

The *Jaran Kamput* Tradition as Sasak Cultural Heritage: Strengthening Social and Cultural Identity through Lombok Customary Law

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ABSTRACT

The preservation of traditional values amidst the tide of globalisation is vital to safeguarding the sustainability of local cultural heritage, which is at risk of being eroded by global cultural influences. This study aims to analyse the philosophical significance, the values of local wisdom, and the relevance of customary law within the *Jaran Kamput* tradition as a system of social norms, a source of community legitimacy, and a set of customary rules amongst the Sasak people. This study employs a qualitative method with a descriptive approach. Data were collected through observation, in-depth interviews with nine informants comprising two traditional leaders, two religious figures and three community members, as well as documentation. Data analysis utilised the interactive model developed by Miles and Huberman, which encompasses data collection, data reduction, data presentation, and the drawing and verification of conclusions. The research findings indicate that the *Jaran Kamput* tradition continues to be preserved as a form of respect for ancestral heritage whilst simultaneously reinforcing the values of togetherness, solidarity, mutual assistance, and the collective identity of the Sasak community. The relevance of customary law is reflected in adherence to customary norms, the procedures for carrying out traditions, and collective legitimacy, which are manifested through the practice of *nyunatan* and *nyongkolan*, the wearing of traditional dress, traditional music, and the community's active participation in preserving the Sasak cultural identity.

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1. INTRODUCTION

Indonesia is known for its diverse traditional customs that reflect the local wisdom of each region. Each tradition, such as *Pasola* in Sumba, *Caci* in Manggarai, and *Jaran Kamput* in Lombok, represents the close relationship between culture, spirituality, and

customary law systems as the foundation of social identity [1]. Traditions are an integral part of indigenous communities' lives, passed down from generation to generation and embodying social, cultural, and spiritual values. Traditions play an important role in maintaining cultural continuity, strengthening social solidarity, and serving as instruments passing on a community's noble values [2]. Culture is a way of life that develops and is passed down from generation to generation by a community, encompassing a system of ideas, values, and actions that are reflected in customs, traditions, arts, and works [3].

Traditions with similar meanings and social functions are also found in various other regions in Indonesia. For example, the *Pasola* tradition in Sumba involves horse riding as a symbol of courage and communal solidarity, and the *Caci* tradition in Manggarai depicts honour and self-control within the framework of customary law [4]. Both traditions, like *Jaran Kamput*, demonstrate the integration of cultural values, spirituality, and customary norms that strengthen the identity of local communities. The socio-cultural identity of the Sasak people is shaped by a system of values and customary norms that govern behaviour and social relations among community members [5]. Lombok customary law has a fundamental function in maintaining social balance and organising the community's way of life in harmony with inherited cultural values [6].

The *Jaran Kamput* tradition from an artistic, cultural, and anthropological perspective. Research findings indicate that *Jaran Kamput* is regarded as a form of cultural expression among the Sasak people, rich in symbolism [7], [8]. Other scholars have highlighted the influence of modernisation, which has gradually transformed *Jaran Kamput* from a sacred cultural tradition into a commercial performance, a phenomenon that is also evident in other Indonesian traditions such as *Karapan Sapi* [9]. Despite these developments, *Jaran Kamput* continues to be recognised as an important symbol of Sasak cultural identity whose preservation remains essential.

Numerous studies have explored Sasak traditions and Lombok customary law from different perspectives [10], [11], [12], [13], [14], [15], [16], [17]. Collectively, these studies demonstrate that customary law functions as a normative system that maintains social harmony, regulates community behaviour, and preserves cultural values. In the context of *Jaran Kamput*, customary law provides social legitimacy and regulates the implementation of the tradition, ensuring that cultural values are transmitted across generations [19]. However, most existing studies discuss customary law only as supporting background information rather than as the principal analytical framework for understanding the social and cultural significance of *Jaran Kamput*.

Although previous studies have contributed significantly to understanding the artistic, ritual, and socio-cultural dimensions of *Jaran Kamput*, the normative role of Lombok customary law in preserving this tradition has received limited scholarly attention. Existing research has largely emphasised aesthetic values, ritual practices, and cultural performances. At the same time, the legal norms, customary procedures, and community legitimacy underlying the implementation of *Jaran Kamput* remain insufficiently explored [20], [21]. This study addresses this gap by examining *Jaran Kamput* through the perspective of Lombok customary law. Specifically, it analyses the philosophical meaning, local wisdom values, and the relevance of customary law in regulating the tradition as an instrument for

preserving social order, strengthening collective identity, and sustaining the cultural heritage of the Sasak community.

16 2. METHOD

This study employed a qualitative approach with a descriptive-analytical design to examine the *Jaran Kamput* tradition as an integral part of the cultural heritage of the Sasak community and to analyse its relevance from the perspective of Lombok customary law. This approach was considered appropriate because it facilitates an in-depth exploration of the philosophical meanings, local wisdom values, social functions, and customary norms embedded in the tradition through field observations, interviews, documentation, and relevant literature [22]. Data were obtained through direct observation of the implementation of *Jaran Kamput* in Pene Village, East Lombok. The research information consists of: (1) interviews with two traditional leaders (TA) regarding the meaning, value, and function of the *Jaran Kamput* tradition, (2) interviews with two clerics or teachers (TG) regarding their views and analysis of the *Jaran Kamput* tradition, and (3) five community members (MP) who support the tradition regarding their perceptions and the impact of the *Jaran Kamput* tradition on the local community, as well as documentation in the form of notes, archives, photographs, and related literature sources. The research method can be seen in Figure 1.

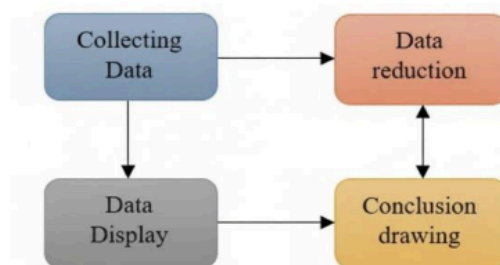


Figure 1. Data Analysis Components (Miles & Huberman)

From Figure 1, Miles & Huberman explain that there are four main components in data analysis, namely data collection, data reduction, data display, and conclusion drawing. (1) Data collection: researchers first conducted a literature study related to the *Jaran Kamput* tradition of the Sasak people by reviewing various previous studies to verify and prove that this cultural practice still exists and is preserved. Observations were also carried out by directly witnessing the procession [23]. Interviews were conducted with informants using a 10-question interview guide. The interview guide covered the philosophical meaning of *Jaran Kamput*, customary norms, local wisdom values, community participation, cultural preservation, and the role of Lombok customary law. All interviews were audio-recorded with participants' consent and transcribed verbatim prior to analysis. Participants ranged from cultural practitioners (TA), (TG), to the community about the meaning, process, and customary law values of Lombok contained in the *Jaran Kamput* tradition. (2) Data reduction, The credibility of the data was ensured through source triangulation by comparing information obtained from traditional leaders, religious leaders, community members, observations, and documentation. (3) Data display: after all the data has been obtained and

reduced, the data related to the *Jaran Kamput* tradition as Sasak Customary Cultural Heritage in Strengthening Socio-Cultural Identity: An Analysis of Islamic Customary Law is compiled and made into a research paper. (4) Conclusions are drawn. In addition to thematic analysis, the relevance of Lombok customary law was analysed by interpreting customary norms, implementation procedures, and community legitimacy reflected in the *Jaran Kamput* tradition and comparing them with relevant literature on Lombok customary law.

3. RESULTS AND DISCUSSION

3.1. The Practice of the *Jaran Kamput* Tradition in the Sasak Indigenous Community of Lombok

Based on observations in Pene Village regarding the implementation of the *Jaran Kamput* tradition among the Sasak community of Lombok, *Jaran Kamput* is a traditional cultural performance that continues to be preserved by the local community. The term *jaran* means horse, while *kamput* refers to a saddle; therefore, *Jaran Kamput* is commonly interpreted as a saddled horse. However, the horse is represented in the form of a wooden replica decorated with various traditional ornaments. Interviews conducted in Pene Village revealed that each *Jaran Kamput* is carried by four people, performed in pairs, accompanied by participants wearing matching traditional attire, and enlivened by traditional Sasak musical instruments. Today, *Jaran Kamput* continues to be used in various traditional ceremonies of the Sasak community across several regions of Lombok. Furthermore, interviews with traditional leaders indicate that the origins of the *Jaran Kamput* tradition are closely linked to the customs of the Sasak people. As explained by Informant (TA1):

"The origins of the Jaran Kamput tradition lie in the custom of parading a newlywed couple following the wedding ceremony. At that time, the bride, having been officially taken by the groom, was paraded around the village as a way of introducing her to the community. The procession was carried out using a litter borne by four people. It is this tradition that came to be known as Jaran Kamput. Over time, the tradition has evolved and is now an integral part of the traditional ceremonies of the Sasak people."

The interview findings suggest that the *Jaran Kamput* tradition originally emerged as part of the Sasak wedding procession, during which the bride was ceremonially carried around the village to introduce her as a new member of the community and to publicly affirm the legitimacy of the marriage under Sasak customary practices. Initially, this procession was conducted using a litter carried by four individuals before gradually evolving into the symbolic wooden horse known as *Jaran Kamput*. Over time, the tradition expanded beyond wedding ceremonies to become an integral component of *nyunatan* and other customary events. This transformation reflects the adaptive character of Lombok customary law, which has enabled the tradition to accommodate social change while preserving its fundamental cultural values, reinforcing community cohesion, strengthening customary legitimacy, and safeguarding the socio-cultural identity of the Sasak people across generations.

a. *Jaran Kamput* Equipment

The primary equipment used in the *Jaran Kamput* tradition in Pene Village consists of a wooden horse replica decorated with various traditional ornaments. The wooden horse is covered with a distinctive Lombok woven cloth that conceals the rider and is complemented by decorative accessories, including small bells, a traditional head ornament, and colourful embellishments. These components form an essential part of the procession and visually represent the cultural identity of the Sasak community. Based on field observations, the appearance of the *Jaran Kamput* equipment is presented in Figure 2.



Figure 2. *Jaran Kamput*

As illustrated in Figure 2, the *Jaran Kamput* equipment is accompanied by traditional musical performances, particularly *gendang beleq*, which create a lively atmosphere throughout the procession. The tradition is generally performed in the afternoon or evening during nyunatan (circumcision) and nyongkolan (wedding) ceremonies, allowing broad participation from family members and the surrounding community. The historical development of the *Jaran Kamput* tradition was explained by one of the traditional leaders (TA2):

“The *Jaran Kamput* tradition is a cultural heritage of the Sasak people that has existed since the days of the kingdom and has important symbolic and social functions. In the past, this tradition was used to carry the bride and groom in a chair carried by four people. Over time, its form has changed to a replica of a horse and is used not only for nyongkolan ceremonies, but also for circumcisions (nyunatan).”

The interview findings indicate that the *Jaran Kamput* tradition originated as a customary procession for newly married couples before gradually evolving into a symbolic wooden horse used in both nyongkolan and nyunatan ceremonies. This transformation demonstrates that the tradition has adapted to changing social contexts while maintaining its cultural significance within the Sasak community. From the perspective of Lombok customary law, the continued use of *Jaran Kamput* reflects the community's commitment to preserving customary values, strengthening social cohesion, and reinforcing the legitimacy of traditional ceremonies across generations.

The decorative ornaments attached to the *Jaran Kamput* equipment also convey symbolic meanings rooted in Sasak cultural values. Traditional woven cloth, ethnic motifs, bells, and colourful decorations represent respect for ancestral heritage, collective joy, protection, and community identity. Likewise, the dominant colours red, yellow, white, blue, black, and gold symbolise courage, prosperity, harmony, and vitality, while simultaneously enhancing the ceremonial and aesthetic value of the procession. These symbolic elements illustrate that the *Jaran Kamput* equipment functions not merely as a ceremonial object but also as a cultural medium through which the values of Lombok customary law are expressed and transmitted to future generations.

b. Preparation of traditional attire for horse riders

The preparation of traditional attire is an essential stage in the *Jaran Kamput* procession in Pene Village, as it reflects the cultural identity and customary values of the Sasak community. Based on field observations, the attire worn by *Jaran Kamput* riders consists of a *sapuk* or *capuk* (traditional Sasak headband), traditional clothing, Lombok *songket* cloth wrapped around the waist, and complementary accessories such as shawls and belts. Each component is carefully prepared before the procession and is worn according to the customary practices observed during *nyunatan* and *nyongkolan* ceremonies. The preparation of the riders' attire is presented in Figure 3.



Figure 3. Traditional Attire of Children during the *Nyunatan* Procession

Figure 3 shows that children participating in the *Jaran Kamput* procession wear traditional Sasak attire consisting of a *sapuk*, traditional clothing, and Lombok *songket* fabric. These garments are complemented by traditional accessories that enhance the ceremonial appearance while reflecting the cultural identity of the Sasak community. The use of traditional attire demonstrates that the preparation of the procession is carried out in accordance with local customary practices that continue to be preserved across generations. One of the community members (MP1) explained the importance of traditional attire in the *Jaran Kamput* procession:

“In the *Jaran Kamput* procession²⁶ children who are about to undergo circumcision must wear traditional clothing as a symbol of purity and respect for tradition. The clothing usually consists¹ of white clothes, a *sapuk*, and a *songket* cloth typical of Lombok, which reflects the cultural identity of the Sasak people.”

The interview findings indicate that the traditional attire used in the *Jaran Kamput* procession extends beyond its decorative function and embodies important cultural and customary values. The *sapuk*, traditional clothing,²⁴ Lombok *songket* cloth symbolise purity, respect, dignity, and the cultural identity of the Sasak community. From the perspective of Lombok customary law, wearing traditional attire constitutes an integral part of the customary norms governing the implementation of the *Jaran Kamput* tradition. Compliance with these customary dress requirements reflects respect for ancestral heritage, strengthens the legitimacy of the ceremony, and reinforces the transmission of cultural values from one generation to the next.

c. Nyunatan (Circumcision)

The *Jaran Kamput* tradition is widely recognised by the Sasak community as Praje Sunat, as it is commonly performed during nyunatan (circumcision) ceremonies. Based on field observations, children who are about to undergo circumcision ride the *Jaran Kamput* and are paraded around the village before the circumcision takes place. The wooden horse is carried by four men dressed in traditional Sasak attire, including *songket* cloth and *sapuk* (traditional headband), while family members and local residents accompany the procession. The use of traditional clothing, music, and community participation creates a festive atmosphere and provides emotional support to the child before the circumcision ceremony. The implementation¹ of the *Jaran Kamput* tradition during the nyunatan procession is presented in Figure 4.



Figure 4. The Implementation of the *Jaran Kamput* Tradition during the Nyunatan Procession

Figure 4 illustrates that the nyunatan procession involves not only the child and family members but also traditional leaders, community members, and traditional musicians who collectively participate in the ceremony. The procession demonstrates that *Jaran*

Kamput is an integral component of the circumcision tradition and continues to be practised as part of the cultural heritage of the Sasak community in Pene Village.

From the perspective of Lombok customary law, the implementation of the *Jaran Kamput* tradition during nyunatan is governed by customary norms that regulate the sequence of the procession, the involvement of traditional leaders and community members, the use of traditional attire, and the collective participation of the community. These customary practices serve to strengthen social cohesion, reinforce communal legitimacy, and preserve the cultural values inherited from previous generations. Consequently, the nyunatan procession is not merely a ceremonial celebration but also represents the practical application of Lombok customary law in maintaining cultural continuity, social responsibility, and the socio-cultural identity of the Sasak community.

d. Nyongkolan

The *Jaran Kamput* tradition also plays an important role in the nyongkolan procession, which is a customary parade held after the marriage ceremony as part of the Sasak wedding tradition. Based on field observations, the groom is paraded through the village while riding the *Jaran Kamput*, which is carried by four men dressed in traditional Sasak attire consisting of *songket* cloth and *sapuk* (traditional headband). The procession is accompanied by traditional musical instruments, including *gendang beleq* and *serunai*, while family members and local residents participate collectively throughout the ceremony. The wooden horse is decorated with colourful fabrics, traditional ornaments, and small bells that enhance the festive atmosphere. The implementation of the *Jaran Kamput* tradition during the nyongkolan procession is presented in Figure 5.



Figure 5. The Implementation of the *Jaran Kamput* Tradition during the Nyongkolan Procession

Figure 5 demonstrates that the *Jaran Kamput* tradition remains an integral part of the nyongkolan ceremony in Pene Village. The procession combines traditional music, customary attire, symbolic ornaments, and active community participation reflecting the continued preservation of Sasak cultural traditions across generations. The collective involvement of family members, traditional leaders, and the local community further illustrates the social significance of the tradition within the customary wedding ceremony.

One of the community members (MP2) explained the cultural significance of *Jaran Kamput* in the nyongkolan procession:

“For me, the presence of Jaran Kamput in the nyongkolan procession is not only to enliven the parade, but also as a symbol of cultural pride. By riding Jaran Kamput, I feel that I am carrying the identity of my ancestors, which must be preserved and respected.”

The interview findings indicate that *Jaran Kamput* is perceived not merely as a ceremonial performance but as a cultural symbol representing ancestral heritage, collective identity, and community pride. From the perspective of Lombok customary law, the implementation of the nyongkolan procession is regulated through customary norms that govern the ceremonial procedures, the use of traditional attire, community participation, and respect for inherited customs. These customary regulations strengthen the legitimacy of the marriage ceremony, reinforce social cohesion, and ensure the continuity of Sasak cultural values across generations. Consequently, the *Jaran Kamput* tradition functions not only as a festive cultural performance but also as a practical expression of Lombok customary law in preserving the socio-cultural identity of the Sasak community.

3.2. Challenges of Modernisation in the *Jaran Kamput* Tradition

The *Jaran Kamput* tradition continues to represent an important cultural heritage of the Sasak community; however, its sustainability is increasingly challenged by the rapid process of modernisation. Based on interviews with one of the community members (MP2), the tradition is still performed during important customary ceremonies, including nyunatan, tapik, and nyongkolan, where it symbolises the integration of cultural values, religious beliefs, and Lombok customary law. Nevertheless, contemporary social changes have gradually influenced the implementation and public appreciation of this traditional practice.

One of the most significant challenges is the growing popularity of kecimol entertainment, which has become increasingly dominant in many traditional celebrations. According to MP2, the widespread use of modern musical performances has reduced public interest in traditional cultural expressions such as *Jaran Kamput*. As a result, some ceremonial events now prioritise contemporary entertainment over traditional performances, leading to a gradual decline in the cultural significance of *Jaran Kamput* within the community.

Another challenge is the commercialisation of traditional ceremonies. In several customary events, *Jaran Kamput* is increasingly performed as a form of public entertainment rather than as a cultural practice that embodies customary values and ancestral heritage. This shift has the potential to reduce the philosophical meaning of the tradition and transform it into a commercial attraction, thereby weakening its original social, educational, and customary functions.

The interview findings also indicate a declining level of participation among younger generations in preserving the *Jaran Kamput* tradition. Many young people show greater interest in modern forms of entertainment than in learning traditional cultural practices. If this tendency continues, the intergenerational transmission of cultural knowledge and

customary values may gradually diminish. Therefore, greater involvement of young people through cultural education, community-based activities, and traditional festivals is essential to ensure the continuity of the tradition.

From the perspective of Lombok customary law, preserving the *Jaran Kamput* tradition is not solely the responsibility of traditional leaders but also requires the collective participation of local communities, educational institutions, and government authorities [24]. Collaborative efforts are necessary to maintain the authenticity of the tradition while enabling it to adapt to contemporary social developments without losing its philosophical, educational, and customary values. Such initiatives will strengthen the cultural identity of the Sasak community and ensure that the *Jaran Kamput* tradition continues to be transmitted to future generations [25].

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4. CONCLUSION

This study concludes that the *Jaran Kamput* tradition remains an important cultural heritage of the Sasak community in Pene Village and continues to be preserved through customary ceremonies, particularly nyunatan and nyongkolan, as a symbol of togetherness, cultural identity, respect for ancestors, and the transmission of local wisdom across generations. From the perspective of Lombok customary law, the tradition is sustained through customary norms that regulate ceremonial procedures, community participation, and respect for ancestral values, thereby strengthening social cohesion and preserving the cultural identity of the Sasak people despite the challenges of modernisation. The sustainability of this tradition requires collaborative efforts among traditional leaders, local communities, educational institutions, and government agencies through cultural education, documentation, and greater involvement of younger generations. Nevertheless, this study has several limitations, as it was conducted only in Pene Village with a limited number of informants who primarily represented cultural actors supporting the tradition. At the same time, the perspectives of younger generations were not explored in depth, and the analysis of Lombok customary law remained descriptive rather than juridical-normative. Therefore, future research is recommended to compare the implementation of the *Jaran Kamput* tradition across different villages in Lombok and to investigate further the role of younger generations in preserving this cultural heritage within the context of contemporary social change.

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