

# The Traditional Performing Arts in Agrowisata Kabupaten Sleman, Indonesia

*by* Sutyono Sutyono

---

**Submission date:** 05-Apr-2019 08:57AM (UTC+0700)

**Submission ID:** 1106212126

**File name:** 1518-5646-1-PB.pdf (310.48K)

**Word count:** 7003

**Character count:** 36756



# Journal of Arts & Humanities

Volume 07, Issue 11, 2018: 28-37

Article Received: 21-10-2018

Accepted: 06-11-2018

Available Online: 15-11-2018

ISSN: 2167-9045 (Print), 2167-9053 (Online)

DOI: <http://dx.doi.org/10.18533/journal.v7i10.1518>

## The Traditional Performing Arts in Agrowisata Kabupaten Sleman, Indonesia

Dr. Sutiyono<sup>1</sup>

### ABSTRACT

This article proposes the traditional performing art in the site of Agrowisata Kabupaten Sleman, Indonesia. The traditional performing art presentation in Agrowisata Kabupaten Sleman is managed as an art form performance used as filler or intervening entertainment for tourists in the midst of their visit to the salak pondoh plantation in the Agrowisata area. It's also showed that the traditional performing art presentation in Agrowisata Kabupaten Sleman is managed as an art form performance used as filler or intervening entertainment for tourists in the midst of their visit to the salak pondoh plantation in the Agrowisata area. It turns out that the presence of the traditional performing art presentation could increase the festive atmosphere of the tourism program there. Be side it, the traditional performing art form presented as tourist attraction in Agrowisata is a natural and original one. With little modification done to it, the jathilan traditional performing art presentation could be viewed from the aspect of magic there and has become quite an attraction for tourists.

**Keywords:** Agrowisata, Jathilan, Salak Pondoh, Tourist Art, Traditional Performing Arts.

This is an open access article under Creative Commons Attribution 4.0 License.

### 1. Introduction

In a *kabupaten* ('regency') in Indonesia, namely, Kabupaten Sleman, at present, various types of tourism are being developed. They are, among others, nature tourism, economy tourism, and culture tourism. For the purpose of culture tourism, local cultural resources considered having potential for development have been dug up (Songkhla, 2012: 98). Among those resources, one that looks prominent in becoming the focus of public attention lately is a site of tourism called Agrowisata Kabupaten Sleman, or merely Agrowisata, for short.

Agrowisata Kabupaten Sleman is a strategic tourism site because it is located on the tourism flow from the Adisumarno International Airport, Solo, to the Borobudur Temple. People on the way to or from the Borobudur Temple could drop in at Agrowisata Kabupaten Sleman. Tourists from abroad would surely feel comfortable in the sufficiently cool air in Agrowisata Kabupaten Sleman after hours

<sup>1</sup> Universitas Negeri Yogyakarta, Indonesia, Email: [sutiyono@uny.ac.id](mailto:sutiyono@uny.ac.id)

spent on seeing the sights at the Borobudur Temple on the scorching low land. It is also a fact that Agrowisata, besides being visited by foreign tourists, is also often visited by domestic tourists.

The domestic tourists and particularly the schoolchildren, who visit in groups, also often drop in at Agrowisata Kabupaten Sleman. This object of tourism seems to be already known by many people in Indonesia, as proven by the available data of visitors from regions around Yogyakarta, Central Java, West Java, Daerah Khusus Ibukota ('Jakarta Special Region'), Bali, Sumatra, Kalimantan, Sulawesi, and Eastern Indonesia.

Agrowisata Kabupaten Sleman is a site of tourism activity with an emphasis on agribusiness development focusing on the growing and harvesting of *salak pondoh*. Agrowisata Kabupaten Sleman as site for tourism activity is twenty-seven hectares in area. Almost 75% of the area in Agrowisata Kabupaten Sleman is for *salak pondoh* orchards. The tourists visiting Agrowisata Kabupaten Sleman not only enjoy and take home *salak pondoh* but also enjoy the beautiful sights of nature and of Mount Merapi (Zatori, 2018: 111). The facilities that tourists could enjoy di Agrowisata Kabupaten Sleman, besides the orchards of *salak pondoh*, are a swimming pool, fishing pond, and restaurant. What might be of special interest is that on certain days a traditional performing art presentation is held to welcome and entertain the tourists visiting Agrowisata Kabupaten Sleman.

The presence of traditional performing arts in the tourism activity in Agrowisata in reality contributes an atmosphere of its own because it is seen that the tourists are happier compared to the times when they are not presented with a traditional performing art presentation. It is also stated by members of the Agrowisata management board that with the artistic presentation the tourism activity in Agrowisata Kabupaten Sleman is felt to be more interesting or attractive. The presence of traditional performing arts in Agrowisata Kabupaten Sleman has a meaning of its own. In view of that reality, the research concerned here had the purpose of knowing what the management of traditional performing arts in Agrowisata Kabupaten Sleman was like.

## 2. Tourist art

Traditional performing arts in Indonesia could be divided into two categories, which are here called respectively as follows: (1) classic art and (2) folk art. Classic art was born in the royal palace circles, nurtured by artists considered gifted with skill by the king, while folk art usually grows in the wild because of being free from royal palace norms and it lacks being taken care of (Sedyawati, 1984). Classic art has a more elite and cosmopolitan connotation while folk art has a more rural village connotation.

In fact, Lindsay (1991) considers that classic art contains the idea of something deemed good, essential, esthetic, great, and amazing directed to the concept of *adiluhung*, a word in the Javanese language used to describe a specific characteristic of the traditional art forms of the Javanese royal palace. What apply on folk art are not such terms as good, esthetic, and great but such terms as *guyup* ('socially close'), fresh, and firm.

The dichotomy involving classic art and folk art is actually only used to describe the political aspect concerned. Those who sing praises of classic art would take the side of classic art, while those who sing praises of folk art would certainly take the side of folk art. The dichotomy involving these two art types, which used to be still thick, now appears to look thin already because there has been a shift in meaning in both types and people do not pay anymore attention to the categorization into those two types. They prefer to call both types traditional performing arts.

In Kabupaten Sleman, there are traditional performing art groups numbering around the six hundreds. The types of the traditional performing arts there that could be mentioned are those called *jathilan*, *topeng ireng*, *dayakan*, *kubrasiswa*, *badui*, *larasmadya*, *slawatan maulud*, *hadroh*, *campursari*, *wayang kulit*, *kethoprak*, and others. One of the dances of interest in the traditional performing arts is the one called *tari kuda lumping* because it has potentials to be developed into one of the attractive materials in the world of tourism.

Moreover, in the course of supporting regional development, involving in particular the matter of regional autonomy, traditional performing arts are among the regional potentials that could be developed as materials capable of bringing regional income. On that basis, it is urgent to appropriately package the traditional performing arts as some regional assets of Kabupaten Sleman to be presented as tourist attraction.



In line with it, Maquet (1971) states that the art created by society for society's own interest in time becomes what is called art by destination while the art suitably packaged to be served to tourists is called pseudo-traditional art or tourist art. The latter is called pseudo-traditional art, because, when seen from the point of its form, it still refers to traditional forms but its traditional values of being magical, sacred, and symbolic seem artificial and other values have even been eliminated. It is also called tourist art because it is really for tourists' consumption only. Because it is for tourists' consumption, in form, any of the traditional performing arts concerned here is in nature only an imitation of the original.

With that thesis of Maquet's as basis, it could be concluded that the performing arts that could be served for tourists' consumption are traditional performing arts that are still original and traditional performing arts that are already reworked for the needs of tourism. In Agrowisata Kabupaten Sleman, the traditional performing arts that are presented do not refer to any of the kinds stated by Maquet but to the two points in the conclusion, resulting in the traditional performing arts that are still original, except for the length of performance time, which is made more compact and less lengthy. Though any of the traditional performing arts concerned here is considered tourist art, in its presentation it still uses the aspect of magic, with the intention of attracting tourists. Its presence is no other than as part of the tourism industrial chain because what was at first the Agrowisata nature tourism has been added to with the presence of traditional performing arts.

### 3. Agrowisata

The regional tourism development policy is based on the paradigm developing in the region concerned (Fandeli, 2002). It means that what is possessed and interesting in a region could be viewed as having potentials to be developed as source of tourism activity. Such is also the case with Kabupaten Sleman, in which there are regions that are developed into *salak pondoh* farms or plantations, in view of the fact that these regions and their surroundings are indeed potential to be planted with *salak pondoh* trees. Then the plantation areas are used as places for tours or recreation by tourists so that the areas are then established as site for *agrowisata* (with *agro-* referring to plantations or orchards and *wisata* to tourism, perhaps equivalent to *agro-* or *agritourism*).

*Agrowisata* is a form of tourism developed by the regional government authority by utilizing land in terrain with plantation potential (Asrey, 2017: 44). What is referred to as plantation or orchard here is actually of any plants as long as they are fruit trees in type. In the case here, the tourism developed rests upon *salak pondoh* plants; therefore, in the region concerned, what is developed is *agrowisata salak pondoh* (or *salak pondoh agro-/agritourism*).

In its development, *agrowisata* turns out to depend not only on plantation or orchard tourism, in the sense that the visiting tourists are directed not only to recreation with plantation or orchard matter, because in the *agrowisata* area there are also various kinds of recreation parks or play grounds to complement the tourism activity. In fact, lately *agrowisata* has also developed into a type of *ekowisata* ('ecotourism'), which is a form of tourism that relies on protection of the ecosystem and the cultural elements around it (Zambrano, 20102).

Nature and culture are absolute assets of *ekowisata*. So is the case with the Agrowisata area; in addition to the *salak pondoh* plantation and flower park, as part of the tourism activity, there are also presentations of traditional arts, particularly the traditional performing art types that are still alive around the Agrowisata site. Certain local traditional performing arts could also be presented on foreign tourists' request. Thus, the tourism activity in Agrowisata, besides being able to sell its plantation and nature assets, turns out to be able also to serve traditional performing arts. It means that agriculture and culture tourism could run side by side.

In that way also, the nature tourism activity develops into culture tourism activity, as what happens in *ekowisata*. One thing that becomes a point of interest here is that it involves many of the people around the Agrowisata site, which means that the tourism activity could on the whole bring welfare to many people. The economic profit earned from *ekowisata* should be made beneficial to environmental preservation by, for example, being spent on lessening environmental damage (Jarvis et al., 2016). In essence, all forms of tourism should be managed with, as basis, the principle of

sustainability, both ecologically, socially, culturally, and financially (Department of Tourism, Small Business, and Industry, 1977).

With the appearance of traditional performing arts for tourists' consumption in Agrowisata, there is a chance that could be taken by traditional performing art communities in the Agrowisata zone and its surroundings to preserve the arts in their region. The presence of tourism communities in result of the call for tourism by the government brings fresh air for traditional

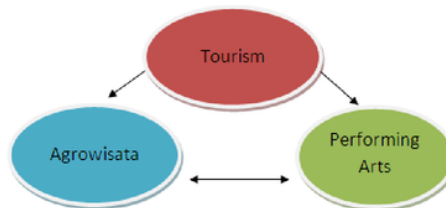


Figure 1: Skim of tourism in Agrowisata

performing arts in a different packaging (Soedarsono, 1999). Both provincial and *kabupaten*-

level government authorities already announce to the public an agenda of tourism activities with attention paid to various regional potentials that could perhaps become tourist attractions. Raising the tourism potentials in the Agrowisata zone, of late serving, as attractions, presentations of traditional performing arts originating in areas around the Agrowisata zone, is something that needs to be further spotlighted and examined.

#### 4. Agrowisata kabupaten sleman

Agrowisata Kabupaten Sleman has a land area consisting of 27 hectares of core zone and 6 hectares of development zone particularly for *salak* farming. The Agrowisata site lies at an elevation of 460 to 500 meters above sea level, meaning that it is situated in a location with cool mountain air. Around the Agrowisata site there is natural village panorama looking lovely because on top of it sweeps the horizon as background of Mount Merapi. The average temperature in the Agrowisata site is around 18° up to 23° Celcius at night and around 25° up to 31° Celcius in the daytime.

However, the location of the Agrowisata site being central in the region of Kelurahan Bangunkerto is among the particularly fortunate ones because it is the focal point to which from various directions flows spring water originating in the regions above it. The impact is that the water coming down from the various springs converges to and becomes one at the center of the Agrowisata site. The water there is then directed to several places, some of them being the swimming pool, water park, and fishing pond.

Therefore, the Agrowisata site, supported by adequate water supply and cooling cold air memadai (Li, 2013), seems highly potential to be visited by tourists of both local, national, and international origins. The sufficiently abundant spring water is still not yet made use of to the maximum. As proof of it, much of the water just goes away unused, in the sense that it goes out of the site without the direction and destination of its flow being known. If the water could be exploited to the maximum, all areas in Agrowisata would certainly look green and fertile.

The idea of making the Agrowisata site appeared all in a sudden. At the beginning, the Agrowisata site was *tanah kas desa*, namely, land becoming public property of Kelurahan Bangunkerto after being purchased with cash from the treasury. Prior to the purchase, it consisted of *tanah bengkok*, namely, pieces of land given to village officials in Kelurahan Bangunkerto as part of their right and gathered within an area of twenty-seven hectares. The site was at first a stretch of *sawah* ('flooded rice fields') and *tegalan* ('cultivated dry fields') with a part already planted with Javanese *salak* trees. At the center of the area, there was a small watery valley that never experienced drought even during the dry season. The valley got its supply of water from *tuk*, namely, source of water flowing out of the surface soil. It seems that the permanently watery valley got the water from springs in the Agrowisata northern region. According to the stories told by members of the Agrowisata management board, the valley was at first used to irrigate the *sawah* and *tegalan* around it. However, the valley was unable to water all *sawah* dan *tegalan* adequately.

In the valley there were natural fishes, namely, fishes living for years without being bred by humans. The existence of the fishes attracted young people (especially teenagers or adolescents) to fish there. In result, the place was often visited by young people coming to do leisure activities. Then people turned the untended valley into a fishing pond area.



In view of the large number of young people often coming to the fishing pond, then people suggested that the place be used as place for tourists. It was signified by the building up of the fishing pond by people of Kelurahan Bangunkerto. Because many *salak pondoh* trees were planted around the site of tourism, the site was then called Agrowisata by the people and the regional government authorities and became the site of agriculture tourism focusing on *salak pondoh* plants. People often called the site Agrowisata Salak Pondoh.

At first the facilities available were not as complete as the ones available at present. When it was first announced as tourism site, it was still filled with growing Javanese *salak* trees. In 1987, a change of plants was made there; all Javanese *salak* plants were replaced with *salak pondoh* plants. The difference between these two *salak* types is that Javanese *salak* often tastes *sepet* ('rather bitter') while *salak pondoh* tastes sweet. Certainly at that time the *salak pondoh* plants were still small because they were still new plants in the form of plant seedlings. The process of growth of *salak pondoh* plants took time so that only by 1989 the *salak pondoh* seedlings had grown large. Then it was seen that *salak pondoh* plants sufficiently made a beautiful sight and promised a good future.



Figure 2: Agrowisata Kabupaten Sleman

Then in 1993 in the Agrowisata site a mass planting of mango trees was held. The local people's perception of Agrowisata was that the facilities available were already considered complete when in 1996 a swimming pool, swan-formed motorized water vehicle, and play ground were built. In 1998, the Agrowisata site was added to with herbal and orchid plants, with funds from Dinas Pariwisata Daerah ('Regional Tourism Agency') of Kabupaten Sleman.

In full, all the facilities of Agrowisata could be mentioned individually as follows: (1) *kolam wisata* ('tourist pool'), an excursion site in the form of a stretch of water one hectare in area with a hut-like construction at the pool center, a connecting bridge, and a water *becak* ('pedicab'), (2) *kolam pemancingan* ('fishing pond'), comfortably located in a cool place, (3) *kolam renang* ('swimming pool') for kids, with cool water originating in mountain water springs and a cool and comfortable children's play ground surrounding it, and a fruit orchard, (4) *pendopo utama* ('main *pendopo*'), in the form of an open *pendopo* ('traditional Javanese open-sided building for receiving visitors') nine by nine square meters in area with a wide yard and the ability to be used for a meeting, party, performance, and others, (5) *taman anggrek* ('orchid park'), in the form of a collection of various types of charming orchids. (6) *taman bunga* ('flower park'), a lovely, quiet, and cool park with a variety of flowers and *gardu pandang* ('gazebo or viewing post') from which one could enjoy the beauty of nature in the mountain, and *taman air* ('water park'), (7) *kebun salak Nusantara* ('national *salak* garden'), in the form of a garden with a collection of various kinds of *salak* plants in existence in Indonesia, (8) *taman koleksi benda cagar budaya* ('park for a collection of cultural reservation objects'), in the form of a collection of temple stones seen as part of the cultural heritage and originating in the region of Kecamatan Turi and the region around the Agrowisata site, (9) souvenir shop, and (10) *mushola* ('place for Islamic praying').

#### 4.1 Tourism steps

In the management of tourism activities in the Agrowisata site, the steps decided to reach goals are as follows.

##### 4.1.1 Promotion

The promotion is done by Agrowisata to introduce and to make its name familiar to the public, by delivering it through advertisement columns in the daily newspaper *Kedaulatan Rakyat* in

Yogyakarta. In this way, people in the region of Propinsi Daerah Istimewa Yogyakarta could come to know the name Agrowisata.

Dinas Pariwisata Daerah Kabupaten Sleman also makes leaflets containing information concerning objects of tourism in the Sleman region like Kaliadem, Kaliurang, Candi Prambanan, Monumen Yogya Kembali, Agrowisata, and others. In addition, Dinas Pariwisata Daerah Kabupaten Sleman also makes pamphlets the same in content as the aforementioned leaflets. The pamphlets are in English with the heading *Tourist Guide to Sleman* written on the front cover.

The promotion through both leaflets and pamphlets has been done via offices of travel bureaus at various hotels in Yogyakarta like Hotel Hyatt, Hotel Santika, Hotel Garuda, Hotel Ambarukmo, and Hotel Melia Purosani. In fact, a calendar of events has even been put up at the hotels in an effort to make more sure of the coming of especially tourists from abroad.

#### 4.1.2 Visiting hours

Agrowisata is open daily from Monday to Sunday to visits by both domestic and foreign tourists. Therefore, there is no day off for those taking care of Agrowisata. Even on certain days with dates printed in red in the calendar, indicating special holidays, Agrowisata remains open to the public. It is a fact that on Sundays and days with red dates in the calendar, the number of visitors to Agrowisata is even greater compared to that on other days.

The daily visiting hours set for Agrowisata are from 08.00 a.m. to 04.00 p.m. Agrowisata is not open to night visits by tourists for the reason that the place is full of thorny *salak pondoh* trees. In addition, the lighting facilities in Agrowisata do not make it possible yet to be visited at night, either.

Foreign tourists usually come to Agrowisata in the period from 11.00 a.m. to 2.00 p.m. approximately. At those hours, the situation is quite prime, especially for foreigners who would see the *salak pondoh* plantation because if their timing is shifted a little to late afternoon, by then the plantation site is already rather dark. Therefore, the travel bureaus already make arrangements so that the time for visits by foreign tourists is at prime hours in the afternoon.

#### 4.1.3 Ticket

Each visitor entering the Agrowisata site is charged Rp. 13,000.00 (USD 1) for an entry ticket when the visitor is a domestic tourist. When the visitor brings a motorized vehicle with him or her to the site, he or she must pay for a parking ticket costing Rp. 13,000.00 (USD 1) for a four-wheeled vehicle or Rp. 7,500.00 (USD 0,5) for a two-wheeled one.

The cash earned from each ticket sold is distributed into portions for (1) management salary, (2) cost of visitor insurance as anticipation in case the visitor concerned has an accident, (3) contribution to Dinas Pariwisata Daerah Kabupaten Sleman, for its part in building Agrowisata, and (4) contribution to the treasury of Kelurahan Bangunkerto, for letting a part of the land belonging to the treasury be used as the site for Agrowisata.

There is a special cost calculation for foreign tourists visiting Agrowisata. Usually they come in groups already making a contract with a travel bureau for arrangements of a tour with Agrowisata as destination costing ten million rupiahs per group. That amount is distributed into expenses for entering the Agrowisata site, seeing a traditional performing art presentation and enjoying the food and drinks served in the occasion, and entering the *salak pondoh* plantation site.

#### 4.1.4 Tourist objects

The main object in the Agrowisata site is the *salak pondoh* plantation. Besides that object, there are still other facilities like the swimming pool, water park, herbal park, and orchid park. However, it turns out that young people rarely enter the *salak pondoh* plantation. Visitors generally prefer enjoying the water park, swimming pool, and fishing pond.

Visitors who are children, adolescents, and adults, especially with their family, come to Agrowisata more to spend the holiday, relax, and enjoy an atmosphere different from that at their homes. Visitors desiring to see the *salak pondoh* plantation are usually from the circles of those with an interest in horticulture such as people from agricultural offices and plantations and those who are organization activists wanting to have experience in growing *salak pondoh* trees.



Tourists intending to visit the tourist object usually already order reservations through travel agents working together with hotels two to three days before making the visit. It is also a fact that foreign tourists do not directly go to the *salak pondoh* plantation. Those who have just arrived at Agrowisata are served with a traditional performing art presentation first.

After witnessing the traditional performing art presentation, foreign tourists are guided to the *salak pondoh* plantation (Nayak, 2016: 15). There, they get explanations from guides concerning the history of the planting of the *salak pondoh* trees, seedling development, planting method, pollination, and the way to peel *salak pondoh*. During their visit in the plantation, tourists are permitted to freely pick *salak pondoh* and they are even encouraged to directly eat the fruits there. Then the tourists are invited to take walks with their guides along the lanes in the plantation with a row of trees on each side of every lane.

#### 4.2 Traditional performing arts

In the Sleman region, various kinds of traditional performing arts could be found. These populist (or common people's) traditional performing arts are divided into four categories, namely, (1) the *tayub* arts, (2) the *slawatan* arts, (3) the *jathilan* arts, and (4) the folk dramatic arts. The *tayub* arts are social performing arts presented by male and female dancers; examples of such arts are *joged*, *ledhek*, and *tayub*. The *slawatan* arts are dance or music performing arts using the *rebana* musical instrument and lyrics that are Islamic in spirit. The *jathilan* arts are dance performing arts using properties in the form of *kuda lumping* ('make-believe horse made of woven bamboo'); examples of such arts are *incling*, *reog*, and *jathilan*. The folk dramatic arts are performing arts with traditional musical accompaniment and within them there are scenes and dialogues; examples of such arts are *srunthul*, *srandhul*, *kethoprak*, and *dadungawuk*. All the traditional performing arts above are potential to be suitably developed and packaged for tourism.

So far, the traditional performing arts presented in Agrowisata have been *angguk*, *dadungawuk*, *slawatan*, and *jathilan*. The appearance of exactly these four types of traditional performing arts has actually been a coincidence because when the Agrowisata management board were contacted and requested by travel bureaus to prepare traditional performing art tourist packages, they only looked for those happening to be based near the Agrowisata site. Besides, around the Agrowisata site within the region of Kelurahan Bangunkerto, there are many *jathilan* groups though there are also groups of other performing art forms such as *dadungawuk*, *angguk*, *slawatan*, and so on. Because of the people's closeness to the traditional performing art form of *jathilan*, each time there is a foreign tourists' visit to Agrowisata, the traditional performing art form packaged for presentation is the *jathilan* art form.

The background of why the *jathilan* art form is the one adopted to be put under management and turned into an art form for tourism by the people managing Agrowisata is that it is easily found around the Agrowisata site, originating in the villages of, among others, Gadung, Gesikan, Selor, Ngangkrik Tejosari, Sucen, and Kromodangan. In addition, the *jathilan* art form is a traditional performing folk art form that has been the most liked



Figure 3: The dancers started the first episode of the show *jathilan*

among the people up to now. Esthetically, the *jathilan* art form is a performing folk art form with enough beauty for tourists to find it enjoyable. It results from all the performance elements in it such as its dance movement, musical accompaniment, floor pattern, costume, make-up, and property using *kuda lumping*. Moreover, the dancers' costume is decorated with various ornaments that are highly attractive.

When the *jathilan* art form is presented in an occasion for tourism, it is a tourist art because it is performed in the site of an object of tourism and viewed by domestic and foreign tourists alike. In the



*jathilan* performance, there is no element of adjustment for packaging, in terms of both time and performance material. It means that any change in length of performance time to make the performance more compact is not made, unlike what is done in traditional art form performances in other objects of tourism. The performance material is not shortened or made more brief, either, so that the dance movements and costumes remain intact.

In form, the *jathilan* performance for tourism is just the same as the intact traditional *jathilan* art form usually performed in various occasions. The performance, however, is limited to only the first scene. The scene lasts for about one and a half hours. It is already arranged that way in the tourism management by both people from the Agrowisata management and those from travel bureaus. The *jathilan* performance time being intentionally limited to one and a half hours only is in order not to let the tourists come to feel bored. On the contrary, it is an effort to make the tourists remain feeling happy and highly entertained so that in the future they would return to visit Agrowisata again.

As usual, first the tourists in a group are taken away from their stay at a hotel by using the means of transportation provided by the travel bureau concerned. They already know about the promotion of Agrowisata through the travel bureau, whose pamphlets are already distributed to hotels in Yogyakarta to be put up. Each group of foreign tourists arrive at Agrowisata at around 11.00 a.m. They are welcomed by the Agrowisata management staff and requested to head for the *pendopo*, where spread mats are already prepared for the tourists to sit on. They sit in *lesehan* manner, meaning, at ground level, on the mats, listening to information from a tourist guide. They are told that they would enjoy two packages the Agrowisata management already prepare for tourists, namely, (1) a *jathilan* performance and (2) a visit to a *salak pondoh* plantation.

Their first main program in Agrowisata is seeing a performance of *jathilan*, which is a traditional performing art form. The function of the performance is to welcome the visitors. The performance lasts from 11.00 a.m. to 12.30 p.m. While the foreign tourists witness the *jathilan* performance, they also enjoy the refreshments served by the Agrowisata management people in the form of such snacks as boiled bananas, cassavas, and peanuts as well as ripe fruits from *salak pondoh* trees. The drink is young coconut water. After the first program is finished, the foreign tourists are invited to walk to the *salak pondoh* plantation, under the guidance of people from the Agrowisata management board.

The *jathilan* package and the *salak pondoh* plantation appear to be two things inseparable from each other because they could synergically be part of the tourist program though at first the Agrowisata people themselves did not have any concept of tourism featuring a *jathilan* traditional art form performance. It was the travel bureau that asked for a traditional art package as means of attracting foreign tourists before they are led to the main tourist object in the form of the *salak pondoh* plantation. With intervening entertainment in the form of a package of *jathilan* performance as a traditional performing art form of village people, the foreign tourists would feel happy for having discovered a classic, unique, and romantic village atmosphere (*Kedaulatan Rakyat* Edition of March 26<sup>th</sup>, 2002).

It is also as response to previous foreign tourists asking questions as follows, “Why have the tourism agencies in Yogyakarta not held any traditional art performance in the daytime?” and “Is the tourism industry in Yogyakarta for nighttime only?” In relation with that, Agrowisata has presented art performances for foreign tourists in the daytime and it is proven that foreign tourists feel happy and satisfied with it.

Further tracing of thoughts about it seemingly indicate that a package of tourism in Agrowisata that involves a *jathilan* performance needs to be made a permanent package. It could be made the pride of and the most dependable object of tourism in Agrowisata Kabupaten Sleman. The involvement of the *jathilan* art form in agrotourism has gone on for only several years. There are certainly still many hindrances and constraints to face, seen from both the form of performance and the need for the *jathilan* art form to be packaged in accordance with the theories of art for tourism put forth by Soedarsono. According to one theory of his, a specific characteristic of art for tourism is that the time is short. The *jathilan* art form performed for foreign tourists in Agrowisata covers only the first scene but it still takes a sufficiently long time because it is performed in its original form.

An event of tourism such as that above is in reality witnessed not only by foreign tourists but also by domestic tourists. Because of the great number of spectators coming to watch, when the first scene in the *jathilan* performance specifically for foreign tourists ends, the performance goes on until

the end of the final scene. That is done in order that the local spectators that are still great in number are not made disappointed.

In the *jathilan* traditional performing art form, there is one thing which, to the eyes of foreign tourists, is a highly interesting thing; it is the instance when the dancers experience what is locally termed *ndadi* ('to be in a trance or in a state of semi-consciousness'). Foreign tourists are really entranced when seeing that *jathilan* dancers in a semi-conscious state still hold on a while to their dance positions. However, in the end they have to fall down on the ground so that hurriedly a *pawang* ('medicine man') comes to their rescue. The dancers regain consciousness after being healed by the *pawang*.

Each time the *jathilan* art form is performed, it draws the attention of spectators that include both foreign and domestic tourists as well as people from areas around the Agrowisata site. The *jathilan* performance in Agrowisata is part of the attraction already prepared for especially the foreign tourists by the management. These tourists feel entertained by the *jathilan* attraction and particularly by the scene of *ndadi*. It is seen that when there is a *ndadi* scene, they are amazed because there are some unique acts done by the *jathilan* dancers. For example, they eat pieces of glass and flowers and peel the coconut fiber skin off a whole coconut shell with the mouth. At the end of almost every performance, these tourists always ask the officials on duty questions about the *jathilan* dancers' situation in the scene of *ndadi*. The foreign tourists' enthusiasm in relation with the scene of *ndadi* in the *jathilan* performance is paid attention to by people from the Agrowisata management board. The reason is that at first the inclusion of the *jathilan* performance in the agrotourism package was only an experiment. However, after being tried out on successive groups of foreign tourists, it got the same response from them, namely, a feeling of being pleased. Therefore, the Agrowisata management board always puts in the *jathilan* art form as complement of the tourism package.

No effort is made to change any of the aspects of the traditional performing art form presentation, including the aspects of time and space, to make the presentation more compact and less lengthy. It means that all aspects of performance are presented in intact condition. Therefore, the statement about the characteristics of tourist art by Maquet (1971) that it is a miniature form, an imitative form, full of variation, not sacred, and short in execution is in the case here unproven. The *jathilan* art form as art for tourism performed in Agrowisata is not a miniature in form and the length of performance time is not shortened. In certain parts there is a scene of being in a trance so that there is a sacred and magical value together with all the various predetermined requirements. What also becomes the basis of Maquet's opinion being unproven is that at first Agrowisata did not include the concept of art performance in its tourism activity. Agrowisata put more emphasis on *salak pondoh* plantation tourism activity, though in its development it has also become a site for domestic tourists spending a holiday and having some relaxation.

There is one thing that needs straightening up. It is that when all the explanation about the entrance of the *jathilan* traditional performing art form package to become one with the *salak pondoh* plantation package is deeply absorbed, the realization may come that the tourism package that Agrowisata offers is a dual tourism package or a tourism package which is a combination between an agriculture package and an art package (Khan, 2016: 14). The Agrowisata management people know that the presence of artistic performance exerts an attraction of its own on tourists. The management board once announced their idea of holding an artistic performance once a month. Dinas Pariwisata Daerah Kabupaten Sleman has once helped Agrowisata hold a *jathilan* performance, with the hope that at the next stages of the site development the artistic performance could be held in a routine way.

Agrowisata has made efforts to undertake cooperation with *jathilan* performing groups, with the agreement that Agrowisata provides the place for performance while the group concerned prepares the performance. The performing art group should then be willing to pay for their own expenses, meaning that it should be willing to make financial sacrifices. The expectation is that the cooperation would bring about a positive impact, namely that after the *jathilan* group performs in Agrowisata, it would later get more offers to perform outside (Nikkhah, 2014). Thus, the traditional performing art presentation could be used as Agrowisata's arena for promotion.

## 5. Conclusion



The traditional performing arts in Agrowisata are managed as forms of performing arts for tourism used as filler or intervening entertainment for the tourists visiting the *salak pondoh* plantation in Agrowisata. The presence of the traditional performing arts turns out to be able to increase the festive atmosphere of the program of tourism in Agrowisata in view of their being able to become tourist attractions on their own. In recognition of the importance of traditional performing arts in making festive the program in Agrowisata, then the wealth of traditional performing arts in existence in the villages surrounding the Agrowisata site could be regarded as asset that needs to be developed.

There are many steps and ways used by both the people from the Agrowisata management and those from the travel bureaus in arranging how the tourism agenda goes. Among them are certainly serving tourists with not only all the facilities available in Agrowisata such as orchards of *salak pondoh* and other plants but also a traditional performing art presentation as another form of program. That is done as early anticipation of future progressive development of all the assets found in Agrowisata and the surrounding regions.

Supported by the natural atmosphere of village communities, it seems that Agrowisata would become a particular choice for foreign tourists, who lately prefer nature and art tourism types. The *jathilan* traditional performing art form presented as tourist attraction in Agrowisata specifically is also a natural and original one. Without much modification done to the structure of its performance, the *jathilan* traditional performing art form could be perceived in its authenticity. Moreover, in its presentation, it displays the use of the *kuda lumping* property and the use of magic scenes, both of which tourists come to find highly attractive.

1

## References

- Asrey, Ram. (2017) "Role of Agriculture in the Economic and Rural Development of India." *International Journal of Arts, Humanities, and Social Studies*, 3 (1), 44-51.
- Fandeli, Chafid. (2002) *Perencanaan Kepariwisata Alam*. Yogyakarta, Indonesia: Fakultas Kehutanan, Universitas Gadjah Mada.
- Jarvis, Diane., Stockl, Natalie., Liu, Hong-Bo. (2016) "The impact of economic, social, and environmental factors on trip satisfaction and the likelihood of visitors returning." *Tourism Management*, 52, 1-18.
- Khan, Md. Wahid Mahmud. (2016) "Intangible Cultural Heritage of Humanity About Bangladesh." *Global Journal of Arts, Humanities and Social Science*, 4 (9), 4-14.
- Li, Jing. (2013) "Sustainable Ecotourism Established on Local Communities and Its Assessment System in Costa Rica." *Journal of Environmental Protection*, 4, 61-66.
- Lindsay, Jennifer. (1991) *Klasik, Kitch, Kontemporer: Sebuah Studi tentang Seni Pertunjukan Jawa*. Yogyakarta, Indonesia: Gadjah Mada University Press.
- Maquet, Jacques. (1971) *Introduction for Aesthetic Anthropology*. Wisconsin: University of Wisconsin Press.
- Nayak, Bibekananda. (2016) "Ecology and Development: The Paradox of Indigenous and Modern Health Practices of Kondh Tribe of Orissa." *International Journal of Arts, Humanities, and Social Studies*, 3 (1), 44-51.
- Nikkhah, Hidayat Allah., Zhairinia, Mustafa., Sadeghi, Soheil., Fani, Maryam. (2014) "The Study of Social Capital and Its Impact on Social Participation: Bandar Abbas, Iran." *Mediterranean Journal of Social Science*, 5 (23), 1712-1721.
- Sedyawati, Edy. (1984) *Pertumbuhan Seni Pertunjukan*. Jakarta: Sinar Harapan.
- Soedarsono. (1999) *Research Methodology of Performing Arts and Visual Arts*. Bandung: Masyarakat Seni Pertunjukan Indonesia.
- Songkhla, Teppankorn Na., Somboonsuke, Bunca. (2012) "Impact on Agro-Tourism on Local Agricultural Occupation: A Case Study of Chang Klang District, Southern Thailand." *ASEAN Journal on Hospitality and Tourism*, 11 (2), 98-109.
- Sunaryo, Y. (2002) "Menggarap Potensi Kawasan Agrowisata DIY." *Kedaulatan Rakyat*, Edisi 21 Agustus.
- Zambrano, Angelica M. Almeyda., Broadbent, Eben N., Durham, William H. (2010) "Social and Environmental Effect of Ecotourism in the Osa Peninsula of Costa Rica: the Lapa Rios case." *Journal of Ecotourism*, 9 (1), 62-83.

Zatori, Anita., Smith, Melanie K., Puzlo. (2018) "Experience-inveronmment, memorability and authenticity: The service propider's effect on tourism experience." *Tourism Management*, 67, 111-124.



# The Traditional Performing Arts in Agrowisata Kabupaten Sleman, Indonesia

## ORIGINALITY REPORT

10%

SIMILARITY INDEX

10%

INTERNET SOURCES

1%

PUBLICATIONS

3%

STUDENT PAPERS

## PRIMARY SOURCES

1

[www.theartsjournal.org](http://www.theartsjournal.org)

Internet Source

9%

2

Submitted to Al Ain University of Science and Technology

Student Paper

1%

3

[cfr-cologne.de](http://cfr-cologne.de)

Internet Source

<1%

4

[www.chulavistamom.com](http://www.chulavistamom.com)

Internet Source

<1%

Exclude quotes Off

Exclude matches Off

Exclude bibliography Off

# The Traditional Performing Arts in Agrowisata Kabupaten Sleman, Indonesia

---

GRADEMARK REPORT

---

FINAL GRADE

**/0**

GENERAL COMMENTS

**Instructor**

---

PAGE 1

---

PAGE 2

---

PAGE 3

---

PAGE 4

---

PAGE 5

---

PAGE 6

---

PAGE 7

---

PAGE 8

---

PAGE 9

---

PAGE 10

---

PAGE 11

---