Acculturation and Uniqueness of Barongan Juwangi: A Study of Form, Performance, and Cultural Values

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ABSTRACT

This study examines Barongan Juwangi as a form of folk art in Juwangi District, Boyolali Regency. The research focuses on mask design, its development and acculturation, shifts in performance patterns, and the cultural values the artist upholds. The study used a descriptive qualitative approach, drawing on primary data from interviews with three Barongan performers and two members of the Barongan Juwangi community, including Taufik Agung, leader of the Setyo Budoyo Juwangi group. The findings indicate that the Barongan Juwangi mask design is influenced by the Blora style, characterized by pointed wooden masks, hair made from sugar palm fibers (shorter at the front and thicker at the back), and prominent fangs. The art form originated in Barongan Kepruk as a test of strength before transforming into a dance performance to prevent its decline. Over time, the Setyo Budoyo group has incorporated elements from the Juwangi, Blora, and Temanggung styles. Its cultural values are reflected in preserving tradition, community solidarity, pre-performance rituals, and creative changes in dance patterns and accessories. Today, Barongan Juwangi mainly serves as entertainment and part of local cultural identity, helping strengthen the community's sense of identity and belonging.
Keywords: *Barongan Juwangi, Acculturation, Cultural Values*

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INTRODUCTION

Traditional arts are a cultural heritage that embodies aesthetic, social, and educational values (Geertz, 1973; UNESCO, 2023). Through the arts, communities not only express their creativity but also transmit knowledge, norms, and collective identity from one generation to the next (Bourdieu, 1986). In the context of regional cultural preservation, the presence of folk arts is an important indicator of the extent to which local values are still lived out in a community's everyday practices (Malinowski, 1944). Traditional arts also serve as a medium of non-formal education that instills values of togetherness, cooperation (*gotong royong*), and reverence for ancestors (Koentjaraningrat, 2009; Edi Sedyawati, 1997).

Amid globalization and rapid social change, many traditional arts have gradually lost their functions and, in some cases, face the risk of extinction (Ogburn, 1950: Hall, 1990). However, some folk arts have survived by adapting to changing times while maintaining their traditional roots (Steward, 1955; Smith, 2006). This survival is supported by artists' dedication, local community involvement, and the continued role of these arts in rituals, celebrations, and the expression of local identity. In this context, documenting and studying living art forms matters not only for preservation but also for maintaining the collective memory of the communities that continue to practice them.

One folk art that remains alive is Barongan Juwangi, located in Juwangi District, Boyolali Regency. The presence of Barongan groups in various hamlets (*dusun*) indicates that this art form remains part of community activities, whether in communal feasts (*hajatan*), national holidays, or religious and other social events (Bascom, 1954; Turner, 1969). This suggests that Barongan Juwangi functions not only as entertainment but also as a means of unifying the community and strengthening local identity (Massey, 1994; Hobsbawm & Ranger, 1983). In practice, a Baron Juwangi performance involves many residents, from dancers and gamelan musicians (*pengrawit*) to event support personnel, fostering a sense of togetherness and shared responsibility for the art form's continuity (Putnam, 2000; Bauman, 1986).

Barongan Juwangi is of interest for study because its performance form and masks have developed through encounters with the cultural elements of other regions. According to the informants, its mask style is close to the Blora style, while within a single performance sequence the Setyo Budoyo Juwangi group also blends Juwangi, Blora, and Temanggung elements (Redfield et al., 1936; Kroeber, 1940). The meeting of these elements illustrates a process of acculturation that does not erase local practices but instead enriches existing artistic expression (Herskovits, 1948; García Canclini, 1995). This phenomenon shows that barongan Juwangi is not merely a spectacle but also a medium of cultural negotiation amid social change (Hall, 1990; Pieterse, 2004), and evidence of the local community's capacity to manage external influences selectively (Sahlins, 1999; Appadurai, 1996). This article presents interview findings on the history, mask form, and cultural values of Barongan Juwangi. The discussion seeks to understand how this art form is maintained while being adapted to the needs of present-day society without losing its traditional roots. The study is therefore expected to offer an overview of the dynamics of folk art at the local level and its contribution to strengthening the community's cultural identity, particularly that of the people of Juwangi. Furthermore, its findings may serve as a reference for preserving, developing, and documenting similar traditional arts in other regions.

METHOD

This article uses a qualitative ethnochoreological approach with a case study method (Yin, 2018; Stake, 1995). This approach was chosen because the study aims to understand Barongan Juwangi in depth as a cultural phenomenon in Juwangi District, Boyolali Regency (Merriam, 2009; Creswell, 2014). In qualitative research, the researcher acts as the main instrument in collecting, processing, and interpreting data directly from the field (Patton, 2015; Lincoln & Guba, 1985). This allows the researcher to understand the meanings, experiences, and perspectives of the artists more closely, including the symbolic values, emotional aspects, and motivations behind the performance.

The researcher collected primary data through semi-structured interviews with three Barongan performers and two members of the Barongan Juwangi community management, particularly from the Setyo Budoyo Juwangi group, which was selected as the case study subject. The researcher used semi-structured interviews to adjust the flow of conversation to the informants' accounts while keeping the discussion focused on the main topics aligned with the research objectives (Creswell, 2014; Spradley, 1979). The interviews were conducted in three stages to collect data intensively and incrementally. The first stage explored the history of the art form and the group's founding. The second stage focused on the masks' form, costumes, and supporting elements. The third stage examined acculturation and the cultural values practitioners hold.

The interview results were then classified into four main topics: (1) the form and visual character of the masks, including raw materials and the influence of neighboring regional styles; (2) the dynamics of acculturation, covering the history of Barongan Kepruk, its metamorphosis into Barongan Juwangi, and the influence of the Blora and Temanggung styles; (3) shifts in performance structure over time, including duration, scene sequence, accompanying musical instruments, and performance context; and (4) the cultural values embedded in performance practice, such as the spirit of togetherness, veneration of ancestors, aesthetic innovation, and the social role of the art for the surrounding community (Braun & Clarke, 2006; Miles & Huberman, 1994). The collected data were then analyzed descriptively and presented in narrative form in order to elucidate the relationships among visual aspects, performance function, and the realities of the supporting community. Narrative presentation was chosen so that readers can grasp the developmental trajectory of the art form more contextually and vividly, alongside its socio-cultural background.

This approach allows a closer examination of Barongan Juwangi's dynamics in relation to local cultural preservation and adaptation (Hawkes, 2001; Adaman & Arsel, 2008). The qualitative case study approach also helps examine the factors that allow the art form to continue, including the role of key figures, community support, and how artists respond to changes in audience interest. At the same time, this approach can highlight the challenges the art form faces, such as difficulties in regeneration, shifts in meaning, and competition from modern forms of entertainment (Mead, 1970; Hall, 1990; Hesmondhalgh, 2013). Therefore, this methodology explains how the data are collected and analyzed and provides a basis for examining Barongan Juwangi's form, history, rituals, and cultural values in the following section.

SCOPE AND LIMITATION OF THE STUDY

This study focuses on the Barongan Juwangi art form in Juwangi District, Boyolali Regency, Central Java. The main object of study is the Setyo Budoyo Juwangi community as the case study, with Taufik Agung, the organization's chairman who has led the community for the past two years, as the key informant. The study is limited to five main aspects in accordance with the established research focus: (1) the form and visual character of the masks, including raw materials and traces of influence from neighboring regional styles (Blora and Temanggung); (2) the dynamics of acculturation, including the history of Barongan Kepruk, its metamorphosis into Barongan Juwangi, and the influence of the development of the Blora and Temanggung styles; (3) the development and shift of performance structure; and (5) cultural values, such as the spirit of togetherness, veneration of ancestors, aesthetic innovation, and the social role of the art for the surrounding residents.

This study uses a qualitative case study approach. Primary data were collected through semi-structured interviews in three stages, then analyzed descriptively and presented as a narrative. The researcher serves as the key instrument, collecting, processing, and interpreting data directly from the field. The data sources in this study are limited to: (1) Barongan Juwangi practitioners, particularly members of the Setyo Budoyo Juwangi group; (2) administrators of the Barongan Juwangi community; (3) the key informant, Taufik Agung (chairman of Setyo Budoyo Juwangi); and (4) residents.

The data collected do not include quantitative aspects but focus on the meanings, experiences, and perspectives of the artists in depth, including symbolic and emotional dimensions that are difficult to measure numerically. The study covers only Juwangi District, Boyolali Regency, and does not discuss barongan arts from other regions in general, except in the context of the influence of the Blora and Temanggung styles, which form part of the acculturation process of Barongan Juwangi. The study is limited to the contemporary period, with historical tracing extending only as far as informants' accounts allow, particularly regarding the origins of Barongan Kepruk and its transformation into Barongan Juwangi as it is known today. With these limitations, this study is expected to provide a complete, in-depth, and focused picture of the form and cultural values of Barongan Juwangi as a folk art that remains alive amid globalization, and of its contribution to strengthening the cultural identity of the Juwangi community in particular and of Boyolali Regency in general.

RESULTS AND DISCUSSION

Practitioners understand Barongan Juwangi as a folk art that functions primarily as entertainment and as a means of cultural preservation. The Setyo Budoyo Juwangi group, which is the focus of this paper, is said to have been established in 2014. In Juwangi District, according to the informant, many hamlets (*dusun*) have their own Barongan groups, and some hamlets even have two groups actively engaged in preservation activities. This diversity of groups shows that Barongan Juwangi is not a phenomenon centered on a single community but is spread across, and sustained by, various segments of society at the hamlet level.

Barongan Juwangi performances appear in various community events, including during *bulan apit* (the month of Apit in the Javanese calendar), which forms part of local tradition. In addition, performers frequently appear at *Agustusan* (community festivities held in August to celebrate Indonesian Independence Day). These activities show that Barongan is maintained not only as cultural memory or a legacy of the past but is also continually presented in the community's social space. Barongan Juwangi thus has a dual function: an aesthetic expression that entertains and a medium that strengthens local identity through interaction with other communities.



Figure 1. Barongan Juwangi
(Source**:** Instagram account @seni.barong.juwangi, May 18, 2025).



Figure 2. Barongan Blora
(Source: Anindo, September 25, 2026).

Mask and costume. The informant explained that the Barongan Juwangi mask draws on developments in the Blora and Temanggung styles. The mask is made of painted wood, and its hair is made of sugar palm fiber (*ijuk*). The fiber at the front is shorter, while that at the back is thicker. One of the most prominent visual features is the fangs protruding from the mask's mouth, which give it a ferocious, dramatic appearance. This characteristic distinguishes Barongan Juwangi from mask forms in other regions that may be more refined or symbolic.

Table 1. Comparison of Barongan Juwangi and Barongan Blora

Aspect	Barongan Juwangi	Barongan Blora
Region of origin	Juwangi District, Boyolali Regency, Central Java	Blora Regency, Central Java
Mask material	Painted wood	Wood (the Blora style serves as the reference)
Mask hair	Sugar palm fiber (*ijuk*); shorter at the front, thicker at the back	Sugar palm fiber (characteristic of the Blora style)
Main visual features	Fangs protruding from the mouth of the mask, giving a ferocious and dramatic impression	Pointed wooden mask with *ijuk* hair and prominent fangs
Mask color	Generally red or black; not fixed, and determined more by aesthetics and community preference	*Not specified in the source data*
Performance format	Performed by two people (one controls the head and front body, the other the rear)	*Not described in detail in the source data*
History/origin	Began as Barongan Kepruk (a contest of strength), then transformed into a dance art	Serves as one of the stylistic references for the Barongan Juwangi mask
Acculturation	Combines Juwangi, Blora, and Temanggung elements	Gaya Blora mempengaruhi bentuk topeng Barongan Juwangi
Costume	Formerly made of sewn and painted rice sacks; now uses patterned fabric for visual appeal	The Blora style influences the form of the Barongan Juwangi mask
Accessories	Influenced by Temanggung in the development of mask accessories	*Not specified in the source data*
Ritual	Still performs spiritual preparation rituals (incense, flowers, oil, *sajian jakep* offerings)	*Not specified in the source data*
Cultural values	Cultural preservation, togetherness, cultural adaptation, aesthetic creativity, social control	*Not specified in the source data*
Social function	Entertainment, cultural preservation, community unification, local identity	Serves as the stylistic reference for Barongan Juwangi masks

Barongan Juwangi consistently uses *ijuk* without adding any animal-derived materials. In the past, Barongan costumes were made from sewn and painted rice sacks, showing how local artists worked with the limited materials available. Today, patterned fabrics are more common, mainly to make the costumes more visually appealing and to meet the growing aesthetic demands of public performances.

Barongan Juwangi, as the local form of Barongan, is performed by two people. One performer handles the head and front part of the body, while the other handles the back. The masks are usually red or black, but the color is not strictly determined. The color choice depends mostly on the group's artistic preferences and the local community. Changes to the masks are also relatively simple, usually involving repainting or adding small decorative elements, such as flame motifs. These changes do not have to follow a specific *pakem*. This gives each group freedom to develop its own visual style while still using the main characteristics of the Blora and Temanggung styles as references.

History and acculturation. According to the informant, the earlier form of this art was known as Barongan Kepruk. At that time, the performance could involve gatherings or contests of strength between performers. The performer whose mask broke was considered the loser. This practice reflected values of courage, strength, and physical ability that were important in the social

context of the time. However, as the community and its circumstances changed, the community no longer practiced this form of performance because it could lead to disputes between individuals and communities. The possibility of injury and social conflict became the main reasons for ending this type of contest.

Today, Barongan Kepruk is performed as a dance. The earlier performance differed because it involved a contest of strength between performers. This part of the tradition is no longer practiced because it could cause injuries and lead to conflict. The performance is now presented without the physical contest, while it still retains some traditional elements. This change allows Barongan Kepruk to continue being performed as part of the community's cultural activities in a form more suitable for the present.

Acculturation is evident in the performances of the Setyo Budoyo Juwangi group, which has adopted elements from the Juwangi, Blora, and Temanggung styles. Blora's influence is mainly evident in the mask form, while Temanggung's elements appear in the development of the mask accessories. Although the group has adopted influences from other areas, each hamlet still presents the performance in its own way. As a result, the performances may share some similar features while still showing differences between groups. The influence of other styles therefore does not remove the identity of Barongan Juwangi. Instead, it has become part of the way the art has developed over time.

Rituals and cultural values prior to performance. Barongan practitioners in Juwangi still carry out rituals before a performance. Based on the informant's explanation, the offerings (*sesajen*) used in the ritual include incense (*dupa*), flowers, oil, and *sajian jakep*. Incense is also used when preparing the mask as a form of respect. Practitioners still maintain these practices as part of the preparation before the performance. The rituals show that performing Barongan is not only about preparing the costumes and equipment, but also involves practices passed down as part of the tradition.

However, the informant emphasized that, for the general public, Barongan is understood primarily as entertainment. No specific myth binds the wider community. The Barongan figure is understood as depicting a figure who assists in war, but this meaning does not make the performance a feared practice (Interview with the head of the Setyo Budoyo Juwangi community).

People come to enjoy the art, not to take part in a religious ritual. This duality between the sacred dimension for practitioners and the profane dimension for the audience shows that Barongan Juwangi has succeeded in maintaining a balance between tradition and modernity.

The cultural values of Barongan Juwangi appear in several aspects. First, cultural preservation, because art groups in various hamlets continue to hold rehearsals and performances regularly every year in *bulan apit*, ensuring that knowledge and skills related to this art form continue to be transmitted. Second, togetherness is evident in the involvement of performers, administrators, residents, and people from different areas in the performances. Their involvement brings people together during the preparation and performance. Third, cultural adaptation is evident in the use of elements from the Blora and Temanggung styles. These elements have been adapted to the Juwangi style without replacing its local characteristics. Fourth, aesthetic creativity appears in the changes made to the performance, such as variations in dance movements, the use

of bells (*kerincing*) and bracelets, and changes in the colors and details of the masks. These changes make the performance more varied while keeping its main characteristics. Fifth, social control is evident in the shift from Barongan Kepruk to a dance performance. The former contest of strength was no longer continued because it could lead to injury and conflict. Changing the form of the performance allowed the tradition to continue without keeping the part that could cause problems within the community.

CONCLUSION

This study shows that Barongan Juwangi remains a folk art practiced and maintained by the community in Juwangi district, Boyolali Regency. The presence of various Barongan groups at the hamlet level, including the Setyo Budoyo Juwangi group examined in this study, shows that this art form functions not only as entertainment but also as a way to preserve culture, bring people together, and strengthen local identity. In terms of form and visual characteristics, Barongan Juwangi shows strong influence from the Blora style, while elements of the Temanggung style appear mainly in the Temanggung styleappear mainly in the development of its performance accessories. Its visual characteristics include a painted wooden mask, palm-fiber hair that is shorter at the front and thicker at the back, and prominent fangs that give the mask a fierce, dramatic appearance. The costumes, originally made from rice sacks, have since evolved into patterned fabric costumes as aesthetic demands in public performances have increased. Historically and in terms of acculturation, the art developed from Barongan Kepruk, which involved contests of strength, and later became a dance performance. This shift made the performance safer and more suitable for today's community. Acculturation is evident in the use of Juwangi, Blora, and Temanggung elements, particularly in the masks and their accessories, without losing Juwangi's local characteristics. The cultural values found in Barongan Juwangi include cultural preservation, togetherness, cultural adaptation, aesthetic creativity, and efforts to reduce conflict within the community. The performance has also undergone several changes, including changes in dance patterns, the use of bells (*kerincing*) and bracelets, and changes in the colors and details of the mask. These changes have developed alongside the performance's needs and shifts in community interest. At the same time, practitioners still carry out pre-performance rituals, such as preparing incense, flowers, oil, and *sajian jakep*. These rituals show that, for the practitioners, barongan is not only a performance but also involves sacred elements that are still respected. For the general public, however, Barongan is mainly understood as entertainment. Overall, Barongan Juwangi shows how a traditional art form can continue to exist by adapting to changes in the community without losing its local characteristics. It is not only a form of entertainment but also part of the social relationship and cultural identity of the Juwangi community.

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