

**LEMBAR
HASIL PENILAIAN SEJAWAT SEBIDANG ATAU PEER REVIEW
KARYA ILMIAH : BUKU**

Judul Buku : SUMBANGSIH BEBERAPA PEMIKIRAN SENI TRADISI JAWA
 Penulis Buku : Agus Purwantoro, dkk (12 orang)
 Identitas Buku : **a.** ISBN : Nomor 978-602-7561-84-7
b. Edisi : Pertama
c. Tahun Terbit : 2015
d. Penerbit : Javanologi LPPM Universitas sebelas Maret
e. Jumlah Halaman : 186

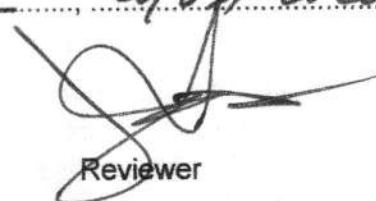
Kategori Publikasi karya Ilmiah Buku (beri pada kategori yang tepat)

Buku Referensi
 Buku Monograf

Hasil Penilaian Peer Review :

| Komponen Yang Dinilai | Nilai Maksimal Buku 10 | | Nilai Akhir Yang Diperoleh |
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| | Referensi <input checked="" type="checkbox"/> | Monograf <input type="checkbox"/> | |
| a. Kelengkapan unsur isi buku (20%) | 6 | | 1,2 |
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| d. Kelengkapan unsur dan kualitas penerbit (20%) | 8 | | 1,8 |
| Total = (100%) | | | 6,9 |

Yogyakarta 20/03/2020


Reviewer

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| a. Kelengkapan unsur isi buku (20%) | 5 | | 1 |
| b. Ruang lingkup dan kedalaman pembahasan (30%) | 6 | | 1,8 |
| c. Kecukupan dan kemutakhiran data / informasi dan metodologi (30%) | 6 | | 1,8 |
| d. Kelengkapan unsur dan kualitas penerbit (20%) | 7 | | 1,4 |
| Total = (100%) | | | 6,8 |

Awalenti, 25 Mei 2020

Reviewer

Tanda tangan

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SUMBANGSIH

BEBERAPA PEMIKIRAN SENI TRADISI JAWA

Sahid Teguh Widodo (Ed.)



Buku ini merupakan bunga rampai pemikiran dari peergroup Institut Javanologi LPPM UNS dan beberapa peneliti asing tentang seni tradisi Jawa dari berbagai aspek, khususnya Wayang, Tarian Jawa, Batik, dan Kesenian Kentrung yang merupakan bentuk kearifan lokal budaya Jawa. Jadi, sudah dapat diduga bahwa buku ini akan sangat menarik untuk dibaca, dipahami, dan direvisi sehingga mampu menumbuhkan semangat memajukan warisan seni budaya Jawa pada era kekinian.

Semoga buku sederhana ini dapat bermanfaat bagi segenap masyarakat, utamanya bagi generasi muda Indonesia agar lebih mengetahui dan memahami, tertarik dan bangga, serta mampu menyumbangkan warna pemikiran, mengungkap, dan menyebarkan kekayaan nilai-nilai luhur budaya Jawa.



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Javanologi

JATHILAN: AN INTERPRETATION OF INDEPENDENT ENTITY

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A People's Play

Kuda lumping folks art, or many other names such known as *jathilan*, *jaranan dor*, *ebek*, or *senthe Rewe* is a type of the old folk art². According to Soedarsono (1976) *jathilan* is one kind of folk dance which, when traced historical background including the oldest dances in Java. Although it is not known exactly when and who started this folk art, but *jathilan* has become a mass cultural folk art. *Jathilan* in rural communities are often played in a variety of rituals rural society. For example, in ritual *Merti desa (ruwatan earth)*, a celebration of marriage, circumcision, thanksgiving harvest agenda, even national independent day would not complete if *jathilan* not presented.

Jathilan performances expressed through the dance movements accompanied property with braid horse such as gamelan music like *bendhe*, gongs, and *kendangs*. This kind of art has been touted by the Dutch scholar, Th. Pigeaud in his book *Javaanse Volksvertoningen*, who interested with

¹ The Author is a lecturer at the State University of Surakarta and completing Doctoral Program in Graduate School at the Indonesian Art Institute ISI Yogyakarta.

² This article will use the term of *Jathilan* because it meanings close to a verb (activity) rather than *kuda lumping*.

Javanese culture that describe *kuda lumping* as the folk performing arts of Java in 1938. In his 545-page of his gives complete news about the forms of folk performing especially about *kuda lumping* (Sutiyono: 2009).

As a complement to the social rite, *jathilan* into popular culture arts representation of farmers in rural and mountainous areas. Its depicting the story of Panji Asmara Bangun or the story of Diponegoro war against the Dutch colonizers. Therefore, the horse became the main attributes and performance in *jathilan*. The music from gamelan and *kendang* controls into the players to plays. Besides, the essentials of the plays is its magical ritual, where there is always *dukun* who is capable to be shaman that communicated the real life and the faerie.

Although *Jathilan* today has undergone a transformation of modernity and globalization through a range of new media in it, *jathilan* present in a new form through a performance rather than a plays. But it actually shows that *jathilan* still very popular among the people and be able to prove its endurance challenge large current modernization and globalization are usually erode moral values in most other traditional arts in the archipelago. This article will try to identify about how this folk art traditions be able to survive in the in the deal with modern and globalization. It is necessary to understand the issue of how communities can solve problems faced by the acculturation of traditional art in the modern world today.

The Spaces of Interpretation

There are many interpretations and meanings attributed to various circles of understanding of this *jathilan* art. The religious judge that *jathilan* is something that is polytheistic with magical beings as a means of presenting the plays