

ANALYSIS OF FAITH MESSAGES IN THE JARAN KENCAK ART TRADITION

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Article Info

Article history:

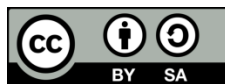
Received :
Revised :
Accepted :
Available online
<http://jurnal.uinsu.ac.id/index.php/analytica>

E-ISSN: 2541-5263

P-ISSN: 1411-4380

How to cite:

Muhajir, Ahmad., Erawati, Desi., Fathurrahman (2024). *Human Being in The View of Philosophy of Education (Islam And The West)*. 13 (2) (2024), 406-415



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ABSTRACT

Jaran Kenchak, Faith, Tradition, Sumenep, Preaching, Tauhid This study examines the faith messages in the Jaran Kenchak tradition in Cabbiya Village, Talango District, Sumenep Regency, Madura. This study aims to identify and analyze the faith messages contained in the Jaran Kenchak tradition in Cabbiya Village, as well as how the local community interprets and preserves this tradition in their religious context. Using descriptive qualitative research methods and ethnographic approaches, data collection was carried out through field observations, in-depth interviews with community leaders, cultural observers, and activists of the Jaran Kenchak tradition in Sumenep, and documentation. This study also analyzes the forms, symbols, and processions in Jaran Kenchak related to the teachings of tauhid and Islamic values. The results of the study indicate that Jaran Kenchak is not only a symbol of cultural pride, but also a means of preaching that strengthens Islamic faith among the people of Sumenep.

Keywords: *Jaran Kenchak, Faith, Tradition, Sumenep, Preaching, Monotheism.*

ABSTRAK

Penelitian ini meneliti tentang pesan akidah dalam tradisi Jaran Kenchak di Desa Cabbiya, Kecamatan Talango, Kabupaten Sumenep, Madura. Penelitian ini bertujuan untuk mengidentifikasi dan menganalisis pesan-pesan akidah yang terkandung dalam tradisi Jaran Kenchak di Desa Cabbiya, serta bagaimana masyarakat setempat memaknai dan melestarikan tradisi ini dalam konteks keagamaan mereka. Dengan menggunakan metode penelitian kualitatif deskriptif dan pendekatan etnografi, pengumpulan data dilakukan melalui observasi lapangan, wawancara mendalam dengan tokoh masyarakat, pengamat budaya, serta penggiat tradisi Jaran Kenchak di Sumenep, dan dokumentasi. Penelitian ini juga menganalisis bentuk, simbol, dan prosesi dalam Jaran Kenchak yang berkaitan dengan ajaran tauhid dan nilai-nilai keislaman. Hasil penelitian menunjukkan bahwa Jaran Kenchak tidak hanya menjadi simbol

kebanggaan budaya, namun juga sarana dakwah yang memperkuat akidah Islam di kalangan masyarakat Sumenep.

Kata Kunci: Jaran Kenchak, Akidah, Tradisi, Sumenep, Dakwah, Tauhid.

1. INTRODUCTION

Indonesia, as a country rich in cultural diversity, has many traditions that have been passed down from generation to generation, including on Madura Island. Madura is a charming island, where natural beauty blends with a wealth of traditions that continue to live and develop. In every corner, we can feel the strong cultural heritage, from the lively strains of the saronen gamelan to the charm of the Jaran Kenchak attraction that depicts local wisdom. These traditions are not only part of the identity of the Madurese people, but also a reflection of the pride and noble values that have been passed down from generation to generation.

One of the prominent traditions is Jaran Kenchak, which is a form of art typical of Madura. This tradition, in addition to being a means of entertainment, also has a deep religious meaning for the local community. In Cabbiya Village, Talango District, Sumenep Regency, Jaran Kenchak is not only a cultural attraction, but also holds messages of faith rooted in Islamic beliefs.

The Jaran Kenchak tradition is not only entertainment, but also a means of conveying deep messages of faith. Behind the beauty of the horse decorations and the riders' dances, there are implied values of submission to Allah, the symbolism of monotheism, and the recognition of His power as the creator of the universe. This is in line with the view that local culture is often used as a medium for preaching and teaching religion in traditional societies (Alwi Hasan, 2008). Thus, the Jaran Kenchak tradition in Cabbiya is not only seen as a cultural heritage, but also as an effective way to instill and strengthen the values of faith in everyday life.

Along with the development of the times, this tradition continues to be preserved and becomes part of the spiritual identity of the Cabbiya community. In every procession and symbol displayed, there are implied teachings of monotheism and submission to Allah SWT, which are the core of faith in Islam. Through this research, we seek to uncover the messages of faith hidden in the Jaran Kenchak tradition, as well as how local people interpret and apply these values in everyday life.

Research on the relationship between cultural traditions and religious messages, especially messages of faith, is very relevant in understanding how religion and culture can interact and strengthen each other (Suhartono Heri, 2015). Therefore, this research is important to do considering the important role of tradition in maintaining the sustainability of religious values amidst the challenges of modernization that increasingly shift people's attention from local cultural heritage. Based on this background, the author's focus is interested in researching "Analysis of Faith Messages in the Járán Kénchak Art Tradition in Cabbiya Village, Talango District, Sumenep, Madura" and this research is studied practically and theoretically.

2. RESEARCH METHODE

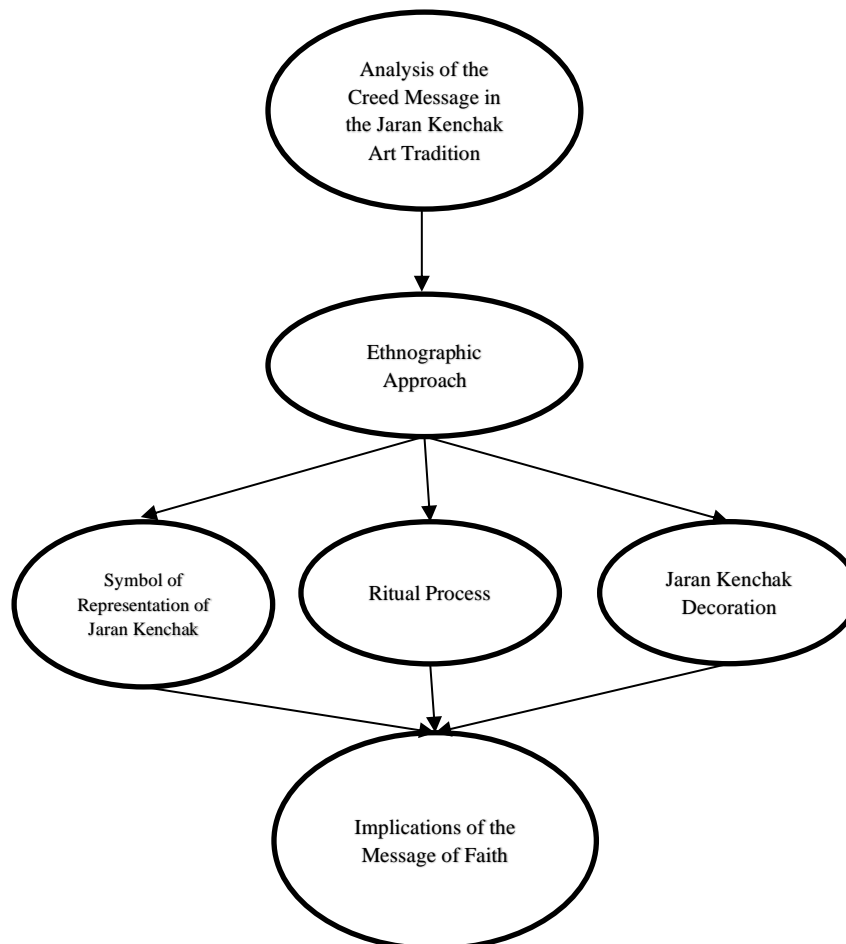
This study uses a descriptive qualitative method with an ethnographic approach to examine the message of faith in the Jaran Kenchak tradition in Cabbiya Village, Talango District, Sumenep. The ethnographic approach is a qualitative research method used to understand and describe the social life, culture, or behavior of a community group in depth (Spardley James, 1997). This approach was chosen because of its in-depth nature in exploring the symbolic meanings and religious values contained in the tradition. Data were collected through three main techniques,

namely direct observation, interviews, and documentation studies. Observation is an important data collection technique in this study, especially in the ethnographic method, because it allows researchers to see phenomena directly in the field and understand the social and cultural contexts in the field (Bungin Burhan, 2020). Observations were carried out by attending the Jaran Kenchak procession in Cabbiya Village, Talango District, Sumenep Madura to directly understand the symbolism and rituals involved. In this study, interviews were conducted with various informants who had been selected based on certain criteria, the selection of informants was deliberately chosen based on their roles in the Jaran Kenchak tradition, such as traditional figures, religious figures, village government, Jaran Kenchak players, and community members who were actively involved in the ritual, in order to gain an understanding of their perceptions regarding the message of faith in this tradition (Koentjaraningrat, 1989).

In addition to interviews, audio-visual documentation was conducted to capture the nuances of the ritual and artistic expression of Jaran Kenchak. Documentation studies were used to review literature and references related to the history, development, and meaning of the Jaran Kenchak tradition (Sugiyono, 2017). The data collected were then analyzed qualitatively by identifying themes relevant to faith, such as the value of monotheism, submission to God, and strengthening faith in the context of local traditions.

To explain the course of the research to be carried out, the researcher prepared a framework of thought regarding the conception of the stages of his research theoretically. The theoretical framework was made in the form of a simple scheme that briefly describes the process of solving the problems presented in the study. The framework of thinking is a brief description of the theory used and how to use the theory in answering research questions. There are two general parts of thinking that are always used both in everyday thinking and in scientific research, namely: First, Deduction, a thinking process that uses general premises moving towards specific premises. From general to specific. Second, Induction, a thinking process that uses specific premises moving towards general premises. This study wants to find out the message of faith in the jaran kenchak art tradition in Cabbiya Village. The following is the framework of thinking or logical reasoning framework used to find out the message of faith in the jaran kenchak art tradition:

Figure 1. Analysis of the Message of Faith in the Jarn Kenchak Art Tradition



3. RESULT AND ANALYSIS

Jaran Kenchak is a unique cultural heritage that is rich in historical and symbolic value for the Madurese people, especially in Sumenep. As part of a tradition passed down from generation to generation, Jaran Kenchak not only functions as local entertainment, but also as a reflection of the identity and pride of the local community. This study reveals that the Jaran Kenchak tradition in Cabbiya Village, Talango District, Sumenep, is not only an art attraction that showcases the beauty of horse decoration and the skills of the rider, but also contains strong messages of faith. This tradition has long been an integral part of the lives of the Madurese people, especially in Sumenep, which combines elements of culture and religion into one harmonious whole. The following are the findings and a more in-depth discussion of the messages of faith reflected in the Jaran Kenchak tradition:

Symbolism of Horses as a Representation of God's Power

The Jaran Kencak Sumenep art tradition has a rich and unique history. Initially, this tradition emerged as a form of ritual and celebration that combined elements of art and spirituality. Jaran Kencak is believed to be a medium of communication with ancestors and a symbol of courage and strength. The discovery of this tradition is difficult to trace to a particular individual, because it has developed from generation to generation in Madurese society. However, several sources note that this art has existed since the 19th century and has continued to develop to this day (Aris, 2024). In the Jaran Kencak art tradition, horses play a central role that is not only an aesthetic object, but also full of deep symbolic meaning, especially related to the power of Allah. Horses, as strong, agile, and charismatic animals, are often considered to be representations of strength and greatness. In the context of Islam, this power reflects the attributes of Allah who is Almighty and All-Mighty, where everything in this world, including even the creatures considered the most formidable, are truly subject to His will. This is clearly seen in the Jaran Kencak procession, where the horse is decorated with great splendor and treated with great respect, as if to illustrate that even though it looks dashing and majestic, its true strength still comes from Allah (Moch Wardi, 2024).

Figure 2. Traditional Horse Art Decorations Jaran Kenchak



In some rituals, before the horse is displayed, special prayers are recited to ask for protection and blessings from Allah, which reinforces the message that only with His permission can anything happen. Moreover, the control of the horse by the rider in this attraction also symbolizes that even though humans are given the power or ability to control creatures on earth, they must still realize that Allah is the one who has the highest power. This reminds humans not to be arrogant about the power they have, because in the end, all that power is a loan from the Creator. This symbolism is deeply rooted in society, reminding them to always attribute the power and greatness of creatures to the main source of power, namely Allah SWT. From a religious perspective, this ritual is a reminder of the importance of absolute submission to Allah, where the gallant-looking horse and skilled rider are merely a reflection of the relationship between humans and the Almighty Creator. Thus, this tradition is not only a cultural performance, but also a spiritual means to instill and strengthen the concept of divinity in everyday life.

One of the main symbols in the Jaran Kencak tradition is the horse itself. In Islamic tradition, horses are often associated with strength, agility, and majesty, which in the context of Jaran Kencak are interpreted as a representation of Allah's power over His creatures. The beautifully decorated horse depicts Allah's perfect creation and emphasizes His greatness in creating strong creatures but submitting to the will of humans as His representatives on earth (Abdurrahman, 2015).

In addition, the Jaran Kencak ritual begins with prayer and dhikr together as a form of recognition that all activities begin by asking for permission and blessings from Allah. This shows

the importance of human dependence on the Creator in every aspect of life, including in cultural activities (Wardi, 2024).

Ritual Process of Submission to Allah

The ritual process in Jaran Kencak in Cabbiya Village, Talango District, Sumenep, not only has aesthetic and cultural value, but also functions as a real manifestation of submission to Allah. Every stage of this ritual from preparation to performance is carried out with full awareness of the power and majesty of Allah, which shows that all aspects of human life, including art and culture, must always be within the framework of submission to God.

Figure 3. Joint Prayer Ritual of Kencak Horse Art Tradition



Before the Jaran Kencak performance begins, a joint prayer is usually held led by the village religious leader which is a form of recognition and request to Allah so that the event runs smoothly and gets blessings and asks for protection and blessings from Allah accompanied by dhikr and prayers to the Prophet (Aris, 2024). This prayer is not only a routine, but is an acknowledgement that everything that happens depends on the will and permission of Allah, and shows the belief that only Allah has power and authority over everything.

This procession illustrates the values of submission to Allah and the recognition that everything humans do, both in daily life and in cultural activities, must begin with asking for His blessings and approval (Alwi, 2008).

The Symbolic Value of Horse Decoration

In the Jaran Kencak tradition, the symbolism of the value of monotheism reflected in the horse decoration is a very prominent and significant aspect. The horse in the Jaran Kencak performance is not just a decorated pet, but is also a symbol full of spiritual meaning. Decorations placed on horses, such as colorful ornaments, patterned cloth, and luminous accessories, have a deep symbolic function in the context of monotheistic teachings (Wardi, 2024). In Islam, tawhid teaches about the oneness of Allah as the creator and ruler of all nature. These stunning decorations not only serve to enhance the horse's appearance but also serve as a visual representation of Allah's unmatched majesty and power.

Figure 4. Horse Decoration Traditional Horse Art Jaran Kencak



The ornaments used in horse decoration often depict natural elements that symbolize God's power and greatness, such as motifs that resemble stars or the moon, which in the Islamic context symbolize God's creation. The bright colors chosen, such as gold and silver, symbolize the beauty and glory of God, in line with the principle of monotheism which recognizes the beauty of His creation as a manifestation of His power and greatness. Thus, every detail in the horse decoration is a form of respect and recognition of the oneness of Allah, as well as an effort to remind participants and spectators of the presence and power of God in every aspect of life.

The horse decoration in Jaran Kenchak is a real form of the practice of the teachings of monotheism. This shows how Local traditions can be an effective means of conveying messages of faith visually and symbolically, as well as integrating religious values into every aspect of community culture.

The horse in Jaran Kenchak is decorated with various ornaments and striking colors, which turn out to have symbolic meaning in the context Islamic creed (Wardi, 2024). For example, the ornaments on the horse's head are often green or gold, which in Madura are known as colors that symbolize peace, sincerity, and the greatness of Allah. This reflects the teachings of tauhid, namely the recognition that only Allah is worthy of worship, and everything in this universe is under His power (Koentjaraningrat, 2009). In addition, the reins held by the horse rider are also considered to symbolize human control over their lusts and desires, which must always be directed according to God's command. Thus, the decorations and symbols in Jaran Kenchak serve as a reminder for the community to always direct their lives according to the values of monotheism.

The Role of Jaran Kenchak as a Means of Preaching

Jaran Kenchak, a unique art tradition in Madura, especially in Cabbiya Village, Talango District, Sumenep, is not only known as a form of entertainment or cultural heritage, but also plays an important role as a means of preaching. In this tradition, every element from rituals, symbols, to community interactions has a deep religious space. The Jaran Kenchak performance, with all its complexity and beauty, turns out to function as more than just entertainment; it becomes an effective medium in conveying messages of Islamic belief.

First, in every Jaran Kenchak procession, there are rituals that involve prayers and praise to Allah. This ritual is not just a formality, but a form of recognition and submission to God. The prayers recited before the performance begins and the respect given during the attraction are real manifestations of gratitude and submission to Allah. Through this ritual, the values of monotheism and faith are emphasized, creating an atmosphere in which the community is reminded of the importance of belief and devotion to God.

Second, the symbolism contained in the Jaran Kenchak tradition also plays a crucial role in preaching. Horses decorated with striking and beautiful colors not only function as aesthetic

elements, but also as symbols of the power and greatness of God. Through this visual representation, the message of God's greatness is conveyed in a subtle but effective manner. Every movement and ornament on the horse contains a religious meaning that reminds the audience of God's power over all of His creations. Thus, this tradition functions as a spiritual reminder that is imprinted in the community's memory.

Figure 5. Traditional Art Procession of Kenchak Horse Riding



Third, Jaran Kenchak as a means of preaching is also seen in the social interactions that occur during the performance. This event often involves all levels of society, from religious figures to the general public, in one unit of activity. Through this togetherness, religious values are socialized and strengthened in the context of the community. The active involvement of the community in the preparation and implementation of the tradition shows how Jaran Kenchak becomes a forum for strengthening social and religious ties, strengthening a sense of togetherness in practicing Islamic teachings.

Fourth, the involvement of religious figures in every aspect of the Jaran Kenchak performance adds a deeper dimension to preaching. Religious figures often give lectures or sermons before and after the performance, using the opportunity to instill messages of faith and morals to the audience. This is an effective way to convey religious teachings in an interesting and easily accepted format, so that the message of da'wah can be more easily accepted and internalized by the community (Wardi, 2024).

Overall, Jaran Kenchak not only functions as a form of cultural expression, but also as a powerful tool in spreading religious messages. Through the rituals, symbols, and interactions involved, this tradition plays a central role in preaching Islamic values, connecting cultural aspects with religious teachings, and strengthening the community's faith. Thus, Jaran Kenchak in Cabbiya is an example of how local culture can be an effective means of spreading and strengthening Islamic faith in the context of traditional society.

The Cabbiya community also interprets the Jaran Kenchak tradition as an effective means of da'wah in strengthening their faith. Through the symbols and rituals carried out in the procession, Islamic values are indirectly conveyed to the younger generation. Parents and religious figures use the Jaran Kenchak moment to remind young people of the importance of faith in Allah and maintaining Islamic values in everyday life. As a tradition that has existed for a long time, Jaran Kenchak is also a form of preserving religious values amidst the onslaught of modern culture. Local communities use this tradition not only as entertainment, but also as a learning medium that reminds them to adhere to Islamic teachings, especially in terms of faith and piety (Suhartono Heri, 2015).

Social and Religious Implications

The Jaran Kenchak tradition in Cabbiya Village, Talango District, Sumenep, is not only an entertaining art performance, but also has significant social and religious implications. Socially, this tradition functions as a link between community members, strengthening social ties and community cohesion. Each Jaran Kenchak performance involves various elements of society, from young people to old people, in an activity that fosters a sense of togetherness and solidarity. Collective involvement in the preparation, implementation, and celebration of this event fosters a sense of ownership and shared responsibility for the preservation of cultural heritage. In addition, this performance also functions as a social gathering place, where people can interact, strengthen social relationships, and celebrate their cultural identity in a shared context.

From a religious perspective, Jaran Kenchak serves as an effective means of preaching in conveying the message of faith. The rituals and symbolism contained in this performance provide reinforcement of the values of monotheism and submission to Allah in a way that can be accepted and understood by the local community. For example, the prayer rituals performed before and during the performance demonstrate recognition and submission to God's power. The beautiful horse decorations and dance movements also contain deep spiritual meanings, reminding people of the greatness of God and the importance of maintaining faith in the midst of everyday life.

Furthermore, this tradition reflects cultural adaptation to religious teachings, where local cultural elements are integrated with religious values without losing the characteristics of the culture. This shows the flexibility of religion in interacting with various forms of cultural expression, while ensuring that the values of faith remain relevant and accepted in the local cultural context. Thus, Jaran Kenchak not only maintains its social relevance, but also strengthens the religious foundations of the community through a medium that is known and appreciated by them. Overall, the Jaran Kenchak tradition plays an important role in forming and strengthening social ties and strengthening the faith of the community. By integrating cultural and religious elements, this tradition offers a model of how local culture can be an effective means of preaching and strengthening faith harmoniously in community life.

In addition to being a means of preaching and strengthening faith, Jaran Kenchak also has significant social implications in Cabbiya Village. This tradition is a gathering place for people from various circles, thus strengthening the ties of friendship and strengthening Islamic brotherhood among them (Aris, 2024). The ritual that begins with a joint prayer also creates an atmosphere of togetherness in worship, where each individual is reminded of the importance of maintaining a relationship with Allah and fellow human beings. The Jaran Kenchak tradition also shows how cultural arts can be used as a medium to strengthen the foundation of religion in society. This is in line with the theory that local traditions can be a strong instrument of preaching, especially in communities that still hold fast to their customs (Nasution, 2016).

4. CONCLUSION

The results of this study indicate that the Jaran Kenchak tradition in Cabbiya Village, Sumenep, has a deep religious meaning, especially in conveying messages of Islamic faith. The symbolism used in horse decoration, ritual processions, and the role of this tradition as a means of preaching reflect the values of monotheism and submission to Allah. Therefore, Jaran Kenchak is not only a cultural heritage, but also an effective medium in strengthening the faith and beliefs of the local community. Preserving this tradition is important to maintain the continuity of the delivery of religious values in the midst of the Madurese society which continues to develop.

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