

The Existence of “*Turangga Mudha*” Jathilan Art Group in Pandemic Era

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ABSTRACT: This research is used to know the change of jathilan art performance after Covid-19 pandemic strikes and to understand the factors which cause jathilan art survives in pandemic era. This is a qualitative research which employs descriptive qualitative research using data collection methods such as interview, documentation and theoretical review. Based on the research, “TuranggaMudha” Jathilan art group keeps performing but limited only for the residents of one village by applying health protocols. The health protocols are social distancing, washing hands, wearing masks and using hand sanitizer liquid. “TuranggaMudha” Jathilan art group also doing a live streaming performance on Youtube. Some of the factors causing “TuranggaMudha” Jathilan art group survives in this Covid-19 pandemic era are that the artists don’t want to lose their skills because they don’t use them, jathilan artists want to preserve the existence of jathilan art, and there are demands from the people so that jathilan art is performed although only by live streaming on Youtube.

KEYWORD : Existence, Jathilan, covid-19 pandemic

I. INTRODUCTION

Pandemic of Covid-19 (Coronavirus Disease 2019) caused by a new variant of coronavirus (SARS-CoV-2) has made humans limit their activities to minimize the spread of infection. This disease is caused by coronavirus severe acute respiratory syndrome 2 (SARS-CoV-2). The first positive case of Covid-19 in Indonesia was first detected on March 2nd, 2020 when two Indonesians confirmed that they got the infection from a Japanese citizen.

After the Indonesian government stated that Covid-19 has entered Indonesia, activities in almost all life aspects have been stopped, including art. Many art show schedules should be canceled or postponed. Jathilan art, which is well known because it engages many personnel and audiences, was also impacted. Started from the middle of March 2020, jathilan art performances were prohibited to do the shows as usual, since it had the potential to create a human crowd which might result in Covid-19 transmission. “TuranggaMudha” Jathilan art group which is located in Dompok village, Klaten district, first obeyed the government’s advice by canceling all their performance schedules. Nevertheless, this Covid-19 pandemic kept striking, so the artists started to think about the way they could keep working in the middle of the pandemic era.

Jathilan is one of traditional cultures in the form of dance which is widely found in Java, especially in Central Java and Yogyakarta. The name “jathilan” comes from the word *jathil* (jump to show happiness). This happiness is implied in the dance inspired by the story of Panji Asmara Bangun and DewiSekartaji. Jathilan dance is normally ended by in trance, which is commonly known as a possessed condition. Literally, trance or *ndadi* means that the jathilan dancers are possessed by supernatural beings, not only being unconscious, but also tranced or possessed[1]

Based on this explanation, the researcher wanted to make research entitled “The Existence of “*TuranggaMudha*” *Jathilan* Art Group in Pandemic Era”. This research will discuss *jathilan* art performance in the Covid-19 pandemic era.

II. METHODS

In analyzing the change of *jathilan* performance in the Covid-19 pandemic era, the researcher used the qualitative method. This method is applied as the mean to analyze the answers which come from the perspective of cultural study. This qualitative method is used because it can provide a space for deep understanding or distinctive understanding with a subjective base[2]. Qualitative research is research meant to understand the phenomenon about what is experienced holistically by research subjects, such as behavior, perception, motivation, action, etcetera, and by describing them in words and language, in a natural specific context applying natural methods[3].

III. RESULT AND DISCUSSION

1. *Jathilan*

Jathilan was a traditional art that was in the form of dance. This traditional art was developed and popular amidst the society in Central Java and Yogyakarta. This dance depicted a war where the warriors rode horses and armed with swords[4]. Alongside the *jathilan* dancers who used horse dancing property, there were other artists as companion dancers who wore masks. They were *pentul* (*jathilan* companion dancers who danced wearing white masks), *bejer* (*jathilan* companion dancers who danced wearing black masks), *buto* (*jathilan* dancer who danced wearing giant beast mask), and *barongan* (imitation which was moved by the person in it).

Jathilan was always related to horse or *jaran* in Javanese and had the meaning of dancing or a dance that used imitation horse dancing property as a media[5]. Thus, *jathilan* art performance was a dance using imitation horse which was made out of woven bamboo or the like. This art performance started with a dance which was done very slowly by some dancers, but then the movements were gradually getting faster and dynamic, following gamelan music played for the dance. In the beginning, the dancers looked graceful in moving their bodies, but as time went by, the dancers were possessed, in which condition called *ndadi* or in trance. In this situation, the dancers had no understanding about what he or she did. The dance movements started to look irregular.

2. Form of *Jathilan* Music Performance

Music was very important to accompany *jathilan* show. Folk art is an old art in Indonesia which is also called traditional art or regional art[6]. This fact corresponded with Jazuli’s opinion which stated that music and dance were often considered inseparable pairs. Both came from the same source, which was rhythmic encouragement or instinct. The musical rhythms which performed were regular and repetitive[5].

In the beginning, the music was performed in slow tempo, adjusted to dancers’ movements. After some minutes, when the dancers started to feel tired, the tempo was increased. The tempo of the music was closely related to the length of basic counting in music, usually related to musical notations $\frac{1}{4}$ and $\frac{1}{2}$. It meant that the time or the speed in playing the songs. The dancers simultaneously moved irregularly, even some of them started to be possessed (*ndadi*). This repeated rhythm suggested the dancers as if they would do the trance or *ndadi*. The possessed process usually started with the increasing speed of music or tempo, so that the dancers started to lose their consciousness and from this point, the possession began.

Thus, this traditional art had magical value. In *Jathilan* show, the artists or players also got in trance condition (possessed or *ndadi*). This condition would return normally after a trainer or shaman read some required mantras. The songs are sung to accompany the dance usually fulfilled moral values, so that human beings always did good deeds and remembered God Almighty. However, some artists sang other songs such as Javanese play songs which were commonly sung by the local community. The musical notations used were

pentatonic or traditional notations such as Javanese gamelan. These were some musical instruments that were used to accompany this *jathilan* show:

a. Kendang

Kendang is a musical instrument that looks like a cylinder, made out of wood, usually using jackfruit wood or as like, covered on both sides by a kind of membrane made out of animal skin, such as cow or goat. Both circular edges have different sizes. This is intended to produce many kinds of voice as needed. There is a cord made out of *penjalin* (woven cord/ braid) or leather connecting the two edges. If this cord is fastened or loosened, it will affect the loudness or softness of the sound produced by the *kendang*. In the gamelan ensemble, there are several instruments made of leather, among them are instruments of drums, fiddle, and drum. The drum instrument in the musical has the main function of a song manager. The role of the drum in such a way in the ensemble leads to the instrument this gets a major portion of the show[7]. *Kendang* is a musical instrument made of oval wood perforated, the source of the sound is made of leather (cow, buffalo, or goat). On dangdut music, drums are tools percussion used as accompaniment main character that characterizes the music dangdut[8].

b. Bende

Bende is a musical instrument which is made out of bronze. Its shape is like a small gong ut onto a wooden frame called *Rancak*. In *Jathilan* art, 2 *bende* are needed. They are called *bende 1* and *bende 2*. *Bende* in *jathilan* has a diatonic musical scale. *Bende* has a special feature in *jathilan* because it is played repeatedly and monotonously.

c. Saron

Saron is a musical instrument that is formed from bronze blades that are arranged on a wooden box as a resonator.

d. Gong dan Kempul

Gong and *kempul* look alike. They have similar ways of inputting and playing. They are hung using a chord tied onto a wooden wicket and they are played by hitting them using a wooden bat covered by a round-shaped cloth. However, a *gong* has a bigger size and lower voice character compared to a *kempul*. *Kempul* is an instrument which shape is similar to *gong* but in a smaller size.

e. Keyboard and Ketipung Dangdut

In this modern time, *jathilan* music got some additions like the use of keyboard and *ketipung dangdut*. This piano-like keyboard comes with various voices. A keyboard can accompany a song with various voices such as guitar, bass, drum, etcetera. Keyboard is also called organ or organ tunggal. Organ is a musical instrument shaped like a patterned piano board keyboards, high-tech, and tools this can be programmed to produce imitation voices of various kinds musical instruments such as the sound of strings, guitar, piano, bass guitar, saxophone, drums, and also can be programmed to get sound effects. In the Big Dictionary Bahasa Indonesia, the organ is referred to as a tool the music whose tone is generated through electronic strings[9]. Organs are often referred to as machine music or future music[10].

3. Jathilan Art in Covid-19 Pandemic Era

An unpredictable condition caused by the Covid-19 pandemic has brought sudden and crucial changes in many sectors. Virus development is rapidly spreading worldwide. Every day, the data in the world informs the spread and effects of Covid-19. Indonesia also has entered martial law conditions. The death rate because of Covid-19 has been rocketed since the first infected cause was announced to citizens in March 2020.

Indonesia is a developing country and it is the fourth densest country in the world, therefore this country is predicted to suffer for a longer period. Coronavirus novel SARS-CoV2 stroke China worst during December 2019 to February 2020. On January 27th, 2020, Indonesia issued a travel banning policy from Hubei province, the epicenter of the global Covid-19 outbreak, and at the same moment evacuated 238 people from Wuhan. President Joko Widodo reported the first two cases of Covid-19 infection in Indonesia on Maret 2nd, 2020 [11]. The Covid-19 confirmed patients in Indonesia got infected in an event in Jakarta where the patients

got contact with a foreigner from Japan who lived in Malaysia. After that event, the patient suffered from fever, cough and felt hard to breathe[12].

WHO announced the Covid-19 outbreak as a global pandemic on March 12th, 2020. The cases in Indonesia kept increasing. Up to June 2020, the confirmed cases in Indonesia reached 31.186 cases with 1851 deaths[13]. The highest number of cases happened in Jakarta, which was 7.623 confirmed cases and 523 (6,9%) deaths. On March 26th, 2020, WHO issued six priority strategies to be implemented by the government in handling the Covid-19 pandemic. Those strategies were spread, train and assign medical workers, implement suspected case system, improve test kit production and health services, identify facilities which can be transformed into coronavirus health centers, develop plans to quarantine cases, and refocus government's strategies to suppress the spread of the virus.

This pandemic has been set as a global health emergency. This virus has made all human daily activities obstructed. Quarantine is not enough to avoid the spread of the Covid-19 virus and the global impacts caused by this virus are a cause of concern [14]. The Government of Indonesia has done many strategies and policies to handle this pandemic issue. One prior step done by the government was to socialize social distancing for all citizens. This strategy was used to cut the infection of Covid-19 pandemic because this strategy required people to keep a safe distance of two meters with others, not to have physical contact with others, and evade mass gathering [15]

Jathilan art performance is a performance that involves much personnel in the show. Moreover, when a *jathilan* show begins, many people gather to watch it, even they throng around to watch the performance. This caused the banning of the art performance at the beginning of the Covid-19 outbreak. After the artists were banned to perform, the *jathilan* art performance experienced adversity. The result of dis The TuranggaMudhaJathilan music group which is located in the Jogonalan sub-district of Klaten Regency and has been around for a dozen years has been affected. As time passed by, the "TuranggaMudha" jathilan artists held a discussion that generated an idea that jathilan art existence should be maintained. Something is said to exist when it can be proven by its ability to be seen or felt by senses or not, but we can see the evidence of its existence [3]. These ideas were discussed so that jathilan art group can still exist in local communities.

Cussion among "TuranggaMudha" *Jathilan* art group members were the art performances would be done with health protocols, such as social distancing among the audience. The show would also give principles of health protocols: wearing a mask, wash hands or using hand sanitizer, and social distancing [4]. There was also a team from *jathilan* art group who was assigned to make sure that the audience also obeyed the health protocols. The next idea was to do the *jathilan* art performance by live streaming in Youtube, so that all people could access and watch the show without being worried about being exposed to Covid-19. Ideas applied by "TuranggaMudha" *Jathilan* art group worked very well and got much supports from all parties so that the *jathilan* art could maintain its existence in the middle of the Covid-19 pandemic era. The artists of "TuranggaMudha" *Jathilan* art group keep trying to maintain the existence of *jathilan* art because they don't want to wear off their skills. They also wanted to preserve the *jathilan* art. Bourdieu is a French sociologist. One of the concepts he developed was habitus. According to Bourdieu, habitus is a system of dissemination and cultural activity studied in society that differentiates people according to their lifestyle[16]. This can also be interpreted that the habitus is a value that permeates a person's thoughts, feelings, and aesthetics, thus influencing and determining the value of one's taste. The principle of taste is to express a distinction in the composition of capital. This distinction manifests in the form of social hierarchy, cultural organization practices, and lifestyle[17]. Pierre Bourdie sees taste as a distinction of who is rich from the point of view of cultural capital, who is rich from the point of view of social capital, who is rich from the point of view of economic capital. and who is rich from the point of view of symbolic capital (Swartz, 1985: 46). According to Bourdieu, cultural capital is a person's verbal abilities and facilities, skills, educational level, and academic knowledge. Meanwhile, according to Bourdieu, social capital can provide direct benefits to network members through close connections and ties between members. Economic capital is capital that is owned about the ownership of a person's property (wealth, money). Symbolic capital is something that is material but is not understood in that form. For example, taste in dress, disguised style, and others are not only seen as a cognitive function but also a

social function of the material symbol [18]. Ownership and use of these capitals allow the dominant actors to have a privileged position and to be able to preserve their social hierarchy. According to Bourdieu, there are four types of capital, namely cultural, social, economic, and symbolic. One capital can be united with other types of capital. For example, someone who has higher education at the same time can get a job that generates a large salary. The combination of habitus and capital is what influences the determination of one's taste. Another example of taste in musical performances, a person who has their capital tends to prefer jazz music or who has high taste in music because when they see this music performance they have to buy a ticket which is quite expensive. Unlike the middle class, they tend to prefer dangdut music. There is a term 'dangdut little folk music'. This affects the presentation of jathilan music imbued with dangdut music. this appetite factor causes people to want jathilanturangmudha to exist.

IV. Conclusion

Based on the research results and discussion, the conclusion is when the Covid-19 pandemic stroke, *jathilan* artists think about some ideas to make *jathilan* art can be preserved and performed for the public. The ideas are performing by applying health protocols and building a team which helped them make sure that the protocols were obeyed by the audience. Furthermore, "*TuranggaMudha*" *Jathilan* Art Group also does live shows by live streaming on Youtube so that the performance can be watched by more audiences. "*TuranggaMudha*" *Jathilan* Art Group members keep trying to preserve the existence of *jathilan* because they don't want to wear off their skills as time goes by. Moreover, they want to preserve the *jathilan* art. *Jathilan* art workers also follow the demand of society, which is to protect the existence of *jathilan* art.

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