

THE FUNCTIONS AND FORMS OF *RODAT* ART PRESENTATION IN KAMPUNG JAWA TONDANO (JATON)

Fafri Epafras Daniel Karundeng¹, Sri Sunarmi², Luccylle Takalumang³

Arts and Music Department, Faculty of Language and Arts

Universitas Negeri Manado, Tondano, Indonesia

Email: fafriepafrasdanielkarundeng@gmail.com

Abstract : This research aims to examine the functions and forms of *Rodat* art in Desa Kampung Jawa Tondano (Jaton), North Tondano District, Minahasa Regency. This research uses a descriptive qualitative approach with data collection methods through literature review, interviews, and document analysis. The research findings reveal the following aspects: First, the history of *Rodat* art in Jatón is closely related to the exile of Kiay Modjo and his friends who brought and taught traditional arts, including *Rodat* art. As a second point, *Rodat* art in Kampung Jawa Tondano has a service dimension for both private and public purposes, with individual tasks that include the fulfillment of material and psychological requirements. The religious, communicative, educational and recreational purposes of *Rodat* art in Jatón have significant relevance for the community. Third, the presentation structure of the *Rodat* art performance in Kampung Jawa Tondano involves elements such as presentation order, stage design, props, costumes, amplification, and lighting. The first recommendation is addressed to the Minahasa Regency Government, especially the Education Office, to include *Rodat* art in the school curriculum of Kampung Jawa Tondano. The second goal is to support the continuity of the *Rodat* art tradition in Kampung Jawa Tondano by inspiring the next generation to appreciate and practice this art.

Keywords : *Forms, Presentation, Functions, Rodat, Kampung Jawa Tondano.*

INTRODUCTION

Kampung Jawa Tondano (Jaton), located in North Tondano Sub-district, Minahasa Regency, North Sulawesi Province, Indonesia, has been home to a population identified as Javanese. Approximately 65 kilometers from Manado City and located north of Lake Tondano, Kampung Jawa Tondano is the center of attention in this study. S. Tondano's Javanese community has a rich history, formed through the exile of 63 Javanese soldiers by Dutch colonial authorities to Tondano via Semarang and Batavia-Jakarta. These martyrs, along with Aceh, Padang, Palembang and Ambon fighters, played an important role in the formation of Jatón traditional culture and arts. Many national heroes, such as Kiay Modjo, Kiay Demak, KH Lengkong, and others, are buried in Tondano, becoming

an integral part of the identity of the Tondano Javanese community.

Jaton traditional culture and arts, one of which is the art of *Rodat* or *Hadrah*, is the result of the struggle and legacy of the heroes. *Rodat* art grew as a by-product of the dynamic, multiethnic, and sensitive Jatón community. The practice of *Rodat* art in this community has become increasingly important, especially in a series of religious and cultural celebrations, such as Maulid Nabi and other Islamic festivals. *Rodat* art is an art form that combines elements of music and dance. The organization of a *Rodat* art performance involves a number of drummers and male dancers, who also act as singers. The recitation of shalawat, in praise of the Prophet Muhammad, is the main substance of *Rodat* art, with inspiration from the book of Al-Berzanji.

In its development, the art of *Rodat* in Jatón underwent a significant transformation. Men and women can now participate in the performance, changing the dynamics and style of the performance. The recitation of verses in various languages, the addition of pencak silat techniques, and the adaptation of maengket dance outfits are part of the more contemporary innovations of *Rodat* art.

This research aims to document and analyze the context and mode of *Rodat* art exhibition in Kampung Jawa Tondano, as a real contribution to the understanding and preservation of this community's distinctive art and culture. In addition, this research also intends to examine the function and form of *Rodat* art presentation in Kampung Jawa Tondano. The focus of the analysis will be on the role of *Rodat* art in fulfilling the private and public goals of the Jatón community, as well as on the structure of the performance presentation, including the order of presentation, stage design, props, costumes, amplification, lighting, and other aspects that characterize the *Rodat* art in this region. By detailing the functions and presentation forms of *Rodat* art, it is hoped that this research can provide in-depth insight into the role of *Rodat* art in the daily lives of Jatón people, as well as its contribution to cultural identity and the sustainability of traditional art heritage in the Kampung Jawa Tondano.

RESEARCH METHOD

This research methodology adopts a qualitative descriptive approach to investigate the art of *Rodat* in Kampung Jawa Tondano. The qualitative method was used as a tool to gain an in-depth understanding of the phenomenon of *Rodat* art in the context of the Jatón community. This research was conducted in Kampung Jawa Tondano Village, North Tondano District, Minahasa Regency, North Sulawesi, Indonesia.

Data collection was conducted through various methods, including observation, interviews, literature review and audio recordings. Non-participant observation was used to observe *Rodat* art through videos on platforms such as YouTube and Facebook, as well as recordings of live broadcasts of performances at events and contests. Unstructured interviews were conducted with key informants, such as *Rodat* art experts or traditional elders, to gain in-depth perspectives.

Literature research was conducted by searching for articles, papers and theses in portable document format (pdf) on official university websites. This helped in detailing the background of the *Rodat* art and understanding its historical context. Recording techniques, both audio and video, were used to document interviews, *Rodat* art performances and other key elements.

The data checking process involved selection and verification to ensure the accuracy and authenticity of the information collected. Furthermore, qualitative data analysis occurred throughout the project, from the planning stage to report writing. Data were processed to achieve a deep understanding of the art of *Rodat*, and findings were interpreted inductively to produce conclusions relevant to the research objectives.

Data processing includes steps such as scrutinizing, understanding, clarifying, evaluating, interpreting and elaborating information from various sources. The findings of the data analysis will be published and accounted for in the form of a thesis or scientific article, contributing to the understanding and preservation of *Rodat* art as well as the culture of Kampung Jawa Tondano as a whole.

FINDINGS AND DISCUSSION

The art of *Rodat*, also known as *Hadrah*, is an art that combines movement and music, often found in conjunction with *tabuhan*, a cultural art expression of the

Malay people. This art form includes energetic dances and song verses containing simple instructions, integrated with the diversity of the local culture.

The initiative to bring the art of *Rodat/Hadrah* to Minahasa was initiated by the Jatón people, with the first figure to do so being Raden Syarif Abdullah Assegaf, also known as Sayid Abdullah bin Umar Assegaf. Sayid Abdullah Assegaf, an Arab descendant from Palembang, South Sumatra, who was exiled to Minahasa, was a Quranic instructor who had a creative force in him. He introduced Islamic-flavored arts such as Kasidah and Zamrah along with *Rodat*.

Although there are no definitive records or sources that can provide information about the person who first taught the art of *Rodat*, its first public performance was recorded at a wedding in Kampung Jawa Tondano in 1959. The event involved about 20 performers and 7 tambourine drummers, all old men. The Arabic lyrics of the song were taken from the book of Al-Barzanji. In common usage, individuals who master this skill are referred to as "*Rodat*," while those simply interested in the art are referred to as "*Hadrah*."

Function of *Rodat* Art in Kampung Jawa Tondano (Jatón)

Rodat art, also known as *Hadrah*, in Kampung Jawa Tondano (Jatón) has an intrinsic purpose related to the meaning of art in general. North Tondano sub-district, Minahasa Regency, is home to this tradition-rich *Rodat* art community. From a functional perspective, this art serves two main audiences: the individual and the community.

1. Individual Function

The role of *Rodat* art is creative and serves individuals by helping to fulfill their personal wants and needs. In Kampung Jawa Tondano (Jatón), *Rodat* art fulfills both communal and individual purposes. There are two types of art that fulfill different purposes for Jatón residents, and

both can be found in the *Rodat* art produced there.

2. Physical Needs Fulfillment Function

The attitude of the residents of Kampung Jawa Tondano towards *Rodat* art reflects an appreciation of the aesthetic and practical value of the art object. *Rodat* art in this village, which is related to the fulfillment of the body, is used as a hobby and fun activity by the Jatón community who are members of the Al-Falah Jatón art studio. They gather every Wednesday night to practice *Rodat* art.

3. Emotional Needs Fulfillment Function

Jatón people, who have diverse occupations, experience various emotions throughout the day. *Rodat* art in Kampung Jawa Tondano also serves as a pleasant and calming place of relaxation. As an art form that involves flying punches and recitation of Al-Barzanji, *Rodat* art helps to overcome feelings of fatigue, exhaustion, and melancholy among members of the Al-Falah Jatón art studio.

4. Social Function

Rodat art in Kampung Jawa Tondano has a social purpose by facilitating the fulfillment of basic human relationships. Religious and spiritual functions are reflected in the organization of Islamic festivals and celebrations such as the Prophet's birthday. In addition, *Rodat* art acts as a communication tool, with rhythmic music and praise from the book of Al-Barzanji conveying moral messages and Islamic teachings to Jatón residents. *Rodat* art is also used as an educational tool, creating a cooperative and disciplined attitude among the young people of Kampung Jawa Tondano.

5. Religious Function

Rodat art becomes significant in a religious context, with its performers reciting praises to the Prophet SAW from the book of Al-Barzanji. Jatón village uses *Rodat* art to support religious festivals and

celebrations, as well as maintaining local Islamic art traditions.

6. Communication Function

Kampung Jawa Tondanors who understand the language of *Rodat* art utilize it as a form of communication. The music and praise in *Rodat* art not only entertain, but also convey moral and religious messages to the Jatons community.

7. Educational Function

Rodat art in Kampung Jawa Tondano acts as an educational tool, forming a cooperative and disciplined attitude among young people. Through the playing of the musical instrument *Terbang*, *Rodat* art requires collaboration that creates togetherness among the younger generation of this village.

8. Recreation/Entertainment Function

Kampung Jawa Tondano uses *Rodat* art as a form of entertainment that refreshes the community. After daily activities, *Rodat* art provides a pleasant mental and physical atmosphere. From circumcision ceremonies to Islamic festivals, *Rodat* art is an integral part of the Jatons community's life, providing entertainment and positive memories.

CONCLUSION

The research findings highlight that *Rodat* performances in Kampung Jawa Tondano follow a structured format, influenced by various elements such as the sequence of events, stage design, performer attire, sound quality, lighting, and interaction with the audience. The performance has a time pattern of about 20 minutes, with initial stages involving sound arrangements, placement of performers, opening greetings, recitation of Surah Al-Fatihah, and the start of the performance with the recitation of verses from the book of Al-Berzanji. These *Rodat* art exhibitions traditionally use sunlight as the only source of illumination, often held in open areas during the day.

In addition, *Rodat* art in Kampung Jawa Tondano has two main purposes: personal expression and community building. Individual tasks involve fulfilling material and psychological needs, while the religious, communicative, educational and recreational purposes of *Rodat* art in Jatons are recognized as important aspects to the community. Women's makeup in *Rodat* art is classified as a combination of diverse cosmetics, while men's makeup, although not cosmetics-based, has yet to achieve the desired level of uniformity.

Thus, *Rodat* art is not only a form of artistic expression rooted in tradition and ritual, but also has a significant impact at the personal and communal levels within the Tondano Javanese community. The incorporation of these elements reflects the richness of culture and spirituality intertwined in *Rodat* art, making it an integral part of the cultural heritage and identity of the local community.

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