LOCAL WISDOM VALUES OF PERFORMING ARTS: AN ART OF *KUDA LUMPING SARIMPI*

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Abstract

Purpose of the study: This research aims to find the values of local wisdom in the *Kuda Lumping Sarimpi* performing arts in the Tegal Laos community.

Methodology: This research uses qualitative research methods and data collection techniques using observation techniques, interviews, and documentation. The data validity checking technique uses triangulation which includes source triangulation and technique triangulation. Data analysis techniques use interactive analysis techniques which include data reduction, data display, and arrange conclusions.

Main Findings: The *Kuda Lumping Sarimpi* had religious, social, and aesthetic values. Religious value is the use of music to accompany the blessing of the Prophet Muhammad. Social values as a unifying medium for the people of Tegal Laos, Brebes, Central Java in maintaining cooperation. Cultural aesthetic value is shown by the beauty of dance, musical instruments, poetry, and uniform.

Applications of this study: The results of the research provide a descriptive view for the community, practitioners, researchers, and the government to work together in preserving all forms of local wisdom such as dance so that any local wisdom in each region can be sustainable and enjoyed by future generations. Therefore, this local wisdom can become a characteristic of the community that attracts tourists.

Novelty/Originality of this study: In this research, the novelty element that is raised is displaying the values of local wisdom that are beneficial to the general public in the *Kuda Lumping Sarimpi* art community in Tegal Laos, Brebes, Central Java, Indonesia.

Keywords: *Local Wisdom Values, Performing Arts, Preservation, Religious Values, Social Values, Traditional.*

INTRODUCTION

Indonesia is an archipelago that stretches from Sabang to Merauke. The Indonesian archipelago is the longest and largest group in the world. The vast territory of Indonesia has led to the emergence of various ethnicities, races, cultures, languages, and characteristics of each region of Indonesia. The forms of art that are spread out in Indonesia show diverse patterns and characters. The character arises because it is influenced by the local cultural character in which the community lives. Each character in the territory of Indonesia has its significance for its citizens and is passed down from generation to generation in their society. Art that is formed in society is passed down to the next generation. Performing art as a form of expression is displayed in various forms, for example through movements, behavior, and sounds that have various functions (Foster & Marcus Jenkins, 2017; Witkower et al., 2020). Performing arts have various functions, among others, as a form of ritual related to religion and belief, as entertainment, as a means to connect with the community, as a means of education, and function as a means of expressing art.

Art is one of the seven elements of culture that has a form, meaning, and function in society. Culture is the result of human creativity, intention, and taste. Every culture has seven elements namely language, knowledge system, social organization, a system of living equipment and technology, livelihood system of life, religious system, and art (Aini, 2017; Pandey et al., 2017). Traditional art is an ancestral legacy that needs to be preserved, but as globalization has begun traditional art has been set aside. The current globalization is driving modernization in various fields. The existence of globalization raises problems, one of which is the existence of culture. The impact that will occur is the erosion of the noble values of the local culture of the Indonesian people, known as local wisdom. Local wisdom is a human power that uses intelligence to act and behave towards events (Darmadi, 2018). Local wisdom is seen as a social heritage that is believed to have valuable value for the dignity of the Indonesian people. This local wisdom is accumulated and passed down in a family and community environment (Ratana-Ubol & Henschke, 2015). Culture in society is two things that are interrelated so that both are difficult to separate (Van Deursen & van Dijk, 2019). Therefore, the transmission of culture to the next generation is the obligation of the predecessors so that this culture does not become extinct. One type of culture inherited from generation to generation is *Kuda Lumping*. *Kuda Lumping* is an art performance that is often found in Tegal Laos, Brebes, Central Java community. The term "*Kuda Lumping*" comes from the word "horse or *Kuda* in the Indonesian language" which means animal footing means soldiers and "*Lumping*" means skin, so it can be said that the art of *Kuda Lumping* is an art that describes a hussar. Not yet known when the beginning of the first time the *Kuda Lumping* art appeared. This is because the Javanese culture which is generally a

speech culture, so that no documents or writings have been found about this *Kuda Lumping* art (Herman, 2019; Mitchell & Teychenné, 2018). *Kuda Lumping* show has various nicknames in each area, such as *Ebeg, Ebleg, Jaranan, Kuda Kepang, Kuda Lumping, Reog*, and even *Sang Hyang Jaran*.

The traditional art of *Kuda Lumping* is widely developed in rural communities or farmers (Pujiastuti et al., 2017). The art of *Kuda Lumping* initially functioned as a village cleansing ceremony and dispelled evil spirits that caused havoc. At present, *Kuda Lumping* art is a performance art that shows attractions possessed with the main aim to entertain the audience (Irianto, 2016; Matusky, 2020). The *Kuda Lumping* art performance is presented with traditional musical instruments such as gamelan, drum, and gong. The makeup and fashion in the *Kuda Lumping* art show are by local customs. Before and after the *Kuda Lumping* art performance will be carried out a variety of different processions in each region. Based on aspects of cultural value orientation according to Aini (2017) states that the cultural system of each culture contains a series of abstract concepts and has a broad scope and most people consider it important and valuable in this life. The content of values in culture is abstract (Jespersen & Wallace, 2017). Therefore, through this research, the researcher will explore the values contained in the *Kuda Lumping* art that is still found in Tegal Laos, Brebes, Central Java. Thus, the main problem in this research is the values of local wisdom contained in the art of *Kuda Lumping Sarimpi* in Tegal Laos, Brebes, Central Java community.

Based on the previous explanation, that every art that grows and develops amid a community must have a variety of local wisdom values that are beneficial to the life of the community. This paper uses primary data with 18 questionnaires distributed through field surveys. This aims to find out firsthand the values of local wisdom shown in the art of *Kuda Lumping Sarimpi* through the views of the head of the arts, players, and tenant of the art of Kuda *Lumping* Sarimpi. It is hoped that various values of local wisdom from the *Kuda Lumping Sarimpi* art can be found which are beneficial to the life of the community. Therefore, this research aims to explore the various values of local wisdom contained in the art of *Kuda Lumping Sarimpi* which are beneficial for people's lives universally. This research begins with the preparation of a research background followed by a literature review relevant to this research. After that, it presents the research method, result, and discussion. Finally, it ends with conclusions, limitations, and recommendations for further research.

LITERATURE REVIEW

Traditional Performing Arts

Indonesia is a country that consists of many islands so that it would be natural if Indonesia has a diverse culture. Each of this diversity is characteristic of each region (Challacombe et al., 2017). The characteristics of each region are based on differences in the people in each region. Each ethnic group has a culture that characterizes the people of the area (Thiede & Gray, 2020). The culture grows and develops in the region. Performing arts are art forms that combine various fields of art (Dalpiaz et al., 2016). Performing arts are seen as a way of describing and communicating the art and culture messages. In every performance art contains a mission to be conveyed to the audience (King, 2018). The mission can be religious, social, cultural, and moral. The values contained in each performing art vary, for example, the ritual function, the educational, the information media, and the entertainment function.

As a function of ritual, the performing arts are based on traditional rules, offerings before and after the performance, and restrictions that must be avoided. As a function of education, the performing arts transforms cultural values. As a function of information media, performing arts is one way to describe the message of cultural art by the purpose of the art performance. Performance art is said to be meaningful if it is contained in the power of communicative messages. The high and low aesthetic quality of performance art is determined by communicative abilities (Anttila et al., 2019; Deng et al., 2017). Meanwhile, as a function of entertainment, performance art aims to entertain the audience.

Kuda Lumping

Kuda Lumping is a traditional performing art that is spread throughout Indonesia. Traditional art is a tradition in an area that contains local wisdom in it (Darmadi, 2018). *Kuda Lumping* has another name *Jaran kepang, Jathilan*, or *Jaranan* (Alexandri et al., 2019). The *Kuda Lumping* originated from Central Java and East Java and eventually spread throughout Indonesia (Jurriëns, 2018). *Kuda Lumping* is a traditional art that utilizes magical power (Browne, 2003). *Kuda Lumping* made from bamboo incisions that are given motifs and decorations that resemble a horse. The pinnacle of *Kuda Lumping* art is when a dancer experiences a trance and eats dangerous objects such as glass. *Kuda Lumping* is not only entertaining to the audience but also become a tradition. *Kuda Lumping* usually perform at celebrations, circumcisions, and are identically performed by male dancers (Yuliyanto & Musthofa, 2018). This *Kuda Lumping* art developed from generation to generation and has special characteristics (Florentinus et al., 2019).

Kuda Lumping has many definitions according to experts. *Kuda Lumping* art is almost the same as a *Kuda Kepang* or *Ebeg*. The thing that distinguishes it is the equipment used. In *Kuda Lumping*, horses are made of buffalo or cow skin, while in *Kuda kepang* or *Ebeg*, horses are made of thinly sliced bamboo (Anggraini & Cahyono, 2018). *Kuda Lumping* is a traditional folk art that was brought from Java to Sunda, especially the Jampang area. This folk dance grows and develops in agricultural areas that function as rituals and entertainment. *Kuda Lumping* is performed by men and led by a *Pawing* (Ahmad, 2018). *Kuda Lumping* is an art which is a traditional art originating from Java. This art contains philosophies about "remember or *eling* in the Javanese language" and "daydreaming or *ngalamun* in the Javanese

language". That means that every human always remembers, so they don't think of things that make their empty. *Kuda Lumping* art is related to the unseen world (Rahman & Chin, 2018).

The *Kuda Lumping* consists of a team of dancers using bamboo. The dancers perform dangerous dances because they are under the influence of jinn. This is what causes the dancers to lose control. They become strong by eating fire and broken glass (Soewarlan, 2019). *Kuda Lumping* is an art performed by 2-6 people with each person holding a horse made of bamboo. *Kuda Lumping* is also found in Bali and is known by the name Sang Haying Jaran. According to legend, *Kuda Lumping* art originated from Ponorogo, East Java. King of Ponorogo always suffered defeat in battle and finally went to the hermitage. When the King was solemnly pleading with the Gods of Jawata, he heard a voice saying that to win the war he had to prepare a cavalry. *Kuda Lumping* is an original art of Javanese society which is not only entertaining but also a tradition. This traditional art contains spells related to the supernatural world. The spell is the oldest poem that comes from ancient Javanese customs. The spell can only be changed by someone who has a magical knowledge like a shaman. This spell in a *Kuda Lumping* contains praise for a sacred thing such as a god, spirit, or animal (Ishiguro, 2019; Tarigan, 2018).

METHODOLOGY

General Background

The method used in this research is qualitative. The qualitative method is an in-process process of understanding based on distinct methodological traditions on inquiry that explore a social problem (Walther et al., 2017). The design used in this research uses case studies by collecting data, making meaning, and gaining an understanding of cases. Each case is unique and has the characteristics that distinguish it from other cases (Aschemann-Witzel et al., 2017). Data were collected using various techniques such as observation, interviews, and documentation with a purposive sampling technique with a sample size of 3 people. The observation used in this research is direct observation. The things that were observed were the facilities and infrastructure in the *Kuda Lumping* arts community, the community training activities, the community performance schedule, the *Kuda Lumping* procession, the organizational structure of the community, and the supporting and inhibiting factors of the *Kuda Lumping* art performance. Interview technique in this research was conducted to the BS as the chairman of the association, IR as the user of the *Kuda Lumping* arts community service, BP as the *Kuda Lumping* player.

The documentation technique used by researchers was carried out to collect data in the form of village administration documents, data on the *Kuda Lumping* art community members in Karang Jongkeng Village, *Kuda Lumping* accompaniment song texts, and photos of *Kuda Lumping* performances, photos of musical instruments used in the performance. The data validity technique uses triangulation in the form of source triangulation and triangulation techniques. Source triangulation is carried out to compare and check the degree of trust of information obtained through several sources (Gibson, 2017). The triangulation of sources from this research is BS, IR, and BP. The triangulation of techniques in this research is to test the credibility of the data by checking the same source with different techniques (Gibson, 2017). The technique used is observation, interview, and documentation. The details of the interview script used in this research. can be shown in the following Table 1.

Table 1: Interview Script in *Kuda Lumping Sarimpi* Performing art

No.	Research Subject	Questions
A.	Association Chairperson of *Kuda Lumping Sarimpi*	1. How did the early history of *Kuda Lumping Sarimpi* art develop in Tegal Laos, Brebes, Central Java?
		2. How did *Kuda Lumping Sarimpi*'s community of art begin?
		3. How many members of the *Kuda Lumping Sarimpi* art community?
		4. Is there an age limit to join the *Kuda Lumping Sarimpi* art community?
		5. How many times has the staged *Kuda Lumping Sarimpi* art community been performed?
		6. How many times are the exercises done by the *Kuda Lumping Sarimpi* art community?
		7. Is the main purpose of staging *Kuda Lumping Sarimpi* done?
		8. What is the order in the way of staging *Kuda Lumping Sarimpi* in Tegal Laos, Brebes, Central Java?
		9. What are the values contained in *Kuda Lumping Sarimpi* art?
		10. What is the method that is done so that the art of *Kuda Lumping Sarimpi* remain sustainable?
B.	Player of *Kuda Lumping Sarimpi*	1. When did you start joining the *Kuda Lumping Sarimpi* art community?
		2. What made you interested in joining the *Kuda Lumping Sarimpi* art community?
		3. What are the requirements to become a *Kuda Lumping Sarimpi*

		player?
	4.	What rituals must be prepared before the staging of *Kuda Lumping Sarimpi* begins?
	5.	What are the values contained in *Kuda Lumping Sarimpi* art?
C. Tenant of *Kuda Lumping Sarimpi*	1.	What do you know about *Kuda Lumping Sarimpi* art?
	2.	Why did you choose *Kuda Lumping Sarimpi* as your event organizer?
	3.	What are the values contained in *Kuda Lumping Sarimpi* art?

Source: Data Collection Instruments

The interview script that was completed by the researcher was not directly used in the interview with the interviewees, but it was conducted a feasibility test first. The feasibility test that the researchers conducted was in the form of a validity test and a reliability test for the interview script that had been prepared. The validity test is done by testing the feasibility of the interview script to three expert validators. After that, the validation results given by the three expert validators are then analyzed using the Aiken 'V equation as shown in equation 1 below.

$$V = \sum \frac{s}{[n(c-1)]} = \sum \frac{r - l_0}{[n(c-1)]} \qquad (1)$$

In this case, s is the judge to n, l_o is the lowest validity score, c is the highest validity score, and r is the number given by the assessor to n. The Aiken coefficient is then compared with the Aiken table. The items in the interview script are said to be valid if the Aiken coefficient value is greater or equal to the minimum value listed in the Aiken table (van der Linden et al., 2017). Meanwhile, the reliability of the interview script was tested using the Cronbach Alpha coefficient through the SPSS program. The results shown by the SPSS program show that the reliability of the interview script can be stated reliably if the Cronbach 'Alpha coefficient value is equal to or greater than 0.70 (Aydin & Pasinlioglu, 2018).

Results of the Validity and Reliability of the Interview Script

In this research, researchers present the results of the feasibility of an interview script that has been developed. The feasibility data of the interview script include validity and reliability. The first result is the validity of the interview script in the *Kuda Lumping* art performance which was analyzed using the Aiken V equation, which is shown in Table 2.

Table 2: Validity of Interview Script

Research Subject	Item	Validator			V	Category
		1	2	3		
Association Chairperson of *Kuda Lumping Sarimpi*	Item_01	4	4	4	1.00	High
	Item_02	4	4	3	0.89	High
	Item_03	4	3	4	0.89	High
	Item_04	4	4	4	1.00	High
	Item_05	4	4	3	0.89	High
	Item_06	4	3	4	0.89	High
	Item_07	4	4	4	1.00	High
	Item_08	4	4	3	0.89	High
	Item_09	4	4	4	1.00	High
	Item_10	4	4	3	0.89	High
Player of *Kuda Lumping Sarimpi*	Item_11	4	3	4	0.89	High
	Item_12	4	4	3	0.89	High
	Item_13	4	4	3	0.89	High
	Item_14	4	4	4	1.00	High
	Item_15	4	4	3	0.89	High
Tenant of *Kuda Lumping Sarimpi*	Item_16	4	4	3	0.89	High
	Item_17	4	4	3	0.89	High
	Item_18	4	3	4	0.89	High

Source: Data Processed

Based on the assessment of 3 expert validators with the number of assessment criteria is 4, then based on the Aiken table the item is considered to have high validity if it has a validity index value of 0.89. Meanwhile, based on the results shown in Table 2, it was produced that all items had an Aiken value >0.89 with the smallest value of 0.89 and the largest was 1.00, which meant that the interview script had high validity and was suitable for use in this research. Meanwhile, the results of the reliability of the interview script with the SPSS program can be shown in Table 3 below.

Table 3: Reliability of Interview Script

Reliability Statistics		
Research Subject	**Cronbach's Alpha**	**No of Items**
Association Chairperson of *Kuda Lumping Sarimpi*	0.765	3
Player of *Kuda Lumping Sarimpi*	0.861	3
Tenant of *Kuda Lumping Sarimpi*	0.708	3

Source: Data Processed

Reliability is also used to determine the feasibility of interview scripts that have been developed by researchers. The reliability results can be presented in Table 3. It can be observed that the Alpha Cronbach coefficient of the three interview texts is greater than 0.7 and belongs to the reliable category. Furthermore, this interview script shows the consistency of the answers to research subjects. In other words, each interview script shows the same score if it is assessed by different research subjects. So, it can be stated that the interview script developed by the researcher is suitable for use in this research.

Data Analysis Technique

Data analysis techniques used using data analysis techniques using interactive analysis techniques which include data reduction, data presentation, and conclusions. Data that has been collected from observations, interview results, and reduction of documentation results. The reduction process is carried out to sharpen the data and get rid of unnecessary things. The data reduced in this research are photographs and data that are less relevant to the research. The selected data is then presented in narrative form and concluded.

FINDINGS AND DISCUSSION

***Kuda Lumping Sarimpi* Performing Arts**

Based on the results of interviews, the *Kuda Lumping Sarimpi* community group was formed in Tegal Laos, Brebes, Central Java. Tegal Laos developed this art in the district. The religion adopted by the entire population of Laos Tegal Hamlet is Javanese Islam. Residents develop *Kuda Lumping* art and thrive in this hamlet. This performance art was originally known as *Jaran Lumping*. Based on the results of interviews with PS, *Kuda Lumping* from the Cirebon area was made using leather. The creators of this art are a married couple who come from Aji Barang. The wife of the creator is a *Sinden* singer and *Serimpi* dancer so the community is called *Sarimpi*. Besides, several respondents put forward about *Kuda Lumping* art as follows.

> Respondent 1 or BP stated that "*Kuda Lumping art in Tegal Laos has lived since time immemorial and it is not known when this art first appeared. The art of Kuda Lumping is known as the horse dance performed by several male dancers. The Kuda Lumping was originally accompanied by a pitcher and bamboo music that was beaten with a banana stem. The Kuda Lumping art performance is used as a medium of entertainment for residents of Tegal Laos, Brebes, Central Java* ".

> Respondent 2 or BS stated that "*Kuda Lumping art is an art that depicts the warrior horse dance. This horse is not a real horse, but a piggyback horse made of cow or buffalo skin. Usually, the dancers in Kuda Lumping are men who have a strong physique.* "

> Respondent 3 or IR stated that "*Kuda Lumping art is a dance originating from the island of Java. This dance is performed by male dancers who ride horses from buffalo leather, cowhide, or rattan. The purpose of holding Kuda Lumping performing is to enliven an event or celebration*".

Based on the results of the interview it can be concluded that it is not yet known when the *Kuda Lumping* arts began to enter the Tegal Laos, Brebes, Central Java. The art of *Kuda Lumping* is known as the horse-piggy dance made of buffalo leather, cowhide, or rattan. This dance depicts horse warriors performed by male dancers on condition that they have a strong physique. The purpose of holding this show has shifted from what was originally as a reinforcement now to become a medium of entertainment for residents of Tegal Laos, Brebes, Central Java. The art of *Kuda Lumping* was originally called the art of speech and was formed to avoid enmity between complexes. This utterance art is made of rattan which is used to hit among friends. To avoid enmity, speech art was formed which was originally used by rattan and replaced with the banana stem. The use of banana midrib is replaced by the skin because the use of banana midrib does not last long and finally, this art is called *Kuda Lumping*. The art of *Kuda Lumping* was initially accompanied by bamboo music and a jug which was beaten using a fan-made from betel nut. As time evolved the music was replaced with tambourines, organ, and guitar as an accompaniment of *Kuda Lumping* art. The reason for using music is to accompany a song or prayer. The songs used are blessings to the Prophet Muhammad, ordinary singing, and poetry about innuendo.

The Karang Jongkeng Village community is enthusiastic in responding to the coming of this art. Many people who want to learn this art. Therefore, a meeting was held to form associations or groups of *Kuda Lumping* arts. The results of the deliberation resulted in a decision that on October 28, 2012, the *Kuda Lumping Sarimpi* traditional art group was

established. Giving the name is meant that the traditional arts of *Kuda Lumping* began with a dukuh named *Sarimpi* as a symbol of appreciation for the ancestors who created the traditional arts of *Kuda Lumping* before the traditional arts of *Kuda Lumping* in Karang Jongkeng Village were formed. After being inaugurated, *Kuda Lumping Sarimpi* Arts Association formed management as a media to organize all activities of the *Kuda Lumping* Arts Group.

Kuda Lumping art performances usually start at 3-5 pm which is guided directly by the master of ceremony. Based on the results of observations in the sequence of *Kuda Lumping* arts performing consisting of preparation, opening, main performances, and closing. Before the show began, field crews and guides prepared a sound system and musical instruments to be used such as tambourines, drums, and properties such as *Kuda Lumping*. After checking is complete, the players try the instrument with a single prayer song. This activity was carried out to anticipate technical problems in the performance. The documentation of preparatory activities in *Kuda Lumping* art shows can be shown in Figure 1.

Figure 1: Preparations in the *Kuda Lumping Sarimpi* art performance

Source: Research Documentation

The characteristic of the opening of the *Kuda Lumping Sarimpi* performance is that the instrument is not played. The opening was guided by a tambourine music leader who told about the rules that the audience should not violate in the *Kuda Lumping Sarimpi* art performance. Meanwhile, the main performance begins with the summoning of spirits by the handler. The handler chants several spirit summon spells accompanied by tambourine music with the song of blessings on the Prophet Muhammad. The handler then inserts the spirit in the *Kuda Lumping Sarimpi* player one by one. Players who have possessed spirits will start dancing to the tambourine music. The *Kuda Lumping Sarimpi* player walks according to the route specified under the supervision of the guide and handler. If there are spectators who smoke and say "crisp" then the *Kuda Lumping Sarimpi* player will chase the audience. If there is water in the fields or gutters, the *Kuda Lumping Sarimpi* player will drink it. The documentation of the *Kuda Lumping Sarimpi* art performance can be shown in Figure 2 below.

Figure 2: The main performing of the *Kuda Lumping Sarimpi*

Source: Research Documentation

The closing activity in the *Kuda Lumping Sarimpi* performance begins with the removal of spirits from the bodies of the dancers. Tambourine music will stop playing after all the players are aware. The performance continued with the presentation of an apology and gratitude by the leader of the *Kuda Lumping Sarimpi* Arts Association to the people who had a passion and the audience. The show is finished and closed with greetings. Besides, the *Kuda Lumping Sarimpi* art performance does not require a stage because this art is usually performed on a highway that has a pre-determined route. The determination of the route is done with the approval of the security officer. The form of *Kuda Lumping Sarimpi* art performances uses open spaces so that the audience can freely see the *Kuda Lumping Sarimpi* performances from various sides. The sound system of the *Kuda Lumping Sarimpi* art performance uses the accompaniment of tambourine

music, which is supported by several other instruments. Tambourine accompaniment is one of the important elements in this performance, which is why musical instrument preparation is needed in the *Kuda Lumping Sarimpi* performance. Based on observations, there were 20 people in each *Kuda Lumping Sarimpi* show consisting of 4 people playing tambourines, 1 drummer with 2 drum bearers, 2 amplifier bearers and batteries, 1 speaker bearer, 1 person as a singer, 4 people as *Kuda Lumping Sarimpi* dancers, 4 *Kuda Lumping Sarimpi* dancers, and 1 handler.

Furthermore, the singer in the *Kuda Lumping Sarimpi* performance was performed by two men who took turns. The qualifications that the *Kuda Lumping Sarimpi* performance singer must have are having a good voice and are fluent in Arabic. Furthermore, the clothing worn by all those involved in this art is a black t-shirt with the name design (*Kuda Lumping Sarimpi* Tegal Laos Art, Karang Jongkeng Village) with a variety of pants. The important thing in this performing art is the formation part. The formation shows the location of the *Kuda Lumping Sarimpi* player. The front part of the formation is the handler and behind him is the guard of the *Kuda Lumping Sarimpi* dancer. Behind the guards, there is a *Kuda Lumping Sarimpi* dancer, followed by a group of music players and a sound system group. The formation of *Kuda Lumping Sarimpi* performing art can be shown in Figure 3 below.
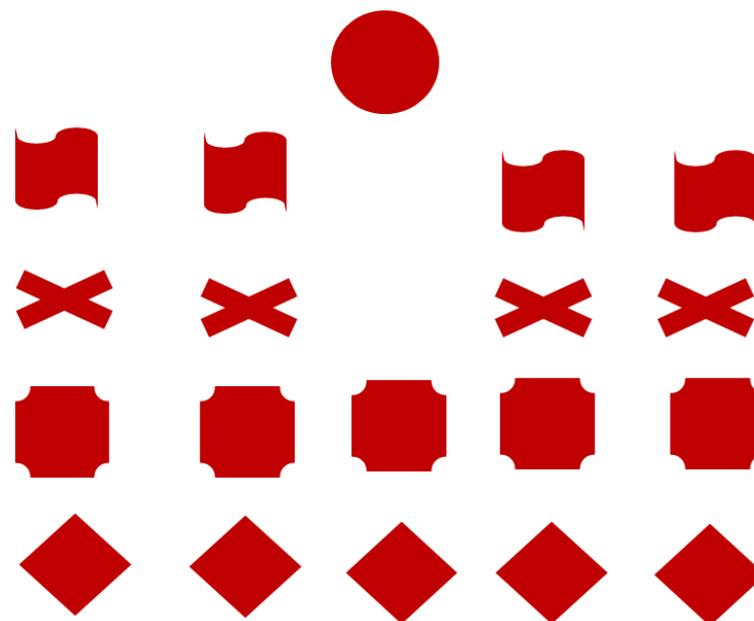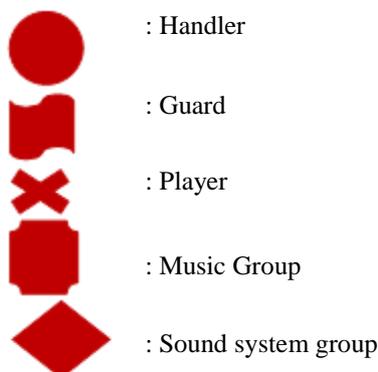

Figure 3: Formation of the *Kuda Lumping Sarimpi* Performing Art

Source: Data Processed

where,

 : Handler

 : Guard

 : Player

 : Music Group

 : Sound system group

Religious Value of *Kuda Lumping* Sarimpi Performing Art

Religious value is an explicit or implicit conception that exists in religion and influences the behavior of a person adhering to that religion. Religious values become one of the characters used as attitudes and behaviors in implementing religious teachings that are embraced and being tolerant of other religions (Beregovaya et al., 2019; Genc, 2018). The tolerance is reflected in activities in worship and daily life. Religious value is the truth of god's revelation (Dupret & Gutron, 2016). Religious values cause the perpetrators to perform the ritual, moral, and social actions based on god's rules (McNamara et al., 2019). Religious value emphasizes individuals to carry out god's commands and stay away from

god's prohibitions. Human religious beliefs help him to live up to moral values. Religious values reinforce one's moral beliefs by giving them a solid foundation. There are religious values that also have moral values, but not all values that are believed to have moral values. Religious values are important for individuals because they become an ontological basis with god. The value of religion develops pluralism in society. Although plural values are fundamental, religious values cannot be used as a guideline in society unless the community is homogeneous. Indonesian society is religious so that various aspects of life behavior cannot be separated from religious values. Therefore, one of the characteristics of local wisdom is closely related to the belief system (Kadir, 2020; Sutikno et al., 2018). Religious values are associated with an attitude and behavior that obeys in carrying out the teachings of the religion they profess. Furthermore, here are the opinions of the three respondents about the religious value contained in the *Kuda Lumping Sarimpi* art.

> Respondent 1 or BP stated that "*the religious value contained in the Kuda Lumping Sarimpi art performance is the preparation of several types of equipment such as green young coconut, saman flower, bitter coffee, and sweet coffee, as well as water given with dadap leaves. The equipment aims to request smoothness at the Kuda Lumping Sarimpi art performance*".

> Respondent 2 or BS stated that "*the religious value contained in the Kuda Lumping Sarimpi art performance is found in the poetry or blessings of the Prophet Muhammad that is sung when the performance takes place. This poem or blessing of the Prophet Muhammad uses Javanese and contains religious advice*".

> Respondent 3 or IR stated that "the *religious value contained in the Kuda Lumping Sarimpi art performance is that there is a possession in the Kuda Lumping Sarimpi player, so we as humans must recognize the existence of spirits that endanger humans*".

Based on the results of the interview it can be concluded that the religious value contained in the *Kuda Lumping Sarimpi* art performance is the belief in certain objects that can provide safety such as green young coconut, bitter coffee, or sweet coffee. Besides, the use of poetry or blessings on the Prophet Muhammad provides advice to humans to always obey God and increase worship. Other religious values contained in the *Kuda Lumping Sarimpi* performing arts are the possession events experienced by the *Kuda Lumping Sarimpi* performers showing the existence of supernatural powers that cause havoc for humans, therefore we must always believe and always closer to god.

Social Value at *Kuda Lumping Sarimpi* Performing Art

Social value is an effort to maintain and accept a set of values held by society regarding what is considered good and bad (Zahra & Wright, 2016). The size of the assessment shows the relationship between individuals as members of society. This value can be in the form of cooperation values (Smith et al., 2017). This social value is intended as a factor that shows one's ability from another person's perspective on the environment (Hu et al., 2016; Zheng et al., 2019). Social about interpersonal behavior or relating to social processes. Social is aimed at association and human relations with the life of an organized group of people. Humans are social creatures so that in social life, humans are interconnected and need each other. Social value shows cooperation that involves a combination of several people to achieve goals. The social value can be carried out with the spirit of togetherness and foster a spirit of unity and unity in the community. Meanwhile, the opinions of the three respondents about the social value in the *Kuda Lumping Sarimpi* show are as follows.

> Respondent 1 or BP stated that "*the social value shown in the Kuda Lumping Sarimpi art performance was hospitality. The hospitality made the residents of Tegal Laos, Brebes, Central Java establish inter-community relations. The hospitality that is established will foster harmony between communities so that the value of togetherness is built up*".

> Respondent 2 or BS stated that "*the social value shown in the Kuda Lumping Sarimpi art performance was the existence of cooperation. Kuda Lumping Sarimpi performances certainly cannot be held without the support of various components such as handler, Kuda Lumping Sarimpi dancer, master of ceremonies, and music players. Besides, the community also cleans the travel routes that will be used*".

> Respondent 3 or IR stated that "*the social value shown in the Kuda Lumping Sarimpi art performance is compliance with the rules. The residents obeyed the prohibition when the performance took place like smoking in front of a Kuda Lumping Sarimpi player. If the rules are violated then the Kuda Lumping Sarimpi player who is unconscious will chase the offending spectator*".

Based on the results of the interview above, it can be concluded that the social value contained in the *Kuda Lumping Sarimpi* art performance is the presence of friendship between the residents of Tegal Laos, Brebes, Central Java. Besides, the cooperation between the community and members of the *Kuda Lumping Sarimpi* community for the sake of smooth performance. The *Kuda Lumping Sarimpi* art show teaches residents to obey the rules that exist during the show. Performances will be safe and orderly if all citizens obey all the rules.

Aesthetic Value at *Kuda Lumping Sarimpi Lumping* Performing Art

Aesthetics is a branch of philosophy that deals with visual and auditive art (Alfakhri et al., 2018; Harnish, 2019). Visual

here focuses on the sense of sight and auditive focusing on the sense of hearing. Aesthetics examines art and beauty and human response to it (Komandyshko, 2019; Mullin et al., 2017). Aesthetics includes all forms of art meaning aesthetics not only enjoy the final product but also the processes involved in the creation, use, enjoyment, appreciation, and evaluation (Blijlevens et al., 2017). Aesthetic value is important for humans because it gives color to their lives (Stecker, 2019). Aesthetics can also be understood as human efforts to understand the world (Fish et al., 2016). A world that has been touched by aesthetic values will become more beautiful. Meanwhile, the opinions of the three respondents about the aesthetic value in *Kuda Lumping Sarimpi* art are as follows.

> Respondent 1 or BP stated that "*the aesthetic value contained in the Kuda Lumping Sarimpi performing arts was a combination of elements such as dance, musical instruments, clothing, and poetry or blessings of the Prophet Muhammad. Everything is connected to a beautiful whole*".

> Respondent 2 or BS stated that "*the aesthetic value contained in the Kuda Lumping Sarimpi performing arts is poetry and blessings of the Prophet Muhammad performed with tambourine and dance accompaniment performed by Kuda Lumping Sarimpi players*".

> Respondent 3 or IR stated that "*the aesthetic value contained in the Kuda Lumping Sarimpi performing arts is that there are various properties used when performing Kuda Lumping Sarimpi arts such as black cloth, Kuda Lumping Sarimpi, and spells*".

Based on the results of the interview it can be concluded that the aesthetic value in the *Kuda Lumping Sarimpi* art performance in Tegal Laos, Brebes, Central Java lies in the blending of the progress of the elements in it such as dance beauty, the beauty of musical instruments, beauty the blessings of the Prophet Muhammad or song poetry, and the beauty of clothing. The dance is a piece of motion that has harmony and harmony. The beauty of dance in the art of performing *Kuda Lumping Sarimpi* appears when the main performance takes place. The beauty of musical instruments in the art of *Kuda Lumping Sarimpi*'s appearance is seen when tambourine music is sounded together and causes a beautiful blend of music. The beauty of the blessings of the Prophet Muhammad and song poetry in the *Kuda Lumping Sarimpi* art performance contains religious and cultural values in it. The beauty of the blessings of the Prophet Muhammad and the poetry of this song gives beauty to its listeners. The beauty of fashion in the *Kuda Lumping Sarimpi* art performance is seen in dancers who use horse property and other accessories. Various properties and movements in the *Kuda Lumping Sarimpi* art activities related to efforts to communicate with forces outside of humans to seek protection and safety of life. Three important properties that are used in performing the *Kuda Lumping Sarimpi* art performance are black cloth, spells, and *Kuda Lumping Sarimpi*. The black cloth is used as a means to enter the spirit into a person's body. The black cloth has a distinctive fragrance because it has been soaked in incense and sandalwood. Besides, in every art performance, *Kuda Lumping Sarimpi* uses spells addressed to ancestral spirits. Spells as a form of recognition and human demand.

CONCLUSION

The *Kuda Lumping* art is a part of the Javanese character which has a philosophical meaning in life. This art is an acculturation of local culture with Islam. The religious values contained in *Kuda Lumping Sarimpi* art performance are prayers used as accompaniment songs in performances. The songs of blessings of the Prophet Muhammad contain prayers, prayers, and religious advice. In these two songs contain an invitation to humans to diligently worship, remind that property is not a guarantee in life in the hereafter, as well as an invitation to do good so that he survives misery. The *Kuda Lumping Sarimpi* art performance fostering harmony between communities will be created so that through the *Kuda Lumping Sarimpi* art performance will maintain social integrity among people and relatives, and can build mutual values or cooperation values as an effective form of social accommodation process both viewed from the perspective of social accommodation family and community interests. Another social value contained in the *Kuda Lumping Sarimpi* art is that it is entertaining to the audience and causes interaction between the *Kuda Lumping Sarimpi* player and the audience of the person being entertained. The aesthetic value in the *Kuda Lumping Sarimpi* art performance lies in the combination of progress from the elements in it such as the beauty of dance, the beauty of musical instruments, the beauty of blessings, and the beauty of clothing.

LIMITATION AND STUDY FORWARD

This research consists of several limitations which include only one type of local wisdom which is used as the main subject of research; the research sample is limited to the head of the arts, art players, and the tenant of *Kuda Lumping Sarimpi* art; and the limited number of questions in the questionnaire. As a result, the final result does not ideally represent the population in the area of *Kuda Lumping Sarimpi*. Future researchers are expected to add more questions to the questionnaire and using more samples to better describe the results of the research. Thus, further and in-depth research is needed to explore what values are contained in every local wisdom that exists in every region in Indonesia, not only in the art of *Kuda Lumping Sarimpi*. Besides, further research can find out whether there are differences in the values contained in each local wisdom that grows in each region in Indonesia.

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AUTHORS CONTRIBUTION

All co-authors contributed sizable ideas and work to this article. The first author is responsible for proposing research ideas and exploring relevant literature as a basis for formulating the objectives of this research. The second author is responsible for analyzing the data, interpreting the results of the analysis, concluding, and reviewing the entire article.

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