

Festival Lima Gunung Magelang Performances in the Covid-19 Pandemic Era

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Festival Lima Gunung Magelang Performances in the Covid-19 Pandemic Era

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Abstract. *Lima Gunung* Community is a forum for traditional artists in the five mountains of Magelang, Central Java, Indonesia. The five mountains are Mount Merapi, Merbabu, Andong, Sumbing, and Menoreh. Sutanto Mendut founded the *Lima Gunung* Community to preserve traditional arts, especially those in the *Lima Gunung* area. Almost all of the arts in the villages are an integral part of the implementation of local rituals. Traditional arts that are ritualistic are preserved in their original form, while other arts that are entertainment are modified in such a way as to be contemporary. This contemporary art tradition is expected to exist and not become extinct like other traditional arts that do not adapt to the present. *Lima Gunung* Festival is a place for artistic expression for village artists and suggests contemporary traditional arts. *Lima Gunung* Festival 2020 and 2021 will be held online due to the COVID-19 pandemic. *Lima Gunung* Festival is broadcast through the youtube channel where the event is held suddenly to avoid crowds. The research method used is qualitative with an interdisciplinary approach using ethnomusicology, sociology, education, and philosophy. The results of this study are expected to provide local wisdom values, educational values, and cultural values during the COVID-19 pandemic situation in Indonesia.

Keywords: performance arts; lima gunung festival; arts education.

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INTRODUCTION

Magelang Regency is the only city in the world that is surrounded by several mountains and a series of stretches of mountains. The mountains are Merapi, Merbabu, Sumbing, Andong, Telomoyo, Menoreh, and Mount Tidar, which is located in the centre of the city. On the slopes of the mountain, various folk arts develop. Even in a hamlet, there are various kinds of art groups. In the beginning, folk art often functioned as part of rituals, as well as having a function as profane art. There are several large communities that house village and mountain artists, one of which is the Lima Gunung Community. This community consists of artists, the majority of whom work as farmers from the slopes of Mount Andong, Merapi, Merbabu, Sumbing, and the Menoreh mountains. This mountainside artist community makes art an integral part of their daily life.

The Lima Gunung community was originally united by culturalist Sutanto Mendut who saw the great potential of village artists in Magelang. The potential of arts in texts and noble culture of the society in a wider context. A great civilization that has unlimited culture and high value. Village civilization or mountain civilization, Sutanto called it, has local wisdom of art and civilization that takes the attitude not to submit to various

ideologies, certain cultural hegemony, and colonialism. This becomes interesting because the artists of the Lima Gunung Community take a postmodernist approach to break the establishment and deconstruct various structuralist thought patterns and behaviours that are considered as a general truth.

This research departs from previous relevant studies related to the formal object to be studied, namely the art form, ideology, and values of art education with its supporting concepts and material objects related to art in the Lima Gunung Community. Research related to the Lima Gunung Community has been previously studied by Aswoyo et al. (2018), which examines the philosophical meaning of the Lima Gunung Festival art, which represents the existence and pride of the artists. A similar study related to ideology has been studied by Jazuli (2011), who examines the ideology of the puppeteer. This research becomes the basis for researchers in examining problems related to the ideology of artists. Relevant research related to inheritance, one of which departs from Triyanto's research (2015) which discusses the inheritance of ceramics, the process of inheritance of art becomes the basis for researchers related to issues related to inheritance. The relevant previous studies became the basis of this research which

was then studied using theories and concepts with a sociological and cultural approach which is expected to be able to produce new propositions related to art forms, ideology, and art education related to the arts in the Lima Gunung Community.

The Lima Gunung Community, with its complexity, exudes its own charm, ideas that break the monotony and conservative thinking reflected in their artistic process. This is a big concern for humanists, academics, public figures, and other figures. Aswoyo (2013) revealed that the Five Mountain Festival is increasingly being recognized by the wider community, including various artists and cultural circles from within and outside the country. Several names who have been involved in observing the Five Mountain Festival include W.S. Rendra, Sal Murgiyanto, Gunawan Mohamad, Emha Ainun Najib, Yenny Wahid, Gus Yusuf Chudlori, Sohn Jin Chaek (Artistic Director Michoo Theater Company) Korea, Manuel Lutgenhorst (Production Director Film Maker) New York, Narumol Thammapraksa (Theater lecturer from Chiangmai) Thailand. The Five Mountain Festival from year to year is increasingly recognized by the wider community. In fact, one of Jathilan Turonggo Yakso's arts from the hamlet of Mantran Wetan was invited by the artistic director of WOMAD 2013 to join the Taranaki Art Festival Trust in New Zealand on 13-15 March 2013.

Five Mountain artists make art an inseparable part of their lives. After carrying out the daily routine of working in the fields and fields, then at night, it is continued with artistic activities that are passed down from generation to generation. This art is what they will display in the annual Five Mountain Festival in the form of performing arts which includes music, dance, fine arts, and literature. Aswoyo (2013), in his research article, stated that the arts displayed at the Five Mountains Festival were inspired by art performances for ritual purposes held by the hamlet communities in the five mountains. The hamlet rituals are (1) Suran with Wayang Wong and Kembar Mayang dance in Tutup Ngisor hamlet, Sumber village, Dukun sub-district; (2) Sungkem Tlompak, with the Mixed Art of Bawur in Gejayan hamlet, Banyusidi village, Pakis sub-district; (3) Nyadran Kali with Soreng art in Warangan hamlet, Muneng Warangan village, Pakis sub-district; (4) Tumpeng Jongko with Jaran Papat art in Mantran Wetan hamlet, Girirejo village, Ngablak sub-district, on the slopes of

Mount Andong; and (5) Merti Dusun with Lengger art in Krandegan hamlet, Sukomakmur village, Kajoran sub-district, on the slopes of Mount Sumbing. Art performances at the hamlet rituals are held based on the Javanese calendar, which is jointly determined by the local hamlet community. Usually, the performances of the village ritual arts are in the months of Suro, Sapar, Mulud. For other months there are also different rituals and sometimes also include art at the celebration of Aum Tandur, Aum Panen, or Nyadran Makam.

The Lima Gunung Community usually holds annual celebrations to celebrate the harvest, the relationship between the Lima Gunung artists, and as a form of the existence of the community's artistic expression. The artistic performances in the Five Gunung Festival are inspired by artistic activities in the community, both traditional ritual arts and profane arts. The Five Mountains Festival, which is celebrated once a year, is a celebration of contemporary, traditional arts that have been created in such a way as an effort to preserve traditional arts against the threat of extinction. However, in 2020 and 2021, due to the impact of the COVID-19 pandemic, the Five Mountain Festival celebrations were not shown publicly and were carried out online. The Five Mountain Festival performance was carried out suddenly and secretly so that there were no crowds of people in order to maintain health protocols. The Five Mountains Festival is broadcast live via Youtube and Facebook.

METHOD

The research method used is qualitative with an interdisciplinary approach using ethnomusicology, sociology, education, and philosophy. Sources of data in this study are artists, books, articles, journals, other relevant. Data collection techniques were carried out by observation, interview and document study. Data analysis is accessing data, organizing, sorting, categorizing and classifying the collected data. Data analysis aims to reduce data collection into an understandable embodiment through logical and systematic analysis.

RESULTS AND DISCUSSION

Sutanto, the founder of the Lima Gunung Community, expressed his idea that one way to maintain tradition is to 'destroy' traditions. Destroying in quotation marks here is interpreted as an adaptation of art to the times. An example is when the Soreng art with the accompaniment

of the Trunthung musical instrument which is shaped like a tambourine but how to play it is beaten using a bamboo blade, which was initially played by only one person, then by Sutanto 'destroyed' then made colossal played in groups. Trunthung's music, which used to be only an accompaniment to the Soreng dance, evolved into a separate musical performance with the original 'nggandul' or syncopated rhythm like jazz in the language of Western music.

The destruction of traditional art does not mean eliminating the element of authenticity. Sacred arts related to ritual activities are still carried out according to their original forms of performance, such as *Wayang Wong* in Tutup Ngisor hamlet and *Jaran Papat* in Mantran Wetan hamlet. The form of change in the context of art adaptation here is profane arts or entertainment, while sacred or ritual arts remain in accordance with local customs. Each village has a variety of rituals that involve artistic activities within a certain period of time, and these activities take place from generation to generation, including artistic activities. The ritual activities are based on local community traditions such as *tandhur*, *panen*, *bersih desa*, *suran*, and others. This routine ritual activity involving art in the procession is what inspired the formation of an art festival, the Five Mountains Festival.

The Five Mountains Festival agenda, which is held once a year in the range of June-August, is a kind of culmination of offerings from a series of routine arts events held in villages, both ritual arts and profane arts. This annual celebration is a form of representation of gratitude for the harvests of community members, the majority of whom work as farmers, and also as a forum for artistic expression for farmers. The contemporary language is "part-time farmer, full-time artist", which illustrates that art is more than just entertainment. Art is an integral part of village society. This artistic process generally occurs continuously and is passed down from generation to generation. Villages that have routine artistic activities indirectly provide an aesthetic experience to the surrounding community, including children, youth, and the younger generation. The process of inheritance of this art runs naturally and is non-formal. In addition to the process of inheriting art itself, there are certain values that are implicitly also passed down to the next generation. The values of education and even the intrinsic values of culture enter into the process of inheritance.

The celebration of the Five Mountains Festival

has been going on for twenty years and is funded independently by the artists who are members of the Five Mountains Community. If it is like using the services of a professional event organizer, this kind of festival is estimated to have a budget of billions of rupiah. This festival is non-profit and is not related to official government programs or tourism agendas. This ideological attitude was taken because of the rise of politically charged interests when investors wanted to donate their funds. These kinds of things were avoided by the Five Mountains Community. Art must be independent and without being infiltrated by politically charged illegal riders or other things that are colonialism trying to dominate. Implicitly, Sutanto and his fellow artists from the Lima Gunung Community are criticizing various things that are considered general truths. Breaking down something that is considered right and established, such as the hegemony of the aristocratic bourgeois aristocratic art hegemony, which is considered to have a higher position than proletarian folk art. Criticism of the import of foreign ideologies that are swallowed raw and interpreted is only interpreted denotatively in order to get a contemporary predicate even though it is westernized and even now Arab. The city, which is considered a symbol of civilization, actually represents the opposite. Village civilization distorts this general truth, as evidenced by various studies that reveal the noble civilization of rural communities.

The Lima Gunung Community started from discussions with artists initiated by Cultural Sutanto, the owner of the Mendut Gallery, Magelang. Although it is not written, there is a very clear vision offered by Sutanto Mendut, namely "the freedom of art to be enjoyed". The Lima Gunung artists have almost the same mindset, paradigm, ideology, and there are similarities in vision and mission between the artists and their supporting actors, which have an impact on the solid foundation of the Lima Gunung Community. Any art can be performed at the Five Mountains Festival, from the elite bourgeois art of 'ngeratoni' to traditional populist proletarian art, all of which are well accommodated. Likewise, colossal art requires good skills and organization as well as virtuoso art to simply seek self-existence. Sutanto's actions in revitalizing the artistic passion of the village community made him indirectly appointed as the eternal 'President of the Five Mountains'. Sutanto is the main driving force behind the Lima Gunung Community, which brings long carriages of

village and mountain artists to fight the mainstream, are anti-establishment, and deconstruct modernist ideas instead of seeking self-existence and public recognition.

Art is related to ideology, art that makes people see, perceive and feel, is actually the ideology from which art was born, to which art wallows, to which art refers. Art enables people to witness the ideology from which it was born. Not only that, ideology sneaks into all human activities and is identical to the life experience of human existence itself (Althusser, 2006). Ideology refers to the imaginary (or imagined) relationship of the individual to the real conditions of his existence (Burke, 2003).

Jazuli (2012) cites the notion of ideology according to Ramlan Surbakti and based on the opinion of Peter L. Berger, Thomas Luckmann, George Larrain and Karl Mannheim, defines ideology as a system of thinking that includes a set of ideas and knowledge, which forms a certain definition of reality both cognitively and normatively. It is not neutral because it favours certain values and interests and relates to the power to maintain power relations or domination. Furthermore, Jazuli argues that ideology serves to justify actions and solutions for those who are restless, hide contradictions leading to error, provide a frame of reference for a loyal community, organize and motivate action, and become a criterion in evaluating policies and actions. Ideology is usually formulated in the form of goals to be achieved and the methods used to achieve these goals.

Supeno (2007) argues that when the city became a symbol of modernization, economic progress and the peaks of civilization in the history of humanity, the Lima Gunung Community under the control of cultural activist Sutanto Mendut saw the opposite. For them, the centres of change and progress of society are not in cities or palaces or metropolitan clusters but in the mountains. The idiom of the mountain is very strong for the artists of the Lima Gunung Community, not just continuing to use it as a designation and name but making it an ideology. Mountains are the true source of life, which is full of dynamics of creation from the earliest to the most contemporary, not in market transactions, but in the synergy of natural humanity. Taking care of the mountains means taking care of civilization.

Tranggono (2007) quotes a cultural saying from W.S. Rendra, a great Indonesian poet who is also close to the artist Lima Gunung on several

occasions expressed his anxiety. So far, the people have no sovereignty. Sovereignty belongs only to the government, rulers, and political parties. The government enforces various policies that undermine local culture. These various policies cannot be separated from the top officials of this country who do not master the socio-cultural background of the community. As a result, anything must be imported from abroad, including technology and ideology. Cultural subversion is needed here, and of course, the meaning of cultural subversion is different from political subversion, which tends to be negative, traumatic, radical. Cultural subversion emphasizes the need for an alternative culture or counter-culture to the official and dominant culture that is reproduced and constructed by the state. Here, official culture is understood as a mainstream culture that manifests in the state's way of thinking and acting towards a culture based on one-sided interests. The state is positioned above culture in order to control and regulate culture. As the 'employer' of culture, the state tends to be the centre so that cultural values can be determined based on the size it uses.

Furthermore, Tranggono (2007) explained that the state carries out the legitimacy Kasiyan (2003) mengungkapkan bahwa untuk sekadar menunjuk satu hal yang sangat jelas dapat dijadikan contoh dalam bidang seni misalnya (baik seni rupa maupun seni pertunjukan), bukankah kesadaran berkesenian kita selama ini, baik dalam tataran disiplin keilmuan, sampai pada modus kreatif praksis dalam olah estetikanya, hampir semua arus utamanya (*mainstreams*) beraromakan Barat yang begitu menyengat? Juga, bukankah buku-buku pelajaran seni untuk mahasiswa di perguruan tinggi misalnya, lebih akrab dengan tokoh-tokoh seperti Plato, Aristoteles, Emanuel Kant, Baumgarten, Jean-paul Sartre, Hegel, Nietzsche, Schopenhauer, Martin Heidegger, Michel Foucault, Claire Holt, Lyotard, Baudrillard, dan Derrida, *ketimbang* nama-nama lokal atau nasional kita, misalnya para empu di masa riwayat kejayaan kerajaan-kerajaan Nusantara, seperti Empu Kanwa, Empu Panuluh, Empu Prapanca, Ronggowarsito, Purbacaraka, atau tokoh-tokoh lokal kita lainnya, yang *notabene* merupakan realitas terdekat di sekitar tempat kita menghirup udara ini.

Furthermore, Kasiyan (2003) explains that the history of the existence of great artists almost certainly tells about the history of Beethoven, Mozart, Pablo Picasso, David, Rembrandt, Van Gogh, Leonardo Davinci, Michelangelo, and

several names of other Western artists, and not Sunan. Kalijaga, Sunan Bonang, Raden Saleh, Sudjojono, Nashar, Rusli, and a number of names of our local artists, which we hardly notice. It also means that there is a fatal and misleading awareness that has been firmly entrenched in our "academic tradition" so far, namely that it is as if Western art and culture are the reality of a sparkling Ferris wheel, the source of all enlightenment, and therefore deserves to be studied, -loved and idealized. On the other hand, art and culture themselves are actually considered as realities that are at the opposite end of the negative pole, namely gloomy, a source of backwardness, and therefore very worthy of being eliminated and negated, in our own culture and consciousness, together.

This is what Sutanto and his friends who are members of the Lima Gunung Community are trying to deconstruct. Forming an anti-establishment cultural subversion movement to criticize western and national hegemony and colonialism. Rohman (2007) revealed that the Lima Gunung Community might be an ideal community as a means of learning together to understand the relationship between religions and a strategic forum for the development of humanitarian discourse and harmony. However, there is a substance that is more important than that, that the residents of the mountains can be *tepo sliro* (harmonious) towards others because they are born, grow, and struggle in sub-cultures, sub-religions, sub-politics, sub-versions, and sub-economics micros that are rarely shown by those who feel big.

CONCLUSION

The artists of the Lima Gunung Community have the same awareness to preserve the traditional arts of the people both in text and the values contained therein. Indirectly, the art activities that are routinely held by the studio in Lima Gunung villages are an aesthetic experience for the surrounding community. This naturally forms the characteristics of people who are close

and coexist with art, be it from children to adults. Redana (2007) states that the inheritance of arts in the Lima Gunung Community takes place naturally, from generation to generation, without coercion. Pure consciousness, soul calling, or whatever the term is. Children will be happy to come to the studio. If there will be art practice, the children are free to do whatever they like, to express themselves in such away. This activity is intended to strengthen children's artistic culture, to provide space for children to socialize regardless of their origins, said Father Kirjito. The results of the show don't really need to be true. This is not a results-oriented show. Sitras Anjilin also revealed, "Kids, you can do anything, the important thing is to be happy." Children need everything that is able to grow all their tendencies, respond to life as flexible as the flexibility of art. Accept differences with an open attitude, not fixated on something that is textually formal. Explicitly there are values of non-formal arts education to hone creative capacity and cultural awareness. Art in the Lima Gunung community tries to be like the peak of the Borobudur Temple, Arupadhatu, which is not concerned with appearance.

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