

The Opportunity Spaces in *JamJaneng* Cultures as the Basis of Creating Works do *Janeng* Mas Dance

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Abstract—*Jam Janeng* is one of the arts which was originally created as an instrument for the spread of Islam in Kebumen, Central Java, Indonesia. In a dance creation, there are several elements which underlying one of them is tempo. Tempo is a measure of dance movements in the form of time to complete a dance movement in a series of dance presentations. To find out the dynamics of the tempo or time, a choreographer or dancer must also be able to adjust some of the rhythm in the movement. Besides this, the dancers must also be very accurate in carrying out movements and controlling changes in rhythm from fast and slow movements or rhythms, short tempos and long tempo, especially Do *Janeng* Mas's which uses a combination of rhythm from the *Dolalak* movement and *Banyumasan* with a flowing rhythm, fast, stomping, and slowly adjusted to *JamJaneng* poetry which is presented in it.

Keywords—*JamJaneng*, the opportunity space, the creation, do *Janeng* mas's dance.

I. INTRODUCTION

In the everyday sense, we often hear people talk about culture, but in fact they mean by culture is art. While people are amazed at the certain dances, the traditional clothes, the traditional architecture, the performing arts, or there are people who are fascinated by oil paintings, poetry readings or regional songs [1]. Then they assessed: "It's amazing cultures that society." Of course, the use of cultural sense in there is not wrong, it only needs to be completed, because otherwise culture will only be interpreted narrowly and simply. Then, how to make the concept of culture not that narrow.

There is an anthropologist who has issued a concept that set out from the definitions that preceded it [2]. Then he described the concepts, the actions, and the work of humans in the framework of the learning process. So almost all human actions are culture, because there are very few human actions in the framework of people's lives that do not need to be accustomed to learning, it namely actions based on instinct, reflexes or blind behavior. Therefore, it is clear that what is related to it is much broader and more complex than art. While the art of itself is one element of society. The other elements are the languages, knowledge systems, livelihood systems, social organization systems, equipment systems and technology and religious systems. The all elements called universal content which almost all the people on this earth have it, from very simple to complex society.

The regarding of cultural restrictions like the explanation that culture is a system of ideas, actions and the work of man, it is a way of looking outward culture [3]. That is a form of culture. The first form, it namely the system of ideas whose

contents are ideas, values, norms, rules, customs, rules of etiquette, outlook on life, beliefs, insights and the others. This first form is idiotic as well as ideal, abstract, unobservable, intolerable and cognitive; because of the existence in the mind of a human. While the latter is a complex form of behavior, action or the whole of human activity. This form can be observed and seen and also captured by the human senses. While the third form is the work of humans. This form is the most concrete form, because it can be held and visible. It is the result of human creation all objects such as safety pins, needles, radio, bridge, car, home, computer, satellite, paintings, souvenirs, sculptures and etcetera.

In universal culture of human society consists of seven elements. The seven elements of culture are interrelated with each other, influence each other and constitute a unified whole, so that the seven elements are interconnected and form a system. Therefore, the cultural element of art is one of the components that form the culture of a society. This cultural element is related to other cultural elements such as language, knowledge systems, religious systems and so on. Because the conditions are very relevant to the other aspects of life that are referred to as logical if someone performs an operation, also must learn the other aspects, including the other branches introduced by the community concerned. That is the definition and implementation of a holistic approach to the study of art.

The definition of a holistic approach is also used to view a branch of art itself, for example dance. That is meant by dance is not just a collection of beautiful movements, but includes the other elements of dance, then a number of elements of dance are also a whole that even has a harmonious and harmonious relationship with each other so that the requirements with the values of beauty. The elements of dance include a set of dance clothes, a variety of ornaments on dance clothing, dance make up, properties and accessories used, music and instruments used to accompany, organize and perform techniques, the meaning behind the whole dance and the most basic is to embrace both contain meaning and motions tread (stylization). It must be published in a holistic and systemic.

The art in the community in addition to the systemic nature, and as well as relative. That means the growth and development of art is very dependent on the dimension of time and space in which the community concerned lives. Therefore, an art researcher or a creator of work should not be ethnocentric and reduce subjective attitudes. In addition, the arts are common and specific to a particular individual. Finally, it may be added that in a society that is dynamic,

meaning it always the ticking clock. In this digital era, many people choose a more modern art in an event, such as a single organ, jazz and the other events. Therefore, it needs awareness from the community to preserve a traditional Islamic art. However, in the current era traditional arts are rarely seen by the public, especially the young people. Instead of our culture is not to be lost because of this art has a high historical value and not shared by other countries. It is said that this is only in the city that has the slogan of the city of faith aka Kebumen, Central Java, Indonesia, which is called *Jamjaneng / Janengan Art* [4].

This paper presents the opportunity spaces in *Jamjaneng* cultures as the basis of creating works do janeng mas dance.

The rest of this paper is organized as follow: Section II presents about *Jamjaneng*. Section III describes material & methodology. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

II. RUDIMENTARY

A brief history of art *JamJaneng / Janengan* is close to record with the Islamic Mataram palace [5]. Although the historical sources of the arts are many versions, the most accurate source of the emergence of *JamJaneng* art was related to the existence of *Sekaten* events in Yogyakarta [5]. Because in ancient times, the people of Kebumen whose Javanese notes were still few were Muslim, a cleric made this art a medium for spreading Islam [6]. *JamJaneng* art was inspired by the *Sekaten* program which used the various musical instruments, which were held in the city of Yogyakarta by Sunan Kalijaga. From the various musical instruments, in 1824, a scholar named Kyai Jamjani from eastern Kebumen wanted to have the same musical instrument as the instrument used at the *Sekaten* program. Then the artists gathered to help make musical instruments together with Kyai *Jamjani*. However, because these tools, such as saron, demung, gong, etc., are not affordable, they are replaced with raw materials around their own area, such as *glugu* wood *poxor* (coconut wood) as raw material for gongs, cow leather for the membrane and bamboo thuling. Because of the ease of the raw materials, the people easily gethok tular (giving news) to the Kebumen community. Almost every celebration in ancient times, many residents performed *JamJaneng* as entertainment besides wayang, egeg, cepetan, lengger etc. especially if it was the month of Mulud (born of Prophet Muhammad SAW).

The contents of *JamJaneng* art in the form of sholawat songs are combined with Javanese poetry. *JamJaneng* art is more popular by using Latin letters are transliterated from Arabic pegon because more and more ordinary people in distress in Arabic script reading Pegon. There are poems in the *JamJaneng* language that still use the original language and some using the Javanese language. The contents of *JamJaneng* songs that are usually performed include: *Assalam*, *Bismillahirrohmanirrohim*, *La ilaha illalloh*, *Dzikrulloh*, *Yo Elingo*, *Bagus Endi*, *Sugih Endi*, *Ayu Endi*, etcetera. And some also take from the Book of Al Barzanji.

The meanings contained in the verses of *JamJaneng* art songs are:

The title of "*Assalam*" meaning contained in this poem, taught us about the pronunciation of the greeting. If we meet someone or gather in front of the majlis and want to show a cheerful and happy face. A poem titled "*La ilaha illa Allah*" contained a very deep meaning, which is the basic core of the Islamic Aqedah the creed of monotheism and the creed Apostles. The poem, entitled "*Bismillahirrohmanirrohim*" explained about the nature of the Almighty Allah, the great and the most holy, also explained about the various miracles of the Prophet several retreats, namely: the first miracle is the Holy Qur'an, the two surfaces glow, the words that are always sought after, or the words which he wrote, the miracle of the Prophet's fourth body, mixing it, trading it, always running out and making a profit.

The poem, entitled "*Dzikrulloh*" and "*Yo Elingo*" contains an invitation to always remember Allah either jahr or sir as God, as the estuary life. The poem entitled "*Bagus Endi*" means that as humans living in the world, they should not be arrogant because of the good looks they have. Because the arrogant attitude that humans have is incitement from Satan. It is a social theme.

The poem entitled "*Sugeh Endi*" means that humans who live with abundant treasures cannot be stingy and forget to Allah SWT. Because the majority of the treasure that is used is the right of the poor to be disantuni.

The poem entitled "*Ayu Endi*" the author of more meninar closing the genitalia of women in a way he was kept as a form of worship to God. The role of *JamJaneng* art, among others, can be as a medium for facilities, entertainment facilities, socialization, local communication facilities, educational facilities, and as a means of communication.

Since 2010, the Jamjan Traditional Arts Association has been formed in Kebumen district (PASTRAJAKKEB) because *JamJaneng* is a native art of kebumen, which since a long time ago and almost every village had a *JamJaneng* music group, there were 400 groups recorded by Pastrajakkeb. But lately there many are not active because the participants / artists (artists) jamjan were dead, old, broken appliance even eaten by termites. Therefore, PASTRAJAKKEB is mediated by holding regular meetings every month in each sub-district as the district-level chairperson, Romo KHR. Muhatamim Al Kaff from Somalangu Kebumen.

The world of art is a medium commonly used by humans to express things. In its use a little more use is the feelings that will affect an achievement or the work of someone.

In art as well, the feeling must be mastered first, organized and managed so as to further represented to be something. The art representation is an attempt to reveal the truth or reality of the universe as discovered by the artist. A history in the Western world in the age of ancient Greece, there are two camps in seeing the universe, which is an empirical way that begins with the philosophy of Aristoteles and the idealist simplicity pioneered by Plato. These two ways are continuous and evolving simultaneously or dialectically throughout the history of aesthetics in the Western worlds.

There are several important ones that merge in the senior scope that applies to free areas. The understanding creativity in art practices will become a tradition that is increasingly being released and carried out by the young people to music.

This must also be used as a reflection of our goals as a nation that it has eastern customs to begin to review the goals of art based on our understanding or beliefs. In the sense of "social" and "aesthetic lovers", art has very essential values. These values reach a universal measure that can relatively hear absolute.

The next, it is the art technique, which is a characteristic of a profession. This technique is used in art as an identity, classified into several branches and developing technical specialization. Getting to know the intricacies of the art techniques and mastering the techniques of an artist is strongly supports the possibility of expressing ideas precisely art as perceived. This is because the resulting art form, especially in determining the actual content of his ideas.

Is it questionable whether the artist's artwork must be from the artists morality? Does the admired artwork become lower than we know that morals are bad artists? Or conversely, a quality art work becomes a heavy compilation, we know that the artist has great moral integrity. This happened in the case that recently, imagined in general, related to cases of immoral videos "similar" to the artists. There were various criticisms, support, and some even considered it normal. However, behind it all, a complete work of art was created by the artist. Does the "work" have to bear the moral burden carried out by the artist? Or continue acting without regard to the legal status that is being carried out by the creator. The viewed from this angle, it is irrelevant to connect the nature of an evil artist with his art, by saying that his art has no value. Similarly, an artist whose life is holy and righteous will not be able to boost the quality of his art. In art, every adventure, sooner or later will be discovered. The capital is the main artist authenticity, both big and small artists.

The main element that an artist does in exploring the dance movement is not an ordinary movement that is often carried out in ordinary life. The dance movement itself has movements that already have certain processes. So that, the movement in this dance is no longer natural because in the dance movement, there have been several changes that are different from the original sense. In dance movements that have been modified and processed specifically by the processor and based on feelings. Based on the fantasy, the period of perception and also based on a separate interpretation. In the movements used in learning is also one of several aesthetic experiences with intellectuality. However, actions must be taken which are called movements that have been arranged so that they will produce beautiful movements. Each dance movement has a variety of different movements but has similarities in dance movements.

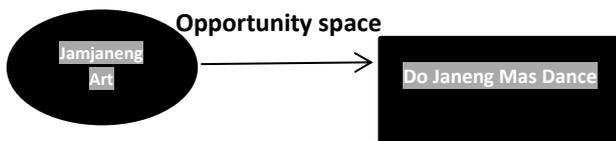


Fig. 1. Opportunity Space

Based on Figure 1 above, highlighting the beginnings of the *JamJaneng* art, how the contents from history to all the

interrelated components in this almost extinct *JamJaneng* art. Saw the diversity of the values of *JamJaneng* art, so the opportunity arose for the opportunity for a choreographer to create creative dance works that contained the contents of the history *JamJaneng*, a combination of Javanese lelagon and dancer's movements, blending, neatly packaged and created by the dance of *Do Janeng Mas* [4].

III. METHODOLOGY

This study uses a holistic and phenomenological approach in which these two approaches are used to view an art branch of *JamJaneng* as the basis for creation (dance work) which is not just a collection of beautiful works, but also includes other elements of dance, and a number of elements of the dance are also one unified entities even have a harmonious and harmonious relationship with each other so that the requirements/in accordance with the values of beauty [7]. And the phenomenological approach in this study reduces the individual experience of a phenomenon into the description of the creation of motion which explains the universal essence of the *JamJaneng* phenomenon into a dance work *Do Janeng Mas*.

IV. RESULTS AND DISCUSSION

The Space Opportunity in the Culture of *JamJaneng* Art as the Basis of Creation of the *Do Janeng Mas*'s Dance The elements of creating dance art include energy, space and time [4]. In this case, *JamJaneng* art is the basis for the creation of *Do Janeng Mas*'s Dance. Besides being inspired by *JamJaneng*, the creation of *Do Janeng Mas*'s Dance is a dance work inspired by a blend of traditional elements of the culture of *mBanyumasan*. Power becomes very important in the creation of which the regulation and control of the force while doing the movement of dance is a key element that must be owned and controlled by the dancers so that the dancers are more easily perform the movement of dance and also the results of dances her more creative so as to provide a beautiful appearance. Power is one of the strengths that will provide:

- Manning
- Control
- Stop Motion

The emergence of energy elements in the entire body of the dancer's movements will make body movements. Then the energy used in this dance movements that will lead to a dynamic dance. In a dance movement that has become a series, it does not only use energy with one type. In this element of the dance movement based on this energy there are also several forces: light power and strong power. Therefore, all the dancers must be careful in carrying out dance movements and must be more careful, disciplined and use full concentration so that they can use their energy properly and accordingly. Every dancer who wants to do dance movements using energy, the dancer can use energy in doing movements such as:

Intensity: is a dance movement that relates to a quantity of energy in a dance so that it will produce a movement with a level of labor. In this case, the intensity of motion in the *Do*

Janeng Mas's Dance is a variety of introductions in which there is a level of labor.

Accent: is a dance movement that will appear when the dancer moves in a sudden and contrasting way, this is often called pressure. In the creation of *Do Janeng Mas's* Dance, there are different accents between male and female dancers for the concept of cultivation of this dance is emphasized on cultivating dance for boys and girls. Quality: is a movement that arises by using or channeling energy. If there is a high movement in the movement, it can use high power or vice versa. In the condition of *Do Janeng Mas's* Dance, the method of channeling energy is adjusted to the accent and the concept of *Dolalak* motion and *mBanyumasan* which uses a lot of stomping motion and the quality of motion created is adjusted according to the basic concept of this dance.

Without the use of force then the choreographer or dancer is also impossible to produce a good dance moves and perfect, because the power is the power that will initiate, provide control and will stop the movement. So that the relationship of dance and energy is to do dance movements that require energy. Power can be realized through the quality results that dancers do. The use in this movement will continue into the movement which is then carried out by dancers to give a beautiful and dynamic impression in the compilation dance movement on the show. The elements used by choreographers or dancers in order to give the impression in performance and appearance beautiful work. As well as to maintain the elements of energy that already existed from antiquity. Cultivating and preserving dance is mandatory because the dance is one that exists in Indonesia.

Space is the first element in dance movement and here means that elements are the main elements in dance which will also determine the outcome of dance movements. This can happen because it is impossible if a dance movement was born with no wiggle room. Each dancer will be able to give movement because of the room to move. Room in dance movements such as: Position (floor pattern), a direction in his dance moves opposite direction and also the direction of motion, such as:

- Leve or Motion Level
- Range of motion

The position in the dance movement is the aspect of space that exists in the dance element. Where this position will provide direction directions and also the direction of movement carried out by the dancer. The direction taken by the dancers when doing dance movements is one example:

- Forward direction
- Angular direction
- Right Angle and Left Angle
- Right and Left Side Directions

In addition to the direction faced by the dancers, the dancers also have the direction of motion performed in dance performances, the direction of motion performed by the dancers is usually as follows:

- Forward and Backward Directions
- Directions laterally Right and Left Side
- Zig-Zag direction
- Directions Spinning of the Clockwise

Besides that, the dance movement also has another space, namely Level or often referred to as the level of motion. Can be ordered and also the level of the entry into the scope of the body such as the following:

Top Level: is the level that will be shown by the dancers by giving a different appearance from the position of the tiptoed feet, tiptoes and other movements such as jumping.

Low Level: is the level of dance movement that will be shown by dancers with various positions while dancing with sitting (see Figure 2).



Fig. 2. The dance level of *Do Janeng Mas*

Medium Level: is the level of dance movement with standing position and slightly bent foot position until the foot position is straightened again.

So that every movement performed by dancers in different dances will not be far from the existing rules and rules that must be obeyed in performing dance movements to give instructions from several other dancers. Therefore, the movement is in the composition of the dance movements always provide motivation and will give some specific reason.

One example in the element of space is the *silat* movement that is in the clothes of *Do Janeng Mas's* Dance. In this dance *silat* which comes from the Betawi culture which is then matched with energetic movements and is accompanied by Islamic Javanese poetry, the dancers will perform movements that have been designed by the choreographer who determine the position that characterizes *Do Janeng Mas's* dance. And if the dancer does not do such movements, the dancer is called wrong, but the dancer must also be careful and for the movements carried out.

If you succeed in doing something that exists then we can make changes in the elements that already have rules and also have different functions in the rules. According to Bresnahan in [7], the dance movement will also have special range and limitations in certain movements. In the series of dance creation there are several things that characterize the work, namely:

- Change
- difference
- Combination of Usage Direction
- Direction of Motion

- Range of Motion
- Regulation of Level

It already mentioned above will provide contrast and further each of the contrast will produce some accents that give the impression that interesting and full of strength. So herein lies its potential birth of the dynamics of space opportunity. The movement of dance by choreographer performed from dancers in the dance through it is not only with one movement. For scrolling words in context, which means one arrangement of several series of movements that have deep patterns and meanings. The only difference between the creation of one with the other. Although there have been inserted in an instant of time, and therefore there are the basic elements of dance movements that are beside the energy and also the room is the time or tempo. The time element in the creation of Do *Janeng* Mas's Dance is a dance that is in the scope of art is dominated by some of the rhythm of the motion and the motion tempo. The rhythm of motion is an element that is in the dance that begins and also ends a movement or a series of movements ranging from the introduction to the ending.

V. CONCLUSION

Tempo is a measure of dance movements that form time for the process in one stage of presentation. To know the dynamics of tempo or time then a choreographer or dancer could also do some rhythm movement will be undertaken. In addition to this, the dancers also have to be really accurate in the motion and control changes in the rhythm of movement or rhythm, fast and slow, a short-term and maturity length, particularly in the work of Dance Do *Janeng* Mas which uses a blend of rhythm of movement *Dolalak* and *Banyumasan* with a flowing rhythm, fast, stomping, and slowly adjusted to the poetry that is presented in it.

Opportunity space in *JamJaneng* culture does not rule out the possibility of a choreographer can create a dance by looking at the integration of character education that can be taught and can be used as learning material for creative dance, and open opportunities for choreographers to highlight their creativity and cannot close the possibility to preserve existing local wisdom in Indonesia, especially in the Central Java region (*Kebumen*), where the general public does not know the existence of this Islamic Javanese cultural art.

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