

The Function of Jathilan Art Performances for the Muslim Community of Jiwan Argomulyo Hamlet, Cangkringan, Sleman, Yogyakarta

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ABSTRACT : Art is one of the ancestral heritages that has many values and functions. One of the arts that is still being preserved by the people of Yogyakarta is jathilan art. The purpose of this study is to describe and analyze the function of jathilan staging for the Muslim community of Jiwan Argomulyo Cangkringan Sleman Yogyakarta hamlet. This research is a research on cultural anthropology, which reveals cultural phenomena, meanings assembled from a network of symbols, views on life, beliefs, interaction patterns, and ritual processions using qualitative descriptive methods. The data were obtained through a process of interviews and observations, then analyzed qualitatively using the theory of Miles and Huberman; data reduction, data display and conclusion. The results of this study are: Jathilan art has several functions including, firstly the function of education and preserving ancestral culture, secondly, the function of entertainment and friendship, and the third function of counteracting hardline Islamic understanding.

Keywords -Arts, Jathilan, Muslim Society

I. INTRODUCTION

Jathilan is a traditional art that is very popular in Javanese rural communities, this art is part of people's lives in various ways, such as being part of a ritual, celebration and entertainment. The jathilan performance as part of the ritual will be carried out under certain very strict rules (provisions), because this performance is part of the ritual itself, for example, the jathilan performance in the jamanan pusaka ritual, the jathilan performance in the village mertu ritual. Jathilan performances as celebrations are carried out as part of a thanksgiving event (tasyakuran) for the grace of the Almighty or celebrations for certain months which are considered important for the Javanese people, for example, jathilan performances after the rice harvest, jathilan performances at the Sapan event as a reminder of the start of the month of Sapan which is considered important for some Javanese people. Jathilan performances as entertainment are pure jathilan performances performed to entertain the community, in this context the community usually individually invites (nsepsi) jathilan groups to perform as part of a series of important events in a family (nduwe gawe), such as weddings, circumcision.

In the context of society, jathilan arts have a significant role, in its journey this art has undergone various changes, both in function, presentation techniques, or the background of the story that underlies it. In this context, the development of jathilan art occurs in parallel with the development of the ideas of the supporting community. Thus, it is the people who support jathilan arts who play an important role in the development both in terms of staging methods, styles and patterns as well as functions as the main goal of jathilan performances. Although at present most jathilan performances are more for mere entertainment so that they emphasize more on the spectacular dramatic sides, such as highlighting the occurrence of ndadi or trance (trance) on jathilan dancers to attract audiences, there are still many people who perform this art for the same purpose. clear..

The people of Yogyakarta know jathilan as part of a certain ritual ceremony using a braided horse. The use of the horse braid as part of this artistic property is based on the view that the horse is an animal that has perfect physical strength, which instinctively has spirit, and speed and functions as a guide. The ancient Javanese people placed this art as a part of their lives, so that until now in Yogyakarta the art of jathilan is still

used as a mandatory art which is performed in a series of ritual events, such as *merti desa*, *apostle*, *ruwat bumi* and the like a (Kuswarsantyo, 2017: 5). In the Yogyakarta Sultanate palace, *jathilan* art was specifically held at the wedding of the king's son, which is known as a crazy event (Pigeaud, 1939: 167).

The results of previous research show that local values that can be instilled through *Jathilan Arts* training include the values of mutual cooperation, kinship, religious values in the form of gratitude to God Almighty, values of love for the surrounding environment, and values independence, namely utilizing agricultural products for activities in society (Diana Trisnawati, 2017). Research conducted by Danis Wulan Syafitri regarding the Function of *Jathilan Turonggo Kedhung Mataram* for Youth in Dusun Ngaglik Pendowoharjo Sewon Bantul, the results of his research show that the existence of *jathilan Turonggo Kedhung Mataram* for Dusun Ngaglik Youth can be a means for youth expression. therefore the presence of *jathilan Turonggo Kedhung Mataram* can establish a sense of togetherness, tolerance, harmony and as a medium for youth expression in Dusun Ngaglik Pendowoharjo Sewon Bantul (Danis Wulan Syafitri, 2017). Another research was conducted by Noor Haliemah and Rama Kertamukti, related to Community Symbolic Interaction in Interpreting *Jathilan Art*. The results of his research show that the values contained in *jathilan art* activities in Padukuhan Mendak have begun to be transformed in society through the introduction of (socialization). This is a first step so that the values contained in the *jathilan art* activities at Padukuhan Mendak can be interpreted and implied by the residents of Padukuhan Mendak in social life (Noor Haliemah, 2018).

II. RESEARCH METHODS

This research is cultural anthropology research, which reveals cultural phenomena, and meanings that are constructed from a network of symbols, worldviews, beliefs, patterns of interaction, and ritual processions. This study seeks to analyze how the Muslim community in Jiwan hamlet consciously functions *jathilan* performances in the context of their lives. The researcher positioned himself not to be directly involved in the activities of the *jathilan art* performance in Jiwan hamlet, the researcher only made several observations of the *jathilan art* performances in the context of the supporting community. This research data was obtained using field notes, and conducting in-depth interviews with informants regarding a number of matters that required further explanation, then analyzed qualitatively using the theory of Miles and Huberman's; data reduction, data display and conclusion (Miles, 2014).

III. RESULT AND DISCUSSION

The function of the performing arts is divided into two, primary and secondary functions. The primary function is first, as a means of ritual, the connoisseurs are invisible forces. Second, as a means of personal entertainment, the audience is the people involved in the performance, and the third function is as an aesthetic presentation whose presentation must be presented to the audience or audience. The secondary function is first, as a binder of community group solidarity, second, as a binder of national solidarity, third, as a mass communication medium, fourth, as a medium for religious propaganda, fifth, as political propaganda, sixth, as a propaganda medium for government programs, and seventh, as a means of social integrity (Soedarsono, 2001: 170-172).

a. Education function and preserving ancestral culture.

The Muslim community of Jiwan hamlet, *jathilan art* is an ancestral heritage that must be preserved, because it contains many lessons that can be learned from the staging of *jathilan art*. These values include: (1) Instilling a sense of mutual cooperation, because the performance of the *jathilan art* in Jiwan hamlet is truly self-supporting of the community, (2) Being a gathering place between residents, whether living in the hamlet or those who migrate, (3) Generating a sense of community heroism, willingness to fight, (4) smooth not violent Islamization, referring to the Islamization carried out by the saints in the early days of Javanese Islam.

In the context of subtle Islamization, according to what Mbah Amir, a local kiai who is also an adviser to the *jathilan art* group, Turangga Jiwa Manunggal, Dusun Jiwan, said: Even though staging *Jathilan* is generally used as entertainment in the hamlets, but there are many educational values that need to be conveyed to the community members, because usually community leaders understand these philosophical values, so they are obliged to convey these values on various occasions. If I often convey during the *mujahadahan*, I convey to the congregation that the *jathilan* that exists and is accepted by the Muslim community is because the preachers in the past have made various adjustments to *jathilan*, both in terms of plays, clothing, and dance so that it does not conflict with Islamic law in the words, On the other hand, preachers in the past have done subtle Islamization of *jathilan art*. So in *jathilan* there is *ndadi* or *mendem*,

In relation to the value of *gotong-royong*, one of the *jathilan* artists from the Turangga Jiwa Manunggal group, Mbah Samino says: In *njanthil art* it is taught to work hand in hand or mutual cooperation, as it is well known that *jathilan art* in a hamlet like this is clearly not for sale, spectators are withdrawn money to buy tickets for sure not, everything is borne by the residents of the hamlet, those who can help with energy should help carry the equipment gamelan, preparing the location, preparing the braided horse, those who can help with food prepare rice for the *jathilan* crew, basically, everything is prepared by the hamlet residents without government

assistance, this is the value of mutual cooperation that we always protect and teach to nom-noman (youth) in this hamlet (Interview with mbah Samino, 18 August 2018).

Associated with the value of heroism, activists' jathilan art in Jiwan hamlet mbah Kamijan says: In terms of performing Jathilan art, Turangga Jiwa Manunggal is always based on standards that have been set by previous artists in this hamlet, such as Mbah Parto and Mbah Hasan, namely classical jathilan art, although if you keep up with the times it is more to display new creations of jathilan art that can generate money., but we still uphold the classic jathilan art. The classical jathilan art of gagrak Mataraman contains heroic and struggle values because it depicts the valiant efforts of the equestrian warrior Prince Mangkubumi to face the Dutch colonialists who had divided the Mataram Sultanate. So this can be a reminder for young people to know the history of their nation, which must struggle to determine their own life without being regulated by other nations (Interview with Mbah Kamijan on 18 August 2018).

b. Entertainment and hospitality functions

Most young people in Jiwan hamlet regard the performance of jathilan arts as a means of entertainment to forget for a moment the fatigue of life or the busyness that takes up their time and energy. The jathilan performance is also a place for friendship between those who work in their own village or those who migrate to work in the city or outside the city, as said by Jenot, one of the hamlet youths who is also a jathilan player:

For me, performing njanthil is a hokya-hokya event to entertain themselves and the community so that they can forget about the complications of their lives for a moment. Watching jathilan is cheap, you don't pay, you don't spend money, all people can watch it, you don't see the rich and poor, don't see students or gen tho all watching together, happy together, happy everyone. If there is a jathilan performance, there are bound to be people from other hamlets and even those who are overseas coming to watch, where there are meetings with friends, neighbours, and relatives who greet each other and that strengthens the friendship between us (Interview with Jenot, 17 August 2018)..

Still according to Jenot, at first the jathilan performance was held at the end of each month, although not in the sense of a real performance because it was just jathilan practice. Even during this exercise, many residents were present to watch, the residents faithfully watched until the endpractice, thus jathilan performances are truly an easy and inexpensive means of entertainment for hamlet residents. The actual performances are regularly played during the celebration of the independence of the Unitary State of the Republic of Indonesia on August 17 and during the village mertu ceremony in the month of Ruwah on the Javanese calendar (Interview with Jenot, August 17 2018).

c. The function of warding off hard-line Islamic ideology

The traditional clerics and kiai in the Cangkringan sub-district really play this third function. This kiai are worried and worried about the emergence of various hard-line Islamic groups that have penetrated their congregations in rural areas. Their concern is based on the work of hard-line Islamic groups who carry out the purification of Islamic teachings in a rough and haphazard manner, their only wish is to eliminate local traditions and culture, all of which are considered not to represent Islam. Departing from these phenomena, this kiai agreed to fortify the congregation from hard-line Islamic teachings by creating pockets of moderate Muslims throughout the Cangkringan sub-district.

In this regard, Mbah Amir said that radical puritanism groups had threatened peace in religion and even in the state because they considered all those who differed from their views to be infidels and not representatives of Islam. This group is preaching is very haphazard, heretical various religious traditions of Indonesian Muslims that have been carried out since Walisongo's time, even with his takfiri understanding, disbelieving all Muslims who have different views from him, especially those who still carry out local traditions and culture with harsh and humiliating dictions, such as a Muslim who still carrying out ancestral traditions has committed a grave sin, a worse sin than adultery with his mother. Views like this are very dangerous for the unity of fellow Muslims or unity as a plural nation (Interview with Mbah Amir, 18 August 2018).

For mbah Amir the path that must be taken to create pockets of moderate Muslims is to bring groups closer together the community that has been referred to as Islamic, the santri group with community groups that have been labelled as un-Islamic or less Islamic, the abangan group (nominal Islam). The two groups are asked to open themselves to each other and to accommodate their various interests so that mutual understanding can occur and create cooperation in counteracting radical puritanism groups that endanger their religious and social traditions. When these two groups are able to get close together, the santri group will still feel that the tradition that has been part of their life, part of their way of Islam, and the abangan group they still feel like good Muslims even though they are Javanese or still feel they can be a good Muslim even though Javanese (Interview with Mbah Amir,

In the historical context, Islam entered Java peacefully by means of acculturation. First, the accusers The Muslims who entered Java first of all were santri, clerics, traders and Sufi experts, not troops from the Middle East who made conquests in Java. Merchants set an example of good manners in trading, the Sufis taught esoteric Islamic doctrines that strictly avoided violence. Second, the open nature of the Javanese

themselves towards new cultures from outside is considered good and is then entered into a dialogue with the Javanese culture that existed before. Thus it is not surprising that the mystical teachings of Islam are easier for the Javanese to understand. Third, through the marriage channel, these early Islamic preachers tended to set good examples so that Islam could easily spread peacefully. Islam is an important part that forms the identity of the Javanese. The flow of Islamic teachings and its culture flowed swiftly from its centre in Arabia to Java so it gave a very strong colour to Javanese culture. Java is always open to newcomers, the Javanese are ready to cooperate with anyone, including Muslim preachers, and it turns out that the arrival of these Muslim preachers brought a new history that almost changed the face of Java as a whole (Hadisutrisno, 2009: 130-132).

A similar view was also conveyed by the jathilan artists in Jiwan hamlet, that what the kiai did by preserving ancestral arts including jathilan art was a way of nurturing the pandoming of the Islamic scholars of the ancient era (maintaining the model of the Walisongo scholars). They rejected the model of da'wah carried out by rude ustadz, who denounced the traditions and culture held by some Javanese people, especially jathilan art groups like them. In their view, what the local kiai do is very good at embracing and appreciating the art of jathilan which has become part of people's lives, they feel isolated and happy because their existence as human beings who hold ancestral culture is recognized by the kiai (K. Mawardi, 2017: 93).

IV. CONCLUSIONS

Jathilan art for the Muslim community of Jiwan hamlet is an ancestral heritage that has many uses, thus Jathilan art must be preserved, developed and cultivated for future generations in Jiwan hamlet. For the Jiwan Muslim community, the majority of whom are middle-aged Muslims, a Muslim community group of santri but still maintaining ancestral traditions, Jathilan art has several functions including, firstly the function of education and preserving ancestral culture, secondly, the function of entertainment and hospitality, and thirdly the function of counteracting Islamic teachings. hard-line..

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