

**PROCEEDING**  
**THE INTERNATIONAL**  
**SEMINAR OF PANJI**  
**2018**

*Prosiding Seminar*  
*Internasional Panji*  
*2018*

**Hanggar Budi Prasetya (Editor)**



THE CULTURAL OFFICE OF  
YOGYAKARTA SPECIAL REGION

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## Preface

Head of the Cultural Office of  
Yogyakarta Special Region

*Assalamu'alaikum Wr. Wb.*

We are very grateful for the implementation of the 2018 International Panji Festival. This event is a collaboration of the Directorate of Arts, the Directorate General of Culture, the Ministry of Education and Culture with the Culture Office of Yogyakarta Special Region. Through the organization of this International Panji Festival, a "shared cultural heritage" in Southeast Asia, is expected to be an initiator that will strengthen the unity, peace and identity of each nation.

This International Panji Festival is the beginning of a cultural dialogue between nations that will revive the Panji/Inao culture. This revival includes all of Panji's cultural heritage such as literature, and Panji culture, performing arts such as dances, puppets, and mask art. A cross-cultural/cross-cultural collaboration that will cover the fields of research, preservation, and performances of shared cultural heritage. Through this implementation it is intended to advance cross-cultural understanding and exchange knowledge and understanding of Panji in various fields such as history, art, and culture among nations in Southeast Asia.

The series of events of the 2018 International Panji Festival in Yogyakarta which followed by Yogyakarta, Cambodia, and Thailand are performance at the Pagelaran Keraton Yogyakarta, exhibitions, seminars held at the Sono Budoyo Museum (Eks. KONI) and cultural visits. The expected outputs of the events were as a follow-up to the acceptance of the script of Panji by UNESCO as a "Memory of the World" Heritage, which required the dissemination of literature and Panji culture.

Furthermore, we express our deepest gratitude to the Directorate of Arts, the Directorate General of Culture, the Ministry of Education and Culture, artists, cultural experts, resource persons, speakers, curators of the exhibition, and all related parties who have supported this events.

*Wassalamu'alaikum Wr. Wb.*

*Salam Budaya!*

Acting Head of Office

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## Introduction

International Panji Festival  
Yogyakarta Special Region,  
July 5th-8th 2018

Panji's story emerged about the 13th century towards the end of King Airlangga's reign in the Singasari Kingdom. Panji's story itself is related to the fragment of the story as long as King Airlangga gave two areas, each of which was dedicated to his two sons. One area is to the east of the Berantas river named Jenggala, and another region to the west of the Berantas river named Panjalu. The Panjalu region is today known as Daha, which is now called Kediri. It was recorded in history that the brothers who led Jenggala and Panjalu always had conflicts or wars. On the contrary, in Panji's story which later became a Javanese legend, the brothers who led Jenggala and Panjalu actually lived in harmony. The king of Jenggala has a crown prince named Panji Inu Kertapati, also known as Panji Asmarabangun. The King of Kediri has a crown daughter named Dewi Sekartaji or Candrakirana. Two kings of brothers agreed to match Panji Inu Kertapati with Dewi Sekartaji. But before the marriage Dewi Sekartaji was kidnapped and lost from the kingdom.

From here comes the various versions of the Panji story which are always marked by wandering, disguising, and romance. The Panji story is thus original from Java, especially East Java which appeared around the 13th century AD. But in its development, from the 17th to the 21st century, the popularity of the Indian Mahabarata and Ramayana stories was more popular and better known to the public than the Panji story. In order to regain memories of the Panji story with all the values contained in it, the "International Panji Festival" was held. The International Panji Festival in Yogyakarta is a series of the International Panji Festival organized

by the Ministry of Education and Culture of Jakarta in collaboration with four regional governments; DKI Jakarta, Bali, East Java, and the Yogyakarta Special Region Government. Relating to this events in Yogyakarta includes three activities which are thematically derived from the Panji story; 1) "Senirupa Panji" visual arts exhibition, 2) Panji dance performances and dramatics, and 3) Panji story seminars of various dimensions. Two Southeast Asian countries, Cambodia and Thailand, each with repertoire of Panji performances also participated in this festival.

In the exhibition of Senirupa Panji, visitors can see various expressions of Panji art, both in the form of paintings, sculptures, and art crafts. Visitors can also see the wayang beber sheets, gedog, and wayang klitik puppets, as well as literature sources about Panji. While the stage shows a number of dance/drama repertoires originating from the Panji story with headgear characterized by 'tekes', Guntur Segara dance, for example, the Keraton Yogyakarta's dance that has something to do with the son of 'Amiluhur' king in Jenggala. *Jathilan* folk art is likewise, besides covering it up, there are also the emergence of two Bancak and Doyok clowns (Pentul and Tembem). The Panji drama entitled "Sekartaji Kembar" is presented in the form of a mask drama. Furthermore, the repertoire of Panji performances from Thailand and Cambodia at the same time shows a trace of history that the spread of Panji's story is not only in various parts of the archipelago, but also to countries in Southeast Asia. Thus the story of Panji contained the spirit of mediation which had influence to the regions of the peninsula of Southeast Asia.

Yogyakarta, July 5th 2018

#### Curator Team

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connected itself with natural power resources around it, in order to get supernatural powers to solve properly all obstacles to its life in reaching the perfect end.

Thus, it is not an exaggeration, in the Javanese society's view of life, that as a reciprocal to human attitudes that require natural power, Javanese people must also maintain the balance of nature (*memayu hayuning bawana*) so that this mutualistic relationship remain sustainable.

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# The Life of Panji's Show in Yogyakarta: A Case Study of Jathilan Dance

Kuswarsantyo & Hanggar Budi Prasetya

## Introduction

Among the various arts that developed in Yogyakarta, *jathilan* is the most popular, stemmed from the story of Panji. The story itself is a unique and original of the Nusantara's tradition. This story has undergone a variety of vehicle changes, both in the forms of text, relief, and performances (Prasetya & Dana, 2014). In the form of text, the Panji story is written in Central Javanese and New Javanese. In its reliefs' form, the story of Panji is engraved in the reliefs of Gombyak in Kediri and the pavilion of Second Terrace of Penataran Temple. In the form of performances, Panji's stories appear in *Wayang Topeng*, *Wayang Gedog*, *Ketoprak*, and *Jathilan*.

The art of *Jathilan* was developed from the Ponorogo area, in which the *jathil* was a braid horse player of the art of Reog Ponorogo. One of the legend versions about the origin of Reog Ponorogo links Raja Bantarangin (Ponorogo) to the story of Panji. It is told in the legend that Klana Sewandono fell in love with Dewi Sanggalangit (Dewi Sekartaji) of Kediri, then he sent Bujangga Anom, his vice regent, to propose a marriage to her. Dewi Sanggalangit refused it subtly by demanded a dowry that too difficult to be fulfilled, namely in the form of a show that has never been displayed on the face of the earth involving a tiger-headed human with a peacock on it. The dowry must be escorted by a number of horsemen and they may not walk on the ground. Thanks to his supernatural powers, Klana Sewandana

had been able to fulfill the dowry, but Dewi Sanggalangit remained unwilling to marry and run away from Kediri Kingdom. Klana Sewandono was depressed. To console him, Bujangga Anom performed the procession again accompanied by various attractions that which now is known as Reog Ponorogo (Simatupang, 2014: 143).

As the proof that *jathilan* is an art that derived from the Panji story can be seen from two points. First, various documentation shows that the *jathilan* performances mostly use Panji-nuanced costumes that can be seen in the *tekes* (hats) worn by dancers (Figure 1). Secondly, the presence of *punakawan* figures that is Penthul and Tembem. Although they are not functionally the

same as Bancak-Doyok in the actual Panji story, the visualization of the *punakawan* figures—Penthul-Tembem—is a representation of the performance with the background of Panji's story.

*Jathilan* art is identical with a dance performance in which its object is the movements of a horse. The horse has inspired, ranging from the dance' movements to the meaning behind the popular dance. Etymologically, the term *jathilan* comes from the Javanese word *njathil* which means jumping up and down like a horse's movements. From movements that were initially irregularly free, then arranged in such a way that they became more interesting movements to watch as a dance that mimicked the motion of a horse prancing.



Figure 1. Prabu Klana Sewandana (Photo: Kuswarsantyo, 2017)

Pigeaud (1938: 217) explained that initially the *jathilan* art was only carried out by four people and a *dalang* (puppeteer). However, here, the *dalang* is not a narrator like in a puppet show, but acts as a leader. The group of *jathilan* dancers go around to perform at a wedding party or village' celebrations.

*Jathilan* is one of the many types of traditional arts that has grown and developed in the Special Region of Yogyakarta. In 2014, there were at least 1,151 *jathilan* groups spread across four districts and one city in the Yogyakarta region (Table 1). This art has grown and developed in remote villages that are often associated with or linked with certain ritual beliefs. The connection of ritual ceremonies with the community has produced simple patterns of tradition that exist and live in society, as possessed by *jathilan* art. As a ritual dance, the creation of *jathilan* is motivated by noble values of societal life. It is a part of social activities, such as *merti désa* or village cleansing ritual, that bring out a social effect on its community as a means for the mutual cooperation (Nuryani, 2008: 7).

Tabel 1. Distribution of *Jathilan* art in Yogyakarta

No	Regencies/town	Number of active groups
1.	Sleman Regency	307
2.	Bantul Regency	109
3.	Yogyakarta city	20
4.	Gunung Kidul Regency	301
5.	Kulon Progo Regency	314
Total		1151

Source: www.jogjabudaya.com, 2014

*Jathilan* art in the Yogyakarta region developed due to cultural interactions between the city and village communities in the vicinity. This interaction led to a clash between the modern culture that which capitalistic in nature and the traditional culture that tend to be more resigned. In this context, the *jathilan* art represent the latter, while profit-oriented performances for celebrations and for tour packages represents the former. These have impacts on the varied styles of *jathilan* arts with various options of models and types tailored to the needs. The emergent types or models of *jathilan* have consequences on the communities of *jathilan*. The contradiction in the performance of *jathilan* is an aesthetic issue that is mostly caused by market demands.



Figure 2. *Jathilan* Asmorojati (Foto: Kuswarsantyo, 2017)

The today *Jathilan* still maintains a standard pattern of motion which is characteristic of a *Jathilan*, namely the pattern of sirig, onclangan, and gebes head. The development pattern used in the *jathilan* today is the classical dance pattern of Yogyakarta's style that has been developed into a more dynamic new creation. The aesthetic problems arising are very complex, related to source of the story reference, choreography, accompaniment development, costumes, property, to a variety of movements that must be adapted to the place of performance.

Kuswarsantyo (2016) classified *jathilan* performances in choreographic terms into three types, namely: (1) *Jathilan* for rituals; (2) *Jathilan* for celebration; and (3) *Jathilan* for festivals. *Jathilan* for rituals usually has a simple and repetitive pattern of motion. This is because *jathilan* for rituals is more focused on ritual missions, namely for offerings, so that the choreography aspect is not prioritized.

*Jathilan* for celebration is currently booming and growing rapidly because of the emergence of various styles. There are *jathilan* campursari, *Jathilan* campur (wayang), jedilan gedrug, and the like. All of these gives a signal that *jathilan* in the modern era is growing and is in demand by the public.

*Jathilan* for festivals is indeed packaged specifically with standard rules that conform to the assessment criteria. Especially for this category, *dadali* (trance) scene is not allowed because its orientation is to show off the choreography.

## Components of the *Jathilan* Performance

### 1. *Jathilan* dancers

*Jathilan* was initially shown around only by a pair of dancers or two in pairs. But in its development, the number of dancers increased, but still in pairs. The addition of the number of dancers has no special consequences in relation to the needs of the event, only concerning aesthetic considerations, for example because the place of performance is very wide. The number of *jathilan* dancers, as written by Pigeaud (1938: 319), has changed to eight people or four pairs. Until now the number of dancers varied, depending on the needs of the performance, what matters is the number remains even. Holt (2000: 34) explains that the number of *jathilan* players is four, six, or eight horsemen, the players who wear half-black masks are called *Tembem*, and the half-white ones are called *Penthul*.

### 2. *Jathilan* Accompanists

Referring to the concept of *barangan* (traveling around), the number of *jathilan* musicians initially consisted of four people who play drum, *kecer*, *bendhe*, and two others who play *angklung*. This concept is used as a reference for traveling around from house to house. The number of simple instruments is still preserved until now by a *jathilan* group named Turangga Ngesti Laras of Pendoworejo village, Girimulyo sub-district, Kulon Progo regency (Figure 1). Currently *jathilan* musicians can reach ten or more people, along with the inclusion of additional instruments such as *saron*, drum, Sunda's *kendhang*, cymbals, bass and keyboard into the accompaniment of *jathilan*.

### 3. *Jathilan* Costumes and Makeup

Initially, when *jathilan* began to appear in several areas of Yogyakarta, namely in Sleman, Kulon Progo, Gunung Kidul, and Bantul, the clothes used as *jathilan* costumes were all white and long sleeves. The reason is because these clothes are the easiest to get. *Jathilan* makeup is made simple without special characters. what distinguishes each player is their internalized role or expression when performing dance, war, or trance scenes.

The concept of makeup used in *jathilan* arts is of two types, Corson (1967: 23) calls it *corrective makeup* and *character makeup*. The former is a makeup used in everyday life, as used by mothers folk. The use of makeup of this type is not excessive, so it actually looks more attractive. It is simple, can be done by anyone and can be used for any purpose. The most important demands lie in the way of expressing motions to fit the characterization of the *jathilan* performance that takes a particular story.

### 4. The Properties of *Jathilan*

The equipment for a *jathilan* show actually consists of only two types, namely *képanjang* horse and weapons. The color of *képanjang* horses that is used in *jathilan* art has special meanings in the context of Javanese people's beliefs. The colors of the *képanjang* horse can be interpreted as four human passions, namely: (1) *mutmainah* or *tumainah* symbolized by white meaning goodness; (2) *amarah* is symbolized by red, meaning brave; (3) *supiyah* is symbolized by yellow, meaning easily tempted by the desire to possess something; (4) *lauamah* is symbolized by black, meaning greedy (Pigeaud, 1938: 446). At present the shape of the *képanjang* horse is more varied and even there some that gigantic in size.

Equipment in the form of weapons has more variety because it was developed by *jathilan* groups from various regions. Based on the results of observations in the field, as a whole, in the Yogyakarta region, five types of weapons were used, namely: *kemucèng*, sword, *pecut* (whip), spear, and kris. Each of these weapons is chosen flexibly according to the theme of the story that will be displayed.

### 5. The Setting of the Stage

Traditionally the stage setting for *jathilan* performances in the open field using a roof (tent) to reduce the heat of the sun. However, there are also many *jathilan* arts groups performing without tents, so dancers exposed to the heat of the sun. The position of the gamelan in a show is usually used as the background of the show and faces the audience. Because it is usually displayed in the daylight or in the afternoon, *jathilan* staging does not require lighting. Picture ... shows a *jathilan* arena used for the show.

## Sosial Dimension and the Development of the *Jathilan*

Social functions in the context of the development of traditional arts change constantly from year to year. This indicates that the artists came from the village social environment or from the lower sections of the village's community with varied social backgrounds. Although they want to get additional income, they don't use traditional arts as a means to make a living (Pigeaud, 1938: 231). Therefore, traditional arts are more directed as a means for social interests. The relationship that has been created thanks to this artistic activity has become the main objective besides the artistic activities themselves.

In its function as entertainment, *jathilan* is now growing rapidly with various forms and variations in its presentation. This is in line with the development of situations and times that have progressed more. *Jathilan* has changed its function to become a spectacle or entertainment for the community and this shows that the art has never been separated from the influence of its supporting community (Kayam, 1981: 36).

The duration of a *jathilan* presentation and staging is something not so important to note. This aesthetic aspect in *Jathilan's* appearance is oriented to the market's needs or invitees. This means that the *jathilan* package will be largely determined by the duration of time provided. This includes the need for the *dadali* (trance) scene. In the presentation of *jathilan* for entertainment the trance scene can be eliminated or engineered or pretended.

The development of the form of presentation and types of *jathilan* art performances based on their functions will always follow the dynamics of changing times. The form of an art living and growing in a society will never cease, even though it sometimes seems stagnant. Indeed, there is always a change, even if it's slow, but sometimes changes can also take place very quickly, as if a leap occurred. And that change can produce innovations and new creations that have never existed before (Jacob, 1998: 11).

A contact with other cultures may lead people to interact one another. This process may encourage the growth of a culture and enrich it. The arrival of new residents who brought with them a new culture had a lot of influence on the orientation of the *jathilan* art presentation. Such a process includes a socio-cultural one, because it involves two things, as Irwan Abullah (2007: 41) stated. First, at the social level there is a dynamic

process of cultural domination and subordination. Second, at the individual level there is a process of resistance in the reproduction of the cultural identity of a group of people in a particular socio-cultural context.

The occurrence of developments that can result in a change inseparable from the people's desire for a change. A Social change is any changes that occurs in social institutions of a society that affects its social systems which includes values, attitudes, and patterns of behavior among groups within the community, as stated by Selo Sumarjan. Thus, it can be concluded that social change is a change in elements or social structure and human behavior in a society from a certain state to another state (Sumarjan, 1980: 14).

These developments ultimately changed people's understanding of the their own culture, that is, that the culture was not something stagnant, but something dynamic, evolves along with the flow of time towards progress. Rohidi (2000: 41) emphasizes the understanding that today a culture can be understood as: 1) a life guidance that functions as a blue print or an overall design for the life of its supporting members, 2) a symbol system, giving meaning, cognitive models transmitted through codes symbolic, and 3) adaptive strategies to preserve and develop life in dealing with the environment and resources around. Human behaviors and works are closely related to the culture that which is supported by its communities.

Beginning with these influences, the social conditions of a community will change according to their shared expectations. In the context of culture, the change will occur along with the dynamics or desires of the people. As described above, culture is a product of society. Every society will certainly give birth to various forms

and elements of culture that are different from other societies. Differences in cultural activities are closely related to geographical conditions, mindset, and so on. Thus it can be understood that the birth of an art in a community environment, substantially, is a mirror of the culture of the people who formed it. Each community has different traditions as a manifestation of cultural wealth. These traditions continue to develop and become the identity of a region. Some traditions that live and develop in a society can be taking form as ceremonies and can also as performing arts.

## Chance and Challenge of the *Jathilan* arts

### 1. Non-Aesthetic Problems

Although the rewards for a *jathilan* staging is still far from the minimum standard for traditional artists, but, at least, the public already understands that this our traditional arts deserve to be rewarded. Without intending to commercialize the *jathilan*, along with its increasing frequency of its performances, it is only natural in expecting that the salaries obtained can at least increase the fund of a *jathilan* group, and if possible, also increase the income of the artists (interview with Saridal, Srandakan *jathilan* artists).

At present the cost of performing *jathilan* is widely varied, between two million rupiah (Rp. 2,000,000.00) to five million rupiah (Rp. 5,000,000.00). The amount of this fee depends on the agreement which is usually determined in family manner or often known as *sambat* (ask for help). In certain cases, for example, a *jathilan* show is invited to enliven certain events or performances held at tourist sites, each dancer gets Rp. 175,000.00 with allocation: labor cost

(honorarium) Rp. 100,000.00 and costume costs Rp. 75,000, while transport costs are borne by the invitee.

For festival activities, the fees for *jathilan* dancers are usually higher. The honorarium of each dancer can reach Rp. 200,000.00 excluding costume and make up costs. Especially for more prestigious events, *Jathilan* which has been packaged to become more modern with 6 dancers and using music CD recordings can reach a rate of 5 million rupiah for one gig.

According to an informant, Suyanto, a *ja-thilan* figure from Ngaglik, Sleman, the cost of a *jathilan* performance has continued to increase, along with improving the quality of performances: better costumes, more complete accompaniment, and increasingly varied patterns of motion (Kuswarsantyo 2014: 217 )

### 2. *Jathilan* Arts Opportunities in the Tourism Industry

The opportunity for *jathilan* art in the era of the tourism industry is largely determined by three aspects, namely; 1) the potential of human resources supporting *jathilan* arts (education level); 2) market demand; and 3) chances or opportunities to follow developments. These three aspects should be taken into consideration given the increasing number of offers for staging. These are all opportunities as well as challenges that must be answered by the owners of the *jathilan* group, its artists, and its creators (choreographers and accompanists).

Therefore, the form of traditional art work of *jathilan* needs to be adjusted, to produce a new packaging that is attractive and adaptive to the environment. *Jathilan* artists need to start thinking about packaging patterns that suit market needs. The adjustment process that pays



attention to consumer tastes becomes important for the survival of traditional arts in the era of the tourism industry.

*Jathilan* art in the era of the tourism industry finds many things that benefit its existence. In terms of market demand, *jathilan* art has more opportunities to perform at various events. Secondly thanks to the flexibility of its appearance, *Jathilan*, which is the most popular folk art in Yogyakarta, has a chance to exist. The many opportunities to display *jathilan* art in several places or attractions, contribute to its existence amidst the changing times. By referring to the concept of tourism art, which requires that a show must be packaged to imitate its original form, which is short solid, full of variety, presented in an attractive, and inexpensive manner, as stated by Soedarsono (2002: 273), *jathilan* art becomes more dynamic. What's more, *jathilan* creations that include other elements from outside *jathilan*, will add to the attractiveness of *jathilan's* performance.

### 3. Challenges

The consequence of the development of *jathilan* arts in the era of the tourism industry is related to other issues of life, especially its supporters and groups, because they are part of a society that is bound by a system of social order. This happens because the pattern of people's thinking is increasingly advanced and increasingly improving people's lives. In this connection Rohidi (2000: 41-42) asserts that the development towards progress does not only apply to the historical process of human life, but also to the process of developing the human soul individually and as a whole.

The development towards the progress expressed by Rohidi is in line with that which was stated by Ceng (2005: 37), that is, the complexity of people's lives inseparable from triplicate aspects including individuality, locality, and globality.

These triplicate aspects accompany human journey lead toward a change from the lowest level to the large and complex.

In addition to providing opportunities, globalization in the field of culture also presents a challenge to *jathilan* art, namely finding an appropriate way to preserve traditional *jathilan* art, which is still needed for a series of ceremonial activities such as *merti desa* (village cleansing) and the like, so that people still understand traditional values contained in *jathilan* art.

This is important because the new creations players are currently dominated by the younger generation who do not all of them understand the form of traditional *jathilan's* presentation. If they are not told about the traditional forms of *jathilan*, the next generation will increasingly not understand the values of tradition containing in *jathilan* art. Although *jathilan* art in the era of the tourism industry has now undergone many changes, but the younger generation should understand its original form before it gets developed. An awareness of this matter is always important to convey to leaders, players and supporters of *jathilan*.

## Conclusion

The development of the form of presenting *jathilan* art in the Yogyakarta region today is largely influenced by the social development of the surrounding communities. *Jathilan* is one form of choreography arising due to the evolving cultural situation. Internally, human resources as the main potential contribute to these developments. This is supported by the level of education of the community and the ability to communicate with outside parties which enables the occurrence of cultural interactions that which producing a new creative and innovative work.

The *jathilan* choreography has a positive influence because the tourism industry spurs the development of the quantity and quality of the form and style of its presentation. On the one hand, strategic measures are needed to synergize between the preservation and development programs of traditional arts, especially *jathilan* art, so that the folk art is not uprooted from its own roots. On the other hand, the art must remain dynamic amid the flow of changing times. Therefore, it is necessary to take continuous guidance measures to the *jathilan* art communities.

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