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 Jaton 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 Jaton 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 Jaton 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 Jaton 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 Jaton 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 Jaton 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 Jaton 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 Jaton 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 Jaton 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-Berzanji. 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 (Jaton)

Rodat art, also known as Hadrah, in Kampung Jawa Tondano (Jaton) 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 (Jaton), Rodat art fulfills both communal and individual purposes. There are two types of art that fulfill different purposes for Jaton 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 Jaton community who are members of the Al-Falah Jaton art studio. They gather every Wednesday night to practice Rodat art.

3. Emotional Needs Fulfillment Function

Jaton 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 Jaton 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 Jaton 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. Jaton village uses Rodat art to support religious festivals and
celebrations, as well as maintaining local Islamic art traditions.

6. Communication Function

Kampung Jawa Tondano residents 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 Jaton 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 Jaton 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-Fati'hah, 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 Jaton 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.

REFERENCES


810


