



Social, Economic, Educative, and Religious Values in the Jathilan Traditional Performance Arts

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<http://dx.doi.org/10.18415/ijmmu.v10i4.4481>

Abstract

This article aims to describe Jathilan performing arts and the values embodied in Jathilan performing arts. Jathilan is a performing arts culture originating in Indonesia. Jathilan as a performing cultural art is quite popular among people in the Special Region of Yogyakarta and its surroundings. The existence of Jathilan in people's lives is spread across Yogyakarta and is still quite strong in Kulon Progo Regency. Jathilan performing arts are often associated with trance events in the process. The presence of Jathilan performing arts in events attended by many spectators continues to change to suit the circumstances of the supporting community. Jathilan performance art besides maintaining the old style also tries to keep up with the challenges of the times by adapting and being created with various ideas and goals. The existence of Jathilan as a folk performing cultural art has values from its supporting community that can be explored and studied as an understanding for the wider community.

Keywords: *Values; Cultural Arts; Performance Art; Jathilan*

Introduction

Jathilan as a performing art is the result of the culture of the supporting community. Jathilan is one of the popular arts for people in the Special Region of Yogyakarta and its surroundings. The existence of Jathilan is still often staged in events that gather a large number of spectators and the surrounding community.

Today, Jathilan has been preserved in the form of community groups that have given birth to the next generation. Community development influences the progress and popularity of Jathilan arts. Progress in society has also given birth to Jathilan in the form of new creations, expanding the reach of audiences, as well as the completeness of performances tailored to the needs of organizers. Kuswarsantyo (2014:48) Jathilan in its presentation is always dynamic according to the needs of the space and time of the performance.

Jathilan performing arts are often found and developed in the village with the main property being a braided horse and presenting trance (ndadi) in the procession. Jathilan performances originate from the community as traditional arts, usually presenting stories that support the events being held. The existence of Jathilan as a work of art created by the community cannot be separated from the life of the

supporting community. The function of Jathilan arts for the supporting community is the result of traditional forms and noble values from the lives of the people. The preservation of the Jathilan performing arts apart from being a continuation of the performance, is also the responsibility of all parties to transmit local values to the next generation.

Research Methods

The method in the article is descriptive research using a qualitative approach in the Jathilan traditional performance arts. The data obtained is then processed through the stages of the method (1) Studying the form of Jathilan traditional performance art, (2) Identifying the form of the Jathilan traditional performance art, (3) Exploring the values of the Jathilan traditional performance art, and (4) analyzing in depth about social, economic, educative, and religious values in the Jathilan traditional performance art.

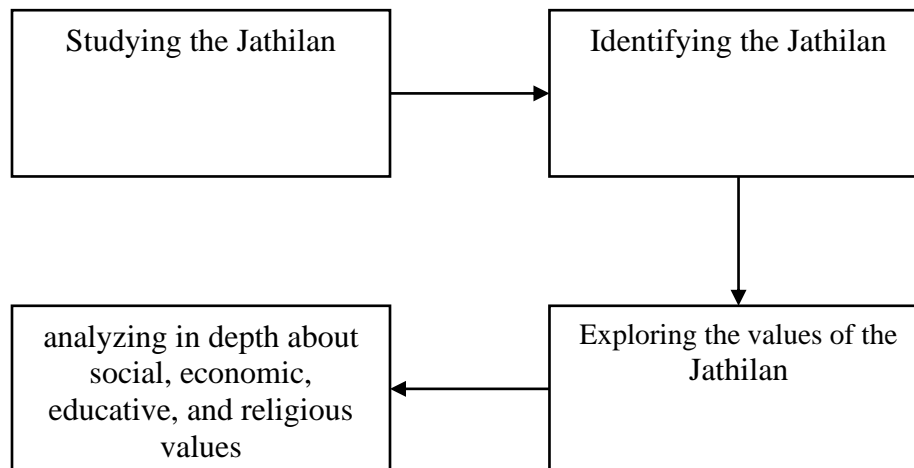


Fig 1. Steps of the Jathilan research method

This research uses the literature study method in studying and processing the sources obtained during the assessment process. The sources of study data include various literary sources such as books, journals, articles, and research. The results of data analysis are used in describing and analyzing in depth about social, economic, educative, and religious values in the Jathilan traditional performance arts.

Discussion

Jathilan performing arts are well-known arts and are often found in the Special Region of Yogyakarta and its surroundings. Jathilan art dances with the property of a braided horse. Kuda Kepang is woven bamboo shaped like a horse. The implementation of Jathilan art in its sessions is through ndadi (trance) scenes as one of the rituals. Jathilan, who comes from the life of the village community, has a strong animistic impression. The repetitive and simple dances make it easy for the public to accept Jathilan art forms. The role of Jathilan in the life of its supporting community has an important and sacred function. So that the implementation of the Jathilan performance must be presented in big events that involve many people, and certain celebrations, and are attended by important figures.

Jathilan art is commonly recognized by the use of Jaran Kepang properties in its performances. Jathilan is heavily inspired by the horse (horse) in his shows. Jathilan comes from the Javanese language Njathil which means to jump like the movement of a horse. The horse's jumping inspiration was then styled into a troop dance on horseback. The horse is a strong animal that can show the way and is a

vehicle for war troops. Kuswarsantyo (2017: 5) explains that the use of the braid horse in dance is based on the characteristics of the horse as an animal that has a strong physique, spirit, and direction.

The creation of Jathilan in people's lives and held amid people's lives as a ritual dance has noble values from the supporting community. The noble values reflected in Jathilan need to be realized by the community, so it is important to assess noble values as the basis for their preservation. Preserving the Jathilan performance as the original culture of the archipelago requires conveying noble values so that in inheriting the Jathilan performance culture to the next generation it can achieve more optimal results and can maintain the original noble values of society amidst the swift acculturation of foreign cultures. Sutyono (2016:10) Jathilan traditional art contains many important values to be re-positioned during the globalization era which has brought Indonesian society to a consumptive and individualistic attitude.

Jathilan is an archipelago performance art that has local values that need to be instilled and preserved in the younger generation. Instilling local values in the younger generation requires understanding so that it is fully realized. During the Jathilan performance process, the interaction between the performers and the audience produces a symbolic process of conveying messages. Morissan (2013: 110) explains that through action and response, meaning is produced into words or actions so that one can understand an event in a certain way. Kuswarsantyo (2014:51) understands the value of work in society means that the work of art can benefit both directly and indirectly the surrounding community.

1. Social Value

The social value of the presence of the Jathilan performing arts in people's lives can strengthen social relations through cooperation in the success of the Jathilan performance. Kuswarsantyo (2014: 57) reveals that the Jathilan group in training activities directly builds individual awareness of the importance of teamwork in the artistic process. The Jathilan artist community shows their closeness by establishing a family relationship with one another who can exchange insights, collaborate, help each other, equalize perceptions, complement each other's performances, and hold meetings or gatherings together. The kinship that is created can be based on generations of Jathilan artist families or the basis of artistic similarities. Kuswarsantyo (2017:47) mentions an example of the brotherly relationship between Jathilan artists, namely the existence of the Jathilan Kedung Art Association as a family forum for fellow Jathilan artists in the Gunung Kidul area.

Jathilan featuring simple dance and music brings the audience to be able to follow and enjoy the show together. Through Jathilan performances, people can meet again in their position as spectators of the show, so that bonds that are hindered by economic and social status can be melted down and re-establish bonds as fellow citizens. The presentation of Jathilan in a wide and open field supports the creation of interaction between the local community and outside the village. Gathering of community at the Jathilan performance from various backgrounds such as artists, culturalists, traditional leaders, religious leaders, local communities, outsiders who obtain information on the implementation, arriving sellers, and security, can mingle with each other for chatting, reunions, and getting to know each other. Prakosa in Kuswasantyo (2014: 53) mentions that dance as part of the culture of society has a position as a binder of social relations and contributes to creating a sustainable social life.

2. Economic Value

The economic value derived from the existence of Jathilan art is very diverse. The beginning of Jathilan's existence, which was oriented towards earning a living, started with Jathilan Barangan, who traveled from one place to another to make a living. Kuswarsantyo (2017:3) argues that at that time Jathilan was called Jathilan Barangan because it was also used as a means of earning income for the families of Jathilan artists. The next development of Jathilan began to appear in a more lively form of presentation and served at certain celebrations or events. The Jathilan arts, which had been known since

Barangan, were no longer around, they started performing at certain events by order. The interactions that took place during Barangan brought Jathilan artists together with other Jathilan artists, so collaboration and a cooperation attitude were established to help one Jathilan group one another.

The existence of Jathilan as folk art then becomes a mandatory performance for important events. The more profits they get, the Jathilan artist community can improve and complete their performance equipment. The development of Jathilan art from time to time expanded its function so that it was not only part of the ceremony, but also became a spectacle or entertainment for the community (Kuswarsantyo, 2010:16). At present there are quite several Jathilan presenting complete gamelan musical instruments in their performances, diverse and innovative clothing, durations that can be adjusted according to the wishes of the responders, and new songs that can be included in the performance as long as they are appropriate to the event and the staging environment.

The presence of Jathilan responders then gathered many people to watch it. The large number of people who gather then becomes an opportunity for sellers of food, drinks, toys, and animals to find buyers and earn income. Organizing Jathilan has had a positive impact on the local community as well as distant communities who come to sell. All the needs of the procession are prepared by cooperation in making stages, fields, fences, lights, and tents. The preparations then brought in a lot of people so that the stalls around the responders would get income from the tools, materials, and food needed during the arrangement of the place.

Jathilan's position as a performing art is then also presented at tourist objects, scheduled events, as well as official government events. The development of styles, broadening the reach, and forms of Jathilan offerings then encouraged the public to form new Jathilan offerings. The use of updated costumes, appropriate make-up, transportation, and simultaneous online and offline viewing via internet live streaming has helped tailors, cloth sellers, transportation rental services, make-up services, sound system rental services, and group streaming accounts in the form of additional income and empowerment.

3. The Educational Value

The educational value presented in Jathilan art can be seen, among other things, in the story told, the way of presentation, the inheritance in training activities, the songs that are performed, and the procession in which they are held. Jathilan art performances tell stories according to the program or purpose of the event. Presenting themed stories that are following the objectives of the event can provide understanding, remind, and educate the audience about the importance of the day, momentum, event, or the purpose of the event through the form of Jathilan performances. Kuswarsantyo (2017:39-41) the themes presented in the Jathilan performance consist of: (1) the theme of heroism which displays depictions of struggle, and (2) social themes which are based on local wisdom values from the place of the responders.

The way Jathilan is presented by presenting a dense atmosphere can bring the audience into the story and imagine the atmosphere based on the scenes shown. The ability of the players to explore the characters they play gives the audience a clearer impression of certain characters. Kuswarsantyo (2017:19) mentions that the presence of the characters Gatokaca, Anoman, and Cakil in the Jathilan Campur performance aims to tell good and bad traits. Jathilan's performance then ends with the good being the winner educating the audience about the importance of good behavior and avoiding bad behavior. The appearance of the Pentul and Bejer characters has been adapted to the needs of the performance so that the two characters can also play a role in providing education in the form of joke dialogue or Javanese songs. Vocals in the Jathilan performance were performed by Pentul and Bejer accompanied by Jathilan musical instruments (Kuswarsantyo, 2017:19). Pentul and Bejer's ability to attract attention through their speech, demeanor, sound, and expression of their movements can both entertain and instill educational values in the audience.

The educational value of cultivating and preserving the performing arts of Jathilan through training can present learning in terms of movement, accompaniment, costumes, meaning, application, function, and creation. Training for the next generation can be carried out by (1) training by villagers as community awareness and initiative, (2) training by the government as empowerment and education of regional arts, (3) training by studios as the personal wish of each community member who wants to enter and learn Jathilan in dance studios, and (4) training in formal schools in the form of dance lessons, extracurricular activities, or appearances at school events. The songs performed by Penthul and Bejer in Javanese have local wisdom values that are in line with the theme and story of the Jathilan performance. Can be in the form of religious, social, or struggle songs.

4. The Religious Value

The religious value contained in Jathilan art can be seen from its properties, rituals, and the purpose of its implementation. The existence of the offerings presented at the implementation of the Jathilan performing arts is a form of conveying the religion of the community according to the purpose for which the offerings are presented. The offerings devoted to the implementation of the performance aim to ask for smooth running during the performance. The bigger the event and the more important the purpose of the Jathilan performance, the bigger the offerings will be.

Activities of land clearing, circumcisions, weddings, or thanksgiving on the scale of individual responders usually present small offerings that focus on the smooth running of the event. Whereas in group events, commemorations, large-scale celebrations, or presenting big figures, large offerings can be used which can then be enjoyed together. The shape of the offerings is adapted to the event that will be held, such as Kenduri, Rasulan, Sedekah Laut, Ruwat Bumi, and Merti Desa, which are events that present many people so that the offerings presented are large and have elements from the event being held. Kuswarsantyo (2017:70) The existence of offerings aims to fulfill the requirements of the event which is traditionally believed by the community to ask God Almighty through an intermediary who has died.

The existence of handlers in Jathilan art brings religious value to the performance. The handler as the party that regulates, supervises, and holds control to keep the performance running smoothly requires a high level of spirituality. The handler needs to set the tone from the pre-show to the end of the show. All staging properties and the environment around the staging need to be prayed for the smooth running of the event. In staging Jathilan, the initial ritual of begging the authorities is explained by Kuswarsantyo (2017:79-80) consisting of (1) begging the creator for the intention to be carried out, (2) begging the residents around the performance not to disturb the holding of the event, (3) asking the power of the occupants around the show to be able to heal dancers who are possessed (Ndadi). All prayer processions become a religious value of human belief that there is power from outside so that prayers are needed to the rulers of the universe in their activities.

Conclusion

Jathilan originates from the community as a traditional art that usually tells stories that support the events being held. The existence of Jathilan as a work of art created by the community cannot be separated from the life of the supporting community. The function of Jathilan arts for the supporting community is the result of traditional forms and noble values from the lives of the people. The preservation of the Jathilan performing arts apart from being a continuation of the performance, is also the responsibility of all parties to transmit local values to the next generation. Instilling local values in the younger generation requires understanding so that it is fully realized. During the Jathilan performance process, the interaction between the performers and the audience results in the delivery of local wisdom values formed by the supporting community. Today's modern human life needs to be addressed by the existence of Jathilan by carrying out cooperation with existing progress without losing its important

elements so that Jathilan can attract old connoisseurs and continue to produce enthusiasts from the younger generation to appeal to them in studying performing arts. Jathilan.

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