

Jathil Lanang And Social Identity

Oki Cahyo Nugroho*, Pinaryo, Deny Wahyu Tricana

Communication Department, Universitas Muhammadiyah Ponorogo, Indonesia

*Corresponding author's email: okicahyo@umpo.ac.id

ABSTRACT

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The style of performance Reyog Ponorogo is quite distinctive and distinct from other dance presentations. Jathil dancers are among the significant performers in reyog performances, particularly in reyog in the form of reyog obyogan. The cavalry dancers in the Reyog mythological epic had a very distinct paradigm throughout their journey. The Jathil dancers were initially portrayed by male actors who embodied the Gemblak stereotype. Then, between the late 1980s and the early 1990s, they transformed into the female Jathil dancers that are so common in today's Reyog performances. "Jathil lanang", or male dancers, have, however, reemerged in the last two years and have become a distinct-phenomena with the same model and still holding onto the same form and dancing technique as the previous reyog. With a qualitative descriptive study approach, photographic media is employed to express the visual identity of jathil lanang. The findings of this study suggest that the jathil lanang dancers are transitioning from a social identity in the past to a professional identity in the present.

1. Introduction

The Jathil dancer plays one of the most important parts in the Reyog performance. This function was the focal point of the Warok with its Jathil dancers at the commencement of performances before the 1990s or the late 1980s as a means of social identity and status recognition in the Ponorogo community. In other words, a warok has a better social rank and is respected more than other Waroks if he or she gets a gemblak issued in the shape of a jathil dancer.

With the transition from male to female roles in the early 1990s, the practice of gemblak and jathil underwent a significant change. It no longer represented a social standing but rather a career and a new cultural identity on the Ponorogo reyog show. The reyog show, which was previously a folk performance, has also evolved into a festival format where the social status values associated with jathil dancers shift in accordance with the visuals that are presented. Jathil Lanang has an outward appearance that conveys a social position that is orderly, tidy, established, and disciplined. However, female jathil dancers contribute a visually arresting aesthetic that is alluring and sensuous.

Visual identity can be expressed through emblems, hues, standout patterns, architecture, names, uniforms, and more (ABEDNEGO, 2020). As a result, the visual identity inherent in reyog performances, particularly in jathil dancers, has its own potency in influencing the visual representation of the reyog performance itself.

We cannot abandon photography as a communication tool just because it has been a part of our daily life. This media is a visual medium that is accessible to all people and makes a point clearly. "Photography is my language; I only speak with my eyes. The camera is my passionate pen, light is my infinite ink, and film is my paper" (Khanfar 2013). As a result, photography plays a significant role in the dissemination of information, particularly in the form of images. This kind of image develops into a medium, a discipline with a distinctive viewpoint on informational dissemination.

New technological advancements that enable the artist to capture light have all but been a part of a broader evolution of the image as a visual communicator (Ballenger 2014). The simpler, more

affordable, and more sophisticated uses of this photographic medium are likewise impacted by technological advancements. Everyone who is technologically savvy will find it simpler to become a communicator in the area of visual communication, record, and disseminate via social media or other media in accordance with the requirements and advancements of the times. The advancement of technology also makes it possible to understand this information faster, more broadly, and from a variety of angles.

In the media, photography plays a significant role in conveying information in the form of images. This type of communication has one benefit, namely that it is a universal language. This photo medium is one of the ones that has a higher value in terms of information transmission because it requires the photographer's creative eye when crafting stories with it. The photographic medium seems to invite both communicators and communicants to interact through visual means. a creative eye, the comprehension of their equipment, and the ability to communicate both to their subject and the intended audiences, or, as I like to say, the three C's of photography: creativity, comprehension, and communication (Gomez 2010).

The use of photography as a visual identification tool opens up new opportunities for influencing societal attitudes and reputations regarding male dancers, or *jathil lanang*, who have historically been associated with *gemblak* and unfavorable stereotypes.

This research use The Communication Theory of Identity (CTI), was developed by communications scholar Michael Hecht. This theory has several layers at various levels that conceptualize diverse and dynamic identities in a variety of ways that evolve over time. Theory provides an integrative framework for comprehending one's own individual, social, and collective aspects. This theory's most significant contribution is its layered perspective on identity (Hech & Yu Lu, 2014, 226-227).

Identity is conceptualized as experience into several layers, which reflect person (self), communication (enactment), relationship, and community. Furthermore, the four layers of identity are better known as personal, enacted, relational, and communal. (Littlejohn & Foss, 2009, 140-141).

A person's personal identity (self) is their self-concept or self-image. This is about how a person's feelings define him. Personal identity is related to self-conceptualization as well as more traditional identities such as gender, ethnicity, or race. Communication and behavior in social relationships express the dominant identity (enactment). According to this theory, identity is created, maintained, and modified through communication.

Social roles and interactions with others help to shape one's relationship identity (relationship). There are three stages to relational identity. First, people develop and form partial identities by internalizing how others perceive them (a process known as "ascribed relational identity"). Second, people develop a sense of self through their interactions with others, such as being partnered or befriended. Third, the relationship itself takes on identity, such as when a dating partner develops an identity. Finally, communal identity refers to society's perception of identity. A group or collectivity of people holds a communal identity, which ultimately binds them together.

Particular attention is paid to conclusions that are directly related to the visual identity of the *Jathil Lanang* dancers in the *Reyog* performance. Photographic mediums were utilized to document this phenomenon. In order to draw conclusions and retell the *Reyog Ponorogo* myth in accordance with its visual forms, this study employs a qualitative descriptive method with a visual approach as the primary data: *Jathil Lanang's* Visual Identity in the *Reyog Ponorogo* Show.

2. Method

This study was carried out in the Ponorogo district, with the object of study being the Ponorogo *reyog* show. This study employs a qualitative descriptive analysis approach, with data collected through observation, documentation, and interviews. By collecting and interviewing the *Reyog* figures who were encountered, observations were made at each existing *Reyog Obyogan* performance. Direct-data collection in the field using photographic media is also carried out as the main data that supports the primary data in this study. photographing various shows and events held in various locations. The most important event is one in which his "*Jathil Lanang*" is performed.

In Reyog Ponorogo, interviews with cultural arts actors were conducted. The Jathil Lanang dancers are the main attraction. Mbah Sokoro, Sampan, and Andi Pranata are among the current generation of Jathil Lanang dancers.

3. Result and Discussion

3.1. Jathil Dancers in the Ponorogo reyog show

In reog performances, jathil dancers are envisioned as valiant and nimble horsemen. According to the Bantarangin version of the narrative, these cavalymen are a group of soldiers that King Klanasewandana owned. As the myth evolved, it served as a model for every Reyog performance, including festivals and obyogan.

The cavalry had adjustments during its growth that resulted in new meanings and messages being transmitted. Some experts claim that this ancient jathil dancer was a man who had been fashioned to resemble a mounted warrior, replete with an “ebleg” or “kuda lumping” as a representation of the horse itself.

But in the late 1980s, women who were graceful and lovely were cast in the role of the valiant and nimble cavalymen. This is what renders the message in each and every reog obyogan performance unclear and perplexing.



Fig. 1. Photo of a female Jathil dancer at a reyog performance in the Ponorogo square (Photo: Oki Cahyo)

In the reyog obyogan performance, the cavalry or jathil dancers do not represent a unitary troop that is agile, agile, and dashing; rather, in actuality, these dancers are more concerned with graceful characteristics with swaying that capture the attention of men. Beautiful dancers with seductive and graceful styles take the role of the jathil dancer's indirect way of communication, which aims to make the jathil dancer appear dashing, agile, and nimble at the end.

3.2. Jathil Lanang and Community Social Identity in Ponorogo

1) Person (self)

In the reyog obyogan performance, the cavalry or jathil dancers do not represent a unitary troop that is agile, agile, and dashing; rather, in actuality, these dancers are more concerned with graceful characteristics with swaying that capture the attention of men. Beautiful dancers with seductive and

graceful styles take the role of the jathil dancer's indirect way of communication, which aims to make the jathil dancer appear dashing, agile, and nimble at the end.

In Ponoragan culture, Jathil Lanang has a very distinct sense of who he is. This idea is then stereotyped, with the *gemblak*—originally a *warok* "pet"—becoming ultimately equivalent to the jathil lanang dancer. But compared to the idea of *gemblak* in ancient times, the self-concept associated with jathil lanang now has undergone a significant transformation.

The pressures of modernity and the self-concepts and identities that exist in jathil lanang have a significant impact on those people. A culture must adapt to the present, especially when it comes to reog performances, which ceased using jathil lanang dancers in the late 1990s. Instead, the female jathil that we currently see in reog Ponorogo performances on national and even worldwide stages embodies the culture of national identity.

2) *Communication (enactment)*

Communication within a culture does not preclude the possibility of ongoing engagement, which develops its own culture. It's also feasible that a constant flow of contact is where a new identity first emerges. Communication Theory According to the Theory of Identity, communication is a process by which identity is created, preserved, and updated. Identity formation occurs in a context of social interaction, after which messages are exchanged and someone picks it up, which is later justified through communication.

Reyog has to adapt to many changes brought on by a variety of factors in order to retain the existence and preservation of one of the forefathers' cultural legacies. Starting with the players, who were formerly all men, there are now female jathil dancers, this change can take many different forms. Except for jathil, all Reyog dancers who previously donned masks for performances now only dress as Prabu Kelono Sewandono and Bujangganong.



Fig. 2. Performance of the new generation of Jathil Lanang at the 2019 Bedingin Bungah show
(Photo: Oki Cahyo)

The enacted identity is expressed in communication and social behavior. CTI posits that identity is created, maintained, and modified through communication. Identity is seen as formed in social interaction when symbolic meanings are communicatively exchanged and taken on by individuals, and then confirmed or validated through communication (Hecht & Lu, 2014, 225-225).

3) *Relational*

Relational context refers to the relationships between two societies. Individuals that communicate with one another in this style are more concentrated, and as a result, a close relationship process will

be developed through conversation. Without any feedback or reciprocity from this relationship process, the communication process will undoubtedly not function independently. "The relational identity is co-created through roles and social interactions with others (Hecht & Lu, 2014, 226).

The interaction process is a complex and complicated process when it is related to the culture of a society with a high culture context like that in Indonesia. Our diverse cultures store various "fillings" which are sometimes difficult and complicated to understand just by looking at them. A special relationship is needed to be able to understand the overall context in a cultural setting. Especially in the context of Ponorgan culture with the main subject being Jathil Lanang and today's shift in identity. "The relational frame of identity refers to identities that are invested in relationships, exist in relationship to each other, and are ascribed in and through relationships. (Littlejohn & Foss, 2009).

Warok in ancient times was a respected figure because of his "kanuragan" knowledge and supernatural powers. Warok's supernatural powers and powers in reyog obyogan performances are the main guards in a performance. The role of warok figures as protectors in social and political society ultimately becomes a unique pattern of relationships and may only be found in Ponorogo. The role of the warok as a central figure in the social order of society has the power to make important decisions. It is the same

Like the concept of the Reyog show itself, in the show, KlanaSewardana, who acts as a king, always asks the old warok for advice and blessing when he wants to defeat his toughest enemy, the suddenly peacock.

4) Communal

Ancient reyog performances including jathil dancers were inextricably linked to the participation of members of all societal strata. In reog performances, particularly reog obyogan, the role of konco reog, the performers themselves, and community leaders play a significant part in building a strong community. The process of communication and interaction between one Reyog consort and another Reyogan consort runs without a hitch when Reyog is performed in an obyogan style with a performance that has no bounds. As a result, the social standing that shows in reyog obyogan performances is not a hierarchical limit. This can be demonstrated by mixing and uniting all elements of society, from government officials to village heads, lurah, pamong, and ordinary citizens, in a single arena free of boundaries and partitions. This type of egalitarian attitude is a true manifestation of equality between ordinary people and those who rank or have a higher position in society, particularly in government.



Fig. 3. A group of jathil lanang dancers from Bedingin Sambit,Ponorogo.

This egalitarian attitude is what allows the reyog to stand out and form a distinct communal identity. As one of them, Jathil Lanang has an identity formed by this community. Then there is the unavoidable development of the era with the replacement of this jathil lanang to become a female jathil dancer who is ultimately preferred in reyog performances in the form of obyogan and festivals. "...communal identity is the attribution of an identity by a society. A group or collectivity of people holds a communal identity, which binds them together (Hecht & Lu, 2014).

3.3. Discussion

The Ponorogo Reyog performance needs to adapt if it is to withstand the pressures of the modern world. Reyog's performances are becoming more and more confined in the flurry of digital communication traffic as the era develops and progresses into one that is more and more worldwide. There is no exception for the cast members of the actual reality show.

In order to build existing identities, such Jathil Lanang, the formation of reyog performances takes years rather than just a few months. Reyog Obyogan stages set up by private individuals, groups, or the local government still host pre-1990 Reyog Obyogan concerts including Jathil Lanang.

1) *Pride*

The Reyog performance plays a significant role in Ponoragan culture in a number of ways. in terms of social culture and society, in particular. Reyog is crucial in preserving the style of performances and establishing the style of regional culture. In ancient times, it was considered a sign of ability or higher education if one could host a reyog performance at one's home. As a result, reog dancers and players have more degrees than non-reog dancers have. Additionally, the Ponorogo community had a pretty strong social-strata in ancient times due to the still-present gemblak culture, as well as the absence of public schooling and favorable economic conditions.

This is one of the causes for sending several peasant sons with clean, well-built faces and feelings of inadequacy to warok to become gemblak. Parents will be pleased with their kids when they become gemblak since they appear to have advanced in rank and have access to clothing and a luxurious location to reside. Instead, the warok will typically engage into a contract by giving their parents a number of livestock or land parcels to work in the fields on.

Being a jathil lanang dancer today is something to be proud of for a dancer. Being a jathil lanang dancer is an honor, and according to Andi, a dancer from the Bedinding village of Sambit Ponorogo, not all dancers have the confidence to perform it due of historical cultural considerations. Andi had the audacity to pursue her dream of becoming a jathil lanang dancer because this particular style of dance is exclusive to Ponorogo. Andi's confidence in his dancing is boosted by the ancient jathil dancers in his town who support keeping this art form alive as well as by the village authorities.

2) *Self-Expression*

Jathil Lanang is a result of Ponoragan's cultural shift in the modern period, which seeks to return to the old world in its original form. This is done by beginning to bring back characters from reyog plays who are not as well-known or as lucrative.

These characters are Klanasewandono's assistants Pentul Tembem, Pentul Potro, and Jathil Lanang himself. By experiencing the atmosphere of a performance that is unmatched, especially when compared to other kinds of competition-like performances like the Reyog Festival, it is as if traveling back in time to see the shape of a performance with such a comprehensive format.

Social performances in the past evolved into a type of performance with a professional model in the present. In other words, the dancers' participation reflects their understanding of the need to maintain the local Ponorogo culture and to do so by resuming their previous performance format. The confidence of the players is increased by the local-government's and the world's focus, particularly on the original form of a local performance or a local culture. In keeping and becoming the roles of Reyog players the same as in ancient times, the opening of a comprehension of global local tourism knowledge is also developing into an attraction in and of itself.

3) *Jathil Lanang is no longer considered a gemblak now*

In any Reyog performance, the Jathil dancer is one of the key components in addition to the actual unexpected peacock. Jathil has always been a creation of males in the Reyog Ponorogo art form (there are those who associate it with gemblak). The fact that all the characters claim that the jathil dance performance is a representation of soldier training that explicitly describes the behavior and attitude

of being firm, agile, and nimble, all of which lead to skill in dealing with an attacking enemy, is unaffected by the controversy over the origins of jathil actors when they were still played by men (neutral jathil dancers and gemblak).

A Jathil Lanang dancer is sometimes described as a gemblak portrayal of a warok. At actuality, a number of events occurred in Waroks in antiquity. Another viewpoint holds that a gemblak is not required to act as a jathil dancer in reyog performances.

The evolution of culture, particularly in reyog obyogan performances, especially in jathil dancers, has undergone significant changes in Ponorogo society aside from the origins and debates surrounding jathil lanang and gemblak itself. This is because women have increasingly played the role of jathil dancers at reog festivals and reyog performances. obyogan.

Reyog performances that feature male or male Jathil dancers are now recognized as local local culture that needs to be conserved and are no longer regarded as gemblak. Some parents who once danced the jathil lanang are now comfortable performing their jathilan dances in front of others, especially because the local government has backed them in their efforts to preserve this folk dance. One of them was the Reyog performance in the Bedinding Sambit village with Jathil Lanang. A new generation of Jathil Lanang, led by Andi and Pak Dirman, is beginning to gain confidence in fostering and conserving Ponorogan culture through the jathil lanang dance.

4) From Socio-Economic to be Professional

The Reyog performance of today is an example of local culture being preserved through the knowledge and creativity that are expressed in local performances. The role of reog artists, who formerly performed for social events and to amuse themselves and the community, has changed into a modern performance with the concept of preservation and tourism. Reyog performances in the form of obyogan have also undergone significant development and received more attention from the government. The village administration uses this setting to promote goodwill among artists, warok, and konco reog figures in order to create and preserve reog with a professional perspective. Even if they are no longer young enough to dance joyfully on, the jathil Lanang who lacked confidence in the past are now more excited.

Professionals in this situation are not always involved in the show's profit or loss by receiving a cut of the ticket revenue. The performers, particularly the Jathil Lanang dancers, study academically at a dance school or institute or a similar institution in order to properly develop and study dance and make this dance their vocation.

5) Communal egalitarian attitude

Konco reyog is crucial in shaping attitudes toward equality. Knowledge and intellectuality of the konco reyog itself are two factors that influence it. This means that the majority of the konco reyog in this circle are farmers with limited intellectual capacity, and they rarely hold positions or have significant influence in government. So, from this vantage point, it appeared as if all of the konco reyog who were present at this performance felt the same way, whether they were government officials or ordinary citizens.

4. Conclusion

The Ponorogo Reyog performance needs to adapt if it is to withstand the pressures of the modern world. Reyog's performances have become increasingly squeezed in the hustle and bustle of digital communication traffic as the era has progressed towards an increasingly global era. Personnel involved in the reog show are no exception. It takes years to form existing identities, one of which is Jathil Lanang, in order to develop reyog performances. Before the 1990s, we can still see Reyog Obyogan performances with Jathil Lanang at Reyog Obyogan stages organized by individuals, organizations, or the local government. With the rise of Reyog performances in the Festival format, the role of the jathil lanang dancer, who was synonymous with gemblak, began to be replaced in the era after the 1990s. Festival shows are a variation on reyog shows in the form of obyogan, which are made with sendratari models and spectacular stage arrangements.

In ancient times, the identity associated with Jathil Lanang was synonymous with the term "gemblak", the result of culture in ancient times with all forms of warok dynamics and socioeconomic conditions in its era. Socioeconomic conditions provide a powerful enough impetus for families with

economic and social deficiencies to try to change their fate. However, development and socioeconomic conditions today are vastly different from those of 20 years ago. Today's Reyog show is a show that prioritizes a value of local beauty and attractiveness for tourism that the government is currently developing. As a result, Jathil Lanang's identity transitioned from a social identity to a professional identity that was studied academically and developed into a special skill.

The identity that used to be a source of embarrassment and lack of confidence in revealing and closing one's identity in the profession that is involved every day. With the rapid development of information technology and the advancement of civilization today, it has become an identity with its own value in the eyes of society.

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