Sustaining Emprak Kuangsan as Living Heritage: Local Knowledge Transmission and Challenges of Intergenerational Regeneration

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Abstract

Emprak Kuangsan is a traditional drama performance that serves as a cultural identity of the Kuangsan Village, Rembang, Central Java, Indonesia. As a living heritage, its continuity is determined not only by efforts to preserve its artistic form but also by the community's capacity to reinterpret and reproduce cultural knowledge across generations. This study aims to examine how local knowledge embedded in Emprak Kuangsan and to identify the challenges affecting its regeneration process. This study employs a qualitative approach, with data collected through observations, in-depth interviews with artists, and younger generations, as well as documentation of Emprak performances. The findings indicate that knowledge transmission primarily occurs through informal learning based on embodied experience. However, this transmission process faces several challenges, including declining youth participation, limited regeneration of artists, inadequate documentation, and the diminishing availability of traditional spaces for cultural learning. This study emphasizes that the sustainability of Emprak Kuangsan depends on maintaining a social and cultural ecosystem, rather than merely preserving the art form as a fixed artistic expression. Therefore, strengthening community-based learning, intergenerational participation, cultural documentation, and youth engagement is essential to sustaining Emprak Kuangsan as a dynamic and continuously evolving living heritage.

Keywords: *Emprak Kuangsan, Living Heritage, Local Knowledge, Regeneration*

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INTRODUCTION

Living heritage can be understood as cultural heritage that continues to be practiced, transmitted, and developed within communities to the present day (Wulf, 2025, p. 55). Living heritage is continuously recreated in response to social transformations, therefore, its sustainability is not only in the artistic form, but also in the values embodied. One approach to sustaining living heritage is through the transmission and preservation of the values embedded in intangible cultural heritage, which reflects the diversity of humanity's living cultural heritage (Aziz et al., 2023, p. 1). The depth of meaning, relevance, and diversity of intangible cultural heritage are influenced by a sense of place and by the ways in which people perceive and interact with their surrounding environment through cultural practices. Intangible cultural heritage may take various forms, including performing arts and cultural practices that have developed within communities, such as Emprak Kuangsan.

Emprak Kuangsan is a traditional performance that originated in Kuangsan Village, Kaliori District, Rembang Regency, Central Java, Indonesia. It incorporates elements of drama, dance, and music, which are integrated into a humorous theatrical performance. Emprak Kuangsan has been sustained through intergenerational transmission from the 1800s to the present day (Interview with Sarko, July 2026). Beyond serving as a form of community entertainment, Emprak Kuangsan also has functions as a medium for religious preaching, conveyed through dialogues, songs, performance sequences, and narratives. The performance communicates moral, ethical, and religious teachings to the community in a persuasive and contextual manner. Thus, Emprak Kuangsan embodies social, cultural, and religious functions that represent the cultural identity of Kuangsan village community.

Emprak is derived from an acronym combining the word *emper* and *kemlemprak*. In the Javanese context, *emper* refers to the front yard of house, while *kemlemprak* means sitting casually and irregularly on the ground. Emprak Kuangsan is traditionally performed in the yard of house, where audiences sit casually on the ground while watching the performance. Based on this practice, the creator of Emprak named the performing art Emprak is derived from the combination of *emper* and *kemlemprak* (Interview with Sarko, July 2026).

Emprak Kuangsan was originally performed during the harvest season as an expression of gratitude to God (Erawati, 2018, p. 41). In the past, Emprak Kuangsan was also frequently performed at celebrations in Rembang and its surrounding regency, including the opening and closing of the Suro month, commemorations of the Independence Day, weddings, ceremonies, and the fulfillment of personal vows (*nazar*) (Yulianto, 1993, p. 2). However, with the emergence of various other forms of performing arts and shifting public interests, the existence of Emprak Kuangsan has gradually declined. Today, Emprak Kuangsan is rarely performed at events. Only a few people who have made a *nazar* (personal vow) still commission Emprak to fulfil their vows. Consequently, some community refer to Emprak Kuangsan as a *uni* art form. Nevertheless, Emprak Kuangsan is a performing art of profound cultural significance, embodying rich social values that form an integral part of the cultural identity of Kuangsan Village community.

The social values embedded in Emprak Kuangsan are reflected in various elements and structures of the performance, including its sections, *jogedan* (dance sequences), *tetembangan* (sung

verses), and dialogues. In addition to social values, religious values are expressed through *tetembangan* as a cultural strategy for conveying religious teachings in ways that can be more easily understood and accepted by the local community. Meanwhile, the spatial arrangement of Emprak Kuangsan does not establish clear boundaries between performers and audiences, reflecting a sense of togetherness and social intimacy within the community. These values are not merely embedded in the performative form of Emprak Kuangsan, but also represent local knowledge shaped by the experiences and everyday lives of the Kuangsan community.

Local knowledge of the performance functions in the forms of the values, the performance practices, and the various artistic elements is transmitted across generations through community participation in the performance (Rahmah et al., 2023, p. 123). However, the continuity of this local knowledge transmission process faces challenges as Emprak Kuangsan is performed less frequently and the involvement of young generation is limited. The decreasing opportunity for young generation to observe and participate directly in the performance may hinder the learning process and the intergenerational transmission of cultural knowledge. This condition indicates that the sustainability challenges facing Emprak Kuangsan lie not only in maintaining the form of the performance, but also in the continuity of intergenerational regeneration which is essential for maintaining the local knowledge and the cultural identity of Kuangsan community.

The continued existence of Emprak Kuangsan currently faces various challenges. Globalization, the development of digital media, changes in patterns of entertainment consumption, and declining interest among younger generations have contributed to the decreasing frequency of Emprak Kuangsan performances. The regeneration of performing artists has also not been optimal, resulting in an increasingly limited number of active and younger performers. Furthermore, documentation of the history, development, and cultural significance of Emprak Kuangsan remains very limited. This condition may lead to the loss of knowledge about Emprak Kuangsan as a form of local cultural heritage if efforts to document and scientifically examine the tradition are not undertaken promptly.

This situation presents a significant challenge to the transmission of local knowledge embedded in Emprak Kuangsan as part of the cultural identity of the Kuangsan Village community, as well as to the process of intergenerational regeneration. Therefore, this study focuses on the transmission of local knowledge embedded in Emprak Kuangsan and the challenges of intergenerational regeneration in sustaining Emprak Kuangsan as a form of living heritage within the Kuangsan Village community. The study examines how the knowledge, values, symbolic meanings, performance practices, and social and religious values embedded in Emprak Kuangsan are transmitted from one generation to the next, while also identifying various challenges that affect the continuity of this transmission process.

METHODS

This study used a qualitative research method. Data were collected through observation, interviews, and document analysis. Observation was conducted to examine the phenomenon of limited intergenerational regeneration and its implications for the sustainability of Emprak

Kuangsan. Based on the observations, interviews were conducted with performing artists, community figures, and members of the younger generation. Document analysis was also carried out using materials related to Emprak Kuangsan, including archival documents and documentation of Emprak Kuangsan performances. The collected data were subsequently analyzed using the interactive model of qualitative data analysis developed by Miles and Huberman, which consists of three main components: data condensation, data display, and conclusion drawing and verification

RESULTS AND DISCUSSION

The research results discuss the historical development of Emprak Kuangsan and its intergenerational transmission. The structure and form of the Emprak Kuangsan performance are also addressed in results of the research. Furthermore, the discussion covers the transmission of local knowledge and the challenges regarding its transmission faced by Emprak Kuangsan.

Historical Development and Intergenerational Transmission of Emprak Kuangsan

Emprak Kuangsan is a traditional performing art that has developed in Kuangsan Village, Kaliori District, Rembang Regency, Central Java. Emprak Kuangsan is belived to have exsisted since approximately the 1800s, long before Indonesian independence. Based on an interview with Sarko, the leader of the Emprak Kuangsan Wahyu Suko Budoyo group, the development of Emprak Kuangsan can be traced back to Sayid, a resident of Kemadu Village, Sulang District, Rembang Regency, who migrated to Jangkungan Village, Kaliori District, to work as a boat builder. Alongside his work, Sayid also cultivated agricultural land in Kuangsan Village and subsequently established an Emprak group. To this day, the man named Sayid remain a character in the Emprak Kuangsan as Pak Kijo. One of Sayid's students is Panidin. Panidin was one of Sayid's students who later continued the practice and development of Emprak in Kuangsan.

Historically, the leadership and transmission of Emprak Kuangsan have followed a pattern of familial and intergenerational transmission. Panidin passed the leadership to his son, Pani, followed by Sarmin, and subsequently by Sarko, who continues to preserve Emprak Kuangsan to the present day. Traditionally, the leadership of the Emprak Kuangsan group is held for life and is generally transferred to the next generation when the previous leader reaches old age or passes away. This pattern indicates that the continuity of Emprak Kuangsan does not depend solely on formal institutional structures but is also closely associated with intergenerational cultural transmission through family relationships.

The historical development of Emprak Kuangsan also demonstrates its ability to adapt to changing social conditions. In its early development, Emprak was accompanied only by *kendang* (a traditional Javanese drum) and *terbang* (frame drum or rebana), along with *senggakan* (a form of vocal response exchanged between performers and audiences). Over time, the musical accompaniment has become more diverse, incorporating instruments such as *gong*, *saron*, and keyboard. Its repertoire has likewise developed in accordance with community needs and requests.

The performance space of Emprak Kuangsan has also undergone changes in response to contemporary performance demands. Traditionally, Emprak Kuangsan was performed openly in

the yard of a house without a *kelir* (backdrop screen) or a stage, allowing performers and audiences to occupy the same space. However, in several contemporary performances, Emprak Kuangsan has begun to use a *kelir* and a stage similar to those used in *kethoprak* performance. This adaptation is primarily driven by the requests and preferences of the clients who commission the performances.

The costumes used in Emprak Kuangsan also demonstrate its adaptive character. In its early form, performers primarily wore *sarong* as their costumes, without a standardized costume system. Over time, the costumes have changed by adopting elements of *kethoprak* costumes, particularly costumes designed to represent the characters portrayed in the stories.

Performance Structure of Emprak Kuangsan

Emprak Kuangsan can be characterized as a humorous dramatic performance in which performers enact various roles while incorporating jokes and humorous exchanges into the performance. Emprak Kuangsan is also a performing art that imparts life values. These values are conveyed primarily through the songs, dialogues, and stories presented throughout the performance. The lyrics of the songs contain messages related to religious teachings, social relationships, moral conduct, and guidance for everyday life. Similarly, the dialogues delivered by the performers often present advice, reflections, and humorous expressions that communicate values in an accessible manner. The use of humor allows these messages to be delivered in a relaxed and entertaining context, making them more easily received by the audience. The most effective way to convey moral and religious message -and ensure they are readily accepted by the public- is trough performing arts (Siswanto, 2015, p. 49).

Emprak Kuangsan has a distinctive performance structure consisting of several sequential sections. The performance begins with *kendang*, followed by *senggakan*, a form of vocal response performed collectively by the performers and audience. The performance then continues with *sholawatan* and *tembang* accompaniment, which is locally understood to serve a *tolak bala* function, referring to efforts to ward off misfortune or negative influences. Emprak Kuangsan was developed as a medium for *dakwah* (Islamic preaching), particularly through *sholawatan* (the recitation of blessings upon the Nabi Muhammad), *tauhid*, songs, and performing arts. The performance begins with the recitation of *sholawat*, followed by the song *ela-elo*, which is locally understood as a Javanese pronunciation associated with *la ilaha illallah* (*tauhid*). The integration of religious messages into artistic forms demonstrates the ability of Emprak Kuangsan to accommodate religious values through local cultural expressions.

The performance then proceeds to the *jogedan bayem gatel* section, accompanied by locally transmitted songs *ela-elo*. The *bayem gatel* is considered the opening section of the Emprak Kuangsan. The *bayem gatel* consist of a dance and an introduction to the *lakon*. The *bayem gatel* begins with *jogedan pangkuran*, which has characteristics associated with *gambyongan*, a traditional Javanese dance form which is usually used as opening dance. The *jogedan pangkuran* performed by woman. In addition to *jogedan pangkuran*, there are several other *bayem gatel*, such as *sinom ketawang*, *silir*, *kebo dobyang*, *kocak-kacik*, and *simak*. The *simak* section incorporates several dance movements, including

romo, *sobrang*, *gandaria*, and *ngudang anak*. The term *simak* derives from the Javanese word *nyimak*, which refers to the act of observing, paying attention to, and discerning what is considered good. According to Sarko, the concept of *simak* conveys the teaching that things considered good should be adopted and maintained, whereas things considered inappropriate or bad should be abandoned.



(**Figure 1.** *Bayem Gatel* section)

Figure 1 shows the *Bayem Gatel* section performed by four male performers dressed in *surjan lurik* (traditional striped Javanese shirt) and *jarik*, complemented by *iket* headbands. The dance movement performed is the *sobrang*, a signature movement of Emprak Kuangsan, executed in a humorous manner. The *bayem gatel* accompanied by song *Ela-Elo*. The *ela-elo* song is performed as an integral part of the section, accompanying the performers' movements and contributing to the continuity of the performance sequence. The *Bayem Gatel* section followed with *silir, Kocak-kacik,* and *Simak*.



(**Figure 2.** *Kocak Kacik* section)

Figure 2 depicts an opening of scene from the performance, called *Kocak-Kacik*. The man wearing a *surjan lurik* (traditional striped Javanese shirt) is the character Pak Kijo, while the woman wearing a green *kebaya* potrays Mbok Nom, and the woman wearing a red *kebaya* potrays Mbok Tuo. In the background, several musicians can be seen seated while accompanying the *Kocak kacik* scene. The *Kocak-kacik* can be described as the opening scene.

Following the *kocak-kacik* sections, Emprak continues with a dramatic segment or *lakon*. The stories performed are not entirely fixed but can be adapted according to the requests of the person

or community commissioning the performance. In the early development of Emprak, several *lakon* were commonly performed, including *Pak Kijo Tani*, *Sambel Tomat*, and *Joko Bodo Kromo*. Along with the development of dramatic arts in Rembang, the *lakon* presented in Emprak have increasingly incorporated local and folk narratives according to the requests of the audience or event organizers. This flexibility demonstrates the adaptive character of Emprak as a community-based performing art. Its repertoire can respond to social contexts and audience expectations while retaining the performance framework that constitutes its distinctive identity.



(**Figure 3.** *Lakon* section)

Figure 3 depicts a scene from *Pak Kijo Tani* episode. Visible in the figure are two men standing and wearing *lurik*. The man on the right side, carrying a bundle of rice stalks, is Pak Kijo, while the man on the left represents Pak Carik. The episode tells the story of Pak Kijo's experience as a farmer in Kuangsan Village. Beyond presenting a narrative about agricultural activities, the *Pak Kijo Tani* episode contains knowledge about farming practices and the tools traditionally used by farmers. Through his dialogue, Pak Kijo explains the agricultural process and introduces various farming tools, while simultaneously connecting these tools and activities with broader philosophical values of life. For example, when explaining the use of the *pacul* (hoe), Pak Kijo relates the term to the expression *"barang papat ojo nganti ucul,"* which refers to *kiblat papat limo pancer*, a Javanese philosophical concept concerning the four cardinal directions and the central point.

Another characteristic can be observed in the relationship between the number of performers and local cultural symbolism. The number of performers may be associated with culturally meaningful numbers, such as seven, which represents the seven days of the week, nine associated with the *wali*, and twelve represents the twelve months of the year.

Traditionally, Emprak performances can last throughout the night. The extended duration indicates that the function of Emprak extends beyond entertainment and serves as a space for community interaction. The performance provides an opportunity for performers and community members to gather, communicate, respond to one another, and participate collectively.

Local Knowledge Transmission of Emprak Kuangsan

Local knowledge transmission of Emprak Kuangsan is reflected in various elements and structures of the performance, including its sections, *jogedan* (dance sequences), *tetembangan* (sung

verses), dialogues, and narratives. These elements embody symbols and values that resonate deeply with the community. It is precisely these values that establish Emprak Kuangsan as a cultural identity for the people of Kuangsan. These values and symbols represent the social, religious, and cultural life of the Kuangsan community.

Social values of Emprak Kuangsan are reflected in the performance structure, which facilitates interaction between performers and audiences. The performance begins with *sholawatan*, indicating the integration of religious values into the social and cultural life of the community. The recitation of *sholawat* at the beginning of the performance functions not only as a religious expression but also as a collective activity that brings performers and audiences together within a shared cultural space. This practice demonstrates how religious knowledge and communal values are embedded in the performing arts and transmitted through collective participation.

Religious values are also manifested in the *ela elo* chant performed in Emprak Kuangsan. The term *ela elo* represents a form of pronunciation that developed within Javanese society as a local adaptation of the Islamic declaration of faith, *la ilaha illa Allah*. Within the Javanese linguistic context, the recitation has undergone phonological adaptation, resulting in the form *ela elo*, which is more compatible with the phonetic structure of the Javanese language. The incorporation of *ela elo* into Emprak Kuangsan illustrates how religious teachings can be embedded within local cultural expressions and transmitted through traditional performance practices.

The performance continues with *kendang* accompaniment and *senggakan*, creating a pattern in which the audience is not positioned merely as a recipient of the performance but actively becomes part of the performance process. Direct interaction between the performers and the audience creates a space for togetherness, intimacy, and *guyub rukun*, referring to the values of communal harmony, solidarity, and social cohesion. Thus, Emprak Kuangsan functions as a social space that brings community members together and strengthens interpersonal relationships through shared participation in the performance experience.

The informal and irregular seating arrangement of both performers and audience members, locally described as *kemlemprak*, demonstrates that Emprak Kuangsan does not establish a rigid spatial boundary between performers and spectators. Rather than being separated according to conventional stage conventions, performers and audience members occupy the same shared space, sitting cross-legged (*sila*) along the *emper*. This arrangement allows the audience to interact spontanly throughout the performance. The absence of a clearly defined performance space reflects local knowledge concerning egalitarian social relationships, familiarity, and communal togetherness. Thus, the *kemlemprak* spatial pattern is not merely a practical arrangement but also represents the community's social values, in which distinctions between performers and spectators become less pronounced and both groups participate as members of the same social environment. Through this spatial practice, Emprak Kuangsan embodies local knowledge about social interaction and demonstrates how cultural values are expressed and sustained through everyday performance practices.

Social values are also reflected in the implicit symbolism embedded in the movement sequences and *tetembangan* of Emprak Kuangsan. The creator of Emprak Kuangsan employs *wangsalan*, a form of wordplay that connects the literal names or characteristics of objects with particular meanings, to convey messages through the songs, *jogedan* (dance sequences), and performance scenes. For example, the *bayem gatel* dance refers to *bayem gatel*, which is locally known in Javanese as *lateng*, and is interpreted through the phrase *kancane podho dateng* (the friends have arrived). Similarly, the *tetembangan lampang lulang*, commonly referred to in everyday language as *lupuk*, conveys the meaning *kancane podho nglumpuk* (the friends have gathered). The *jogedan mager cino* is associated with the historical use of *papan* (wooden boards) for *pager* (gates or fences) in Chinese communities, which is interpreted as *kancane podho mapan* (the friends have settled in their places). The *tetembangan melut sisik* derives from *welut* (eel), which having scales, is associated through the wordplay with *ulo* (snake), conveying the meaning *kancane podho silo* (the friends sit cross-legged). Likewise, *manjang siti* is associated with *layah* in everyday Javanese speech and is interpreted as *kancane podho sayah* (the friends are getting tired). Finally, *kranjang blarak*, commonly referred to as *kroso*, conveys the message *kancane jaluk ngaso* (the friends are asking to rest).

Those examples demonstrate that the symbolic language of Emprak Kuangsan extends beyond the aesthetic dimensions of movement, song, and drama. Through *wangsalan*, seemingly simple words, objects, and movement motifs are transformed into culturally meaningful expressions that communicate stages of collective activity, from the arrival and gathering of community members to sitting together, resting, and eventually taking a break. Such symbolism reflects the communal orientation of Emprak Kuangsan and illustrates how local knowledge about social interaction is embedded within the artistic structure of the performance. Consequently, the performance serves not only as entertainment but also as a medium through which values of togetherness, familiarity, and communal participation are expressed and transmitted.

Based on the values and implicit symbolism embedded within the performance, Emprak Kuangsan functions not merely as entertainment but also as a space for the transmission of religious and social knowledge through language, songs, and performance practices. The knowledge embodied in these values is transmitted through direct experience as community members observe, participate in, and engage with the performance. Younger generations therefore acquire not only knowledge of how Emprak is performed but also learn how to interact with others, position themselves within a communal setting, and cultivate togetherness through their involvement in the performance. In this regard, the spatial arrangement and performance structure of Emprak Kuangsan constitute important media for the transmission of *local knowledge*, as social values and patterns of interaction are informally inherited through shared cultural practices. This process of transmission occurs organically through community participation in the performance, allowing religious and social values to be experienced and understood as an integral part of the *local knowledge* embedded within the cultural identity of the Kuangsan community. Thus, Emprak Kuangsan demonstrates how local knowledge can be sustained not primarily through formal instruction, but through embodied participation and collective cultural experience across generations.

Challenges of Intergenerational and Sustainability of Emprak Kuangsan

The current existance of Emprak Kuangsan is relatively limited. Emprak Kuangsan is rarely performed in daily and generally performed only when someone is fulfilling a vow, consequently Emprak is also referred as a *uni* performance (a performance held to fulfill a specific pledge). According to an interview with Sarko, Emprak Kuangsan is currently engaged for performances approximately one to three times a month. This frequence indicates that Emprak Kuangsan still holds a place in the community, even though the intencity of its performances is no longer than before.

A major challenge facing the sustainability of Emprak Kuangsan is decresing numberof young performers involved in the shows, the majority of performers belong to an older generation. Sarko, a performer and the leader of Emprak Kuangsan Wahyu Suko Budoyo group, has a strong desire to pass this performance to young generations. However, this process faces several challenges, particularly the limited involvement of young people and the social conditions that have led many young people to work or migrate outside the region. As a result, the transmission process, which previously took place directly through participation in the performance group, has become increasingly limited.

Sarko said that children in elementary school in Kuangsan Village still frequently sing Emprak songs, whether for performing arts or simply as a part of their play. This phenomenon shows that certain elements of Emprak remain known and accepted by the younger generation. Consequently, the issue of Emprak Kuangsan's sustainability appears to stem not only from a loss of knowledge or a lack of interest among the younger generation regarding the art form, but also from the absence of a structured space to cultivate that interest into actual skills and active participation as performers.

This situation is also evident from the experiences of Emprak Kuangsan performers who subsequently continued their artistic pursuits as Kethoprak actors. According to Sarko, a number of performers who trained and participated in Emprak Kuangsan went on to become successful as Kethoprak artists. This condition shows that Emprak Kuangsan essentially served as a foundational space for shaping the artistic experience of its practitioners. The experience gained performing in Emprak Kuangsan could provide a basis for individuals to develop skills in the broader realm of performing arts. Thus, a decline in the number of Emprak performers does not necessarily signify a loss of artistic capability; rather, it may reflect a shift in the artists' paths and venues for creative expression—moving from Emprak to Kethoprak.

In the context of intergenerational regeneration, Sarko has so far been able to transmit Emprak Kuangsan knowledge more intensively only to his daughter. She has subsequently continued her artistic activities as a Kethoprak performer. This condition indicates that the transmission of Emprak Kuangsan's knowledge is still taking place, but has not yet developed into a broader mechanism of inheritance involving younger generations. A form of transmission that is personal and limited to family relationships has limitations in ensuring the continuity of the group if it is not accompanied by a more open and inclusive process of regeneration.

One of Sarko's desires for sustaining Emprak Kuangsan is the establishment of a dedicated Emprak studio as a learning space for younger generations. This initiative is important because it could transform the transmission process, which has traditionally been informal and dependent on the presence of senior performers, into a more organized form of learning. The establishment of studio could also as a place to documenting the knowledge possessed by senior practitioners before it becomes difficult to transmit to young generations. However, in its implementation, Sarko faces financial constraints. The limited number of performance opportunities and insufficient government funding have delayed the establishment of the studio he intends to develop.

The finding that children still to sing Emprak songs presents an important opportunity for the regeneration strategy. The interest that has emerged through these songs can serve as a first step for introducing other elements of Emprak, such as dance, dialogue, narratives, and performance structure. Thus, sustainability strategies do not necessarily need to begin by introducing Emprak to younger generations as something entirely new; rather, they can build upon cultural knowledge and experiences that they already possess. This indicates that the potential for the regeneration of Emprak Kuangsan remains, but it requires a spaces, guidance, and learning mechanisms that can enable this existing interest to develop into practical skills and active involvement in performances.

Thus, the primary issue concerning the existence of Emprak Kuangsan is not merely the disappearance of the art form from the community, but rather the weakening of its mechanisms of regeneration and intergenerational transmission. On the one hand, Emprak Kuangsan continues to be performed, and elements of the tradition remain familiar to children in Kuangsan; on the other hand, the number of young practitioners who continue Emprak Kuangsan as part of their artistic activities remains limited. This condition highlights the importance of establishing learning spaces such as dedicated studios, strengthening youth engagement, and documenting the knowledge held by senior practitioners as key efforts to sustain Emprak Kuangsan as a living heritage.

CONCLUSION

Emprak Kuangsan is not only a performance that presents humorous drama accompanied by music and dance, but also a form of folk performing art that is rich in meaning across its various elements. Emprak Kuangsan function as a medium of religious *dakwah* and as a medium of educating the community about values of life that reflect the social and cultural context of Kuangsan community. The local knowledge embedded within Emprak Kuangsan needs to be transmitted to younger generations to sustain its existence and prevent the tradition from being lost over time. The continuity of Emprak Kuangsan among younger generations remains promising, as evidenced by the phenomenon of children who continue to sing Emprak songs and perform Emprak Kuangsan's dance movements in school performances. Nevertheless, efforts to sustain the Emprak Kuangsan face several challenges, including the limited number of young performers involved in performances, the absence of dedicated spaces for transmitting Emprak Kuangsan knowledge, and limited documentation of the tradition. Therefore, one strategy for sustaining Emprak Kuangsan is to provide appropriate spaces for the transmission of the local knowledge embedded in the tradition. Such efforts can support the continuity of Emprak Kuangsan as a living heritage that continues to reflect the cultural identity of the Kuangsan Village community.

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