

# Social Construction of Youth in Gelangan Village Magelang City Towards the Jathilan Cultural Arts

Kautsar Irbah Falah Akbar<sup>1</sup>, Dewi Liesnoor Setyowati<sup>2</sup>, Hamdan Tri Atmaja<sup>3</sup>

<sup>1</sup>Master Program, Student of Social Sciences Education, Universitas Negeri Semarang, Central Java, Indonesia

<sup>2,3</sup>Master Program, of Social Sciences Education, Universitas Negeri Semarang, Central Java, Indonesia

Corresponding Author: Kautsar Irbah Falah Akbar

DOI: <https://doi.org/10.52403/ijrr.20250226>

## ABSTRACT

The exponential development of technology has had a significant social impact, notably among the younger generation. Smartphone addiction has increased individualism in society, lowering awareness of local culture preservation. However, an interesting phenomenon occurred in Gelangan Village, Magelang City, where the youth in the Jathilan Satrio Budhoyo Mudho community still maintain and preserve the traditional art of Jathilan. This research analyzed the social construction of youth in Gelangan Village towards Jathilan art. This research employed a qualitative approach involving the community mentors as the key informants. This research was conducted on the Jathilan Satrio Budhoyo Mudho art community in Gelangan Village, Magelang Tengah Sub-district, Magelang City, with data collection methods through observation, interview, and documentation. The results showed that the social construction of youth towards Jathilan art culture in the Jathilan Satrio Budhoyo Mudho art community in Gelangan Village illustrated a dynamic and complex process. In the internalization stage, the youth in this community adopt norms, values, and knowledge about Jathilan from their family and social environment. This process began early in life through stories, experiences, and direct practice involving parents and mentors. Furthermore, in the objectivation

stage, the knowledge and values that the youth has internalized become a part of their objective reality. They began to play an active role in the Jathilan Satrio Budhoyo Mudho community through regular participation in rehearsals and performances. At the externalization stage, they expressed the internalized values and knowledge through tangible actions, such as organizing events, promoting Jathilan through social media, and teaching children in the community.

**Keywords:** Jathilan Traditional Art, Social Construction, Youth

## INTRODUCTION

Technology's massive development has indirectly affected society's social life, especially among young people. Addiction to cell phones makes youths an individualistic society. This phenomenon may lead to the loss of a culture in a region due to the decreased awareness of the younger generation about preserving or maintaining a culture. Over time, the existence of local culture will be harder to find. Technological developments and cultural changes occurring worldwide are taking place rapidly (Dahlioni et al., 2015). Culture is the result of human creativity, taste, and work undertaken to meet human needs. The manifestations of culture include language, art, behavior patterns, society, organization, living equipment, religion, and

art. Everything is designed to help humans live in society. With culture, other countries can acknowledge and recognize a country's identity. Culture is a human property consisting of norms and the order of values or values internalized by humans or the supporting community. The community must construct that local culture is a crucial aspect of its existence. Local culture is essential in maintaining the identity of a region.

Art is one of the prominent elements of culture and consists of many branches and kinds. One of the various branches of art is dance. Dance is inseparable from its sociological aspects because it is a means of human expression that is aesthetically present and not independent (Hadi, 2005). The sociological aspects referred to in dance include community relations and the community's social life. Art and society are interrelated. One of the cultures in Gelangan Village, Magelang City, is the Jathilan traditional art.

Jathilan, a unique traditional art form, is a cultural gem of Magelang city and its surroundings. Its distinctiveness is becoming increasingly rare in the modern era's urban and rural communities. In the past, Jathilan captivated the locals with its religious significance, captivating performances, and unique dance style. However, the changing times have seen a decline in its popularity. Today, the allure of Western music concerts and the comfort of home entertainment have overshadowed this local treasure. Moreover, the unfortunate incidents of violence and unruly behavior among the audience have further dampened public interest in these local cultural arts.

In contrast to other communities, in one of the sub-villages in Gelangan Village, Magelang City, the youth still maintain the culture of the region. This phenomenon is intriguing considering the negative impact of modernization that has resulted in individualism, westernized lifestyle, and social inequality. However, the preservation of the Jathilan culture is not solely the responsibility of the youth. The community

in Gelangan Village, particularly the Satrio Budhoyo Mudho, plays a crucial role. Their support, in the form of a training ground, food and money donations, and assistance with musical instruments, is instrumental in the continuation of this cultural heritage.

The members of the Satrio Budhoyo Mudho group are generally youths in their teens who have been practicing dancing since childhood and want to preserve *Jathilan* for a long time, particularly during the digital era that is synonymous with millennials who are full of technological sophistication. However, efforts to preserve local arts and culture will inevitably encounter various challenges, such as the rejection or acceptance of the younger generation of existing artistic and cultural heritage and the emergence of new cultures incompatible with existing cultures. These factors can result in local cultures such as Jathilan getting extinct and unrecognized by the younger generation. Although the youth group has been practicing since childhood, they rarely perform. However, when they do, such as during celebrations or the Independence Day every August 17 in Gelangan Village, these performances are a rare and valuable glimpse into the unique Jathilan *culture*. The lack of performing experience is also due to the lack of interest from the community, especially the youth in Gelangan village, preferring to perform *Dangdut* or other cultural arts such as *Leak*.

The traditional art of Jathilan is of immense cultural significance and is still developing, as well as inseparable from the contribution of the local community and its supporters in Gelangan Village, Magelang City. Although it is less in demand by people outside the village, the youths continue to practice as there is a value in cultural preservation to maintain and develop cultural elements. These cultural elements include traditional music, dance, storytelling, and the use of traditional costumes and props. Many children and teenagers participate in this four-day-a-week joint performance practice. Additionally, there is the value of education through direct experience where there is an

educational process for the community, for example, when the community trains and teaches *Jathilan* to the next generation, including educating so that they understand the meaning of the teachings and training. *Jathilan* also creates camaraderie, teamwork, friendship, harmony, and mutual respect.

## LITERATURE REVIEW

### Cultural Local Wisdom

As the term suggests, local wisdom is specific to a particular environment or community. It refers to the human ability to organize and use intelligence in response to situations or events within this specific context. In this context, 'local' refers to a limited interaction space with a particular value system.

In social interaction, the setting or space formed serves as a platform for relationships between individuals and between humans and their environment. This setting produces a pattern of interaction that results in values that guide behavior. As a guide for behavior, local wisdom emerges as knowledge that develops through a long process in communities that adapt to their environment and create peaceful dynamics of living together.

As part of a collective knowledge system, local wisdom is not just a behavioral guide. It is a potent force that energizes social life and fosters civilization. The values it embodies are beliefs and truths that shape the community. This influential role of local wisdom in upholding people's dignity and fostering creativity, intelligence, and knowledge is the cornerstone of social development.

Local wisdom takes two primary forms: local wisdom of values and local wisdom of art. Both cultural expressions and community identities develop from their interactions with the natural and social environment. Values reflect the norms, principles, and guidelines of life that communities uphold, while arts are manifestations of creativity and traditions that reflect local history, beliefs, and values.

Through these two manifestations, communities preserve their knowledge and rich cultural heritage, passing it down from generation to generation.

### Jathilan Cultural Art

According to Ningtyas et al. (2016), Jathilan is not just a dance but a living testament to the rich cultural heritage of Java, as it is one of the oldest Javanese folk dances. The research on the art of Jathilan conducted by Kuswarsantyo (2014) suggested that etymologically, Jathilan originated from the Javanese term '*Njatil*,' which means jumping to resemble the movements of a horse. From movements that were initially free and seemingly irregular, the dance was arranged in such a way that it became a more interesting motion, such as a picture of the prancing movements of a horse (Triyanto, 2014). Jathilan is an art form that lives and develops in rural communities. Jathilan is known as the art of the people (Kuswarsantyo, 2017).

Jathilan, an art form transcending generations, has evolved from a ritualistic practice to a captivating performance. It has become a tradition in every regional celebration or holiday, especially on the island of Java. Jathilan art is also a cultural heritage that should be preserved (Turnidi, 2017). Over time, Jathilan art is not only performed during ritual events but also adapts to the conditions of changing times (Kuswarsantyo, 2014). In its execution, Jathilan art performances contain many magical elements (Ningtyas et al., 2016).

The audience plays a crucial role in enjoying Jathilan's art performances. If these performances do not feature dangerous attractions, they are deemed less enjoyable since the audience's appeal when crowding the Jathilan art performances are supernatural attractions (Turnidi, 2017). The *ndadi* scene is the climax of the Jathilan art performance after the *Erek* movement, where the Jathilan dancers will experience *ndadi* (trance). In the trance (*ndadi*), the dancers will no longer be conscious (Ningtyas et al., 2016).

## **The Youth**

Adolescence is one of the significant periods of human development. It is a period of change or transition from childhood to adulthood, including biological, psychological, and social changes. Adolescence is often defined as the transition period between childhood and adulthood, the teenage years, or someone who exhibits certain behaviors, such as being unruly and easily provoked. In this phase, significant and essential changes occur concerning the maturity of spiritual and physical functions, mainly sexual functions.

## **Theoretical Review**

The contemporary sociological theory in this research is based on the sociology of knowledge. In this theory, there is an understanding of socially constructed reality, and reality and knowledge are two key terms to understand it. On the other hand, social construction theory in this research is a process of meaning each individual gives to the environment and aspects outside themselves consisting of externalization, objectivation, and internalization. Externalization is self-adjustment to the sociocultural world as a human product. In the context of Jathilan, the externalization process can take the form of support from some locals by helping during practice and performance. Meanwhile, internalization is the individual identifying themselves amid social institutions of which the individual is a member. The internalization process that occurs in Jathilan art is through the encouragement of the founders of the Jathilan art group to invite and introduce Jathilan art to the youth through objectivation. Objectivation is social interaction in the intersubjective world, which is the shared understanding and agreement among individuals about the nature of social reality, institutionalized or undergoing an institutionalization process.

In this case, the group's founders try to instill thoughts in the youth that Jathilan is a local wisdom art to be preserved.

Furthermore, social construction originated from the philosophy of constructivism which stemmed from cognitive constructive ideas. In the social construction theory of Peter L. Berger and Thomas Luckman, humans are perceived as creators of objective social reality through the process of externalization, as objective reality affects humans again through the process of internalization or reflecting subjective reality. The social construction theory of Peter L. Berger and Thomas Luckman has attempted to synthesize the social phenomena implied in the three moments: externalization, objectivation, and internalization. These moments represent the process of creating and maintaining social reality, and give birth to a construction of social reality that is evident in terms of its origin, which is the result of human creation or intersubjective interaction.

## **MATERIALS & METHODS**

This research employed a descriptive qualitative method with a phenomenological approach. The research design involved the subject, time, and location of the research. The research subjects were mentors of Jathilan art community, who are experienced and knowledgeable in the art form, and youth members of Jathilan Satrio Budhoyo Mudho community, who are the future custodians of this cultural heritage. The research period began in August 2023, with the research location in Gelangan Village, Magelang Central District, Magelang City. The purpose of this research was to analyze the social construction of the youth in Gelangan Village towards Jathilan art.

The research was conducted based on an interesting phenomenon related to the social construction of the youth towards Jathilan art in the area. The uniqueness of this location, Gelangan Village, is due to the existence of Jathilan Satrio Budhoyo Mudho



community which still thrives in this modern era, a fact that piques the curiosity of any cultural studies enthusiast.

The data collection techniques were conducted with utmost thoroughness, through interviews, observation, and documentation. Interviews were conducted with mentors and members of the Jathilan community, including 1 mentor and 6 youth members. The observations, a key part of the process, consisted mainly of practicing and performing activities. Documentation was utilized to obtain pictures or data in the form of documents, ensuring a comprehensive and detailed understanding of the subject.

This research employed a purposive sampling technique to determine the informants. The results of field mapping indicated the representativeness of informants based on mentor figures and length of involvement. The technique of data validity involved triangulation of data sources, concept structures, and theories. Meanwhile, the data analysis technique adopted an interactive model, which includes data collection, data reduction, data presentation, and conclusion drawing. The data was collected, then reduced to key points, presented in a coherent manner, and finally, conclusions were drawn based on the presented data.

## **RESULTS**

Jathilan in Gelangan Village, also known as Kuda Lumping in some regions, is a cultural tradition that has a deep influence on the local community. It serves not only as a form of entertainment, but also as a medium to strengthen social ties and cultural identity. In this perspective, the youth, with their active role, play a crucial and inspiring part in the preservation and development of Jathilan. The social construction process experienced by the youth in the Jathilan community reflects how cultural values and norms are inherited, maintained, and practiced through daily social interactions.

This social construction process is analyzed through three main stages: internalization,

objectivation, and externalization. Each stage represents the dynamics of how the youth absorb, interpret, and express the cultural values of Jathilan in their lives. These stages illustrate the youth's sense of responsibility and ownership in their active contribution to keep Jathilan relevant and alive amidst the changing times. This process involves not only adaptation to existing values but also the active contribution of the youth in ensuring the preservation and relevance of this art in an ever-evolving social context.

### **The Youth Internalization of Jathilan Art in Gelangan Village**

Internalization, the crucial initial stage in the process where the youth absorb norms, values, and knowledge about Jathilan from their environment, is significantly influenced by the family and the wider community. This process is not only passive, but also involves active interaction between the youth and their social environment. Based on the interviews and observations, it was evident that the internalization process in the Jathilan art community is deeply rooted in the family environment and the wider community.

The youth in this community were frequently introduced to Jathilan through stories, experiences, and direct practices from parents or mentors who have significant roles. For example, Aji (17 years old) knew Jathilan from his father's stories about his youth full of Jathilan performances. His father, as a storyteller, not only provided information about Jathilan, but also inspired Aji to explore and deepen the culture. Similarly, Maya (16 years old) was inspired by her mother who often practiced Jathilan traditional dances at home, serving as a direct model for Maya to follow.

This internalization process, aligned with Berger and Luckmann's (1966) socialization theory, proposed that internalization occurs through social and environmental interactions. Socialization is how individuals learn and internalize norms,

values, and knowledge from their social environment. In the Satrio Budhoyo Mudho Jathilan community context, social interactions with family and mentors are essential in transmitting Jathilan cultural knowledge and values to the youth. These experiences shape the youth's basic understanding of the value and importance of Jathilan as a cultural heritage. Through stories and hands-on practice, the youth not only learn about the technical aspects of Jathilan, but also internalize values such as solidarity, hard work, and a sense of pride in their culture. This process also fosters an emotional bond between the youth and the Jathilan culture that is so profound, it becomes a driving force in their commitment to preserve the culture.

The wider social environment, including the Jathilan Satrio Budhoyo Mudho art community, plays a significant role in the internalization process. The community often organizes cultural events involving the youth, such as performances and festivals, which provide a platform for the youth to express and practice what they have learned. This collective effort reinforces the importance of cultural preservation and the role of the community in this endeavor. This internalization process is also strengthened by support from the local government and cultural organizations. Local governments, for example, often provide financial and logistical support for cultural events, while cultural organizations provide community training and resources. This support helps organize events and reinforces the value and importance of Jathilan as a cultural heritage that must be preserved.

Previous research has also shown that the process of internalizing cultural values through social interaction has a significant impact on youth involvement in preserving their culture. Harkness and Super (2002) suggested that social interactions with parents and mentors can strengthen youths' cultural identity and increase their commitment to preserving the culture. In the context of Jathilan, the internalization process through social interactions with

family and community provides a strong foundation for the youth to understand and appreciate their cultural values.

Ultimately, the internalization process in the Jathilan Satrio Budhoyo Mudho art community significantly shapes youths' understanding and commitment to Jathilan culture. Through social interactions with family, mentors, and the broader social environment, they learn about the value and significance of Jathilan as a cultural heritage. This process provides technical knowledge and strengthens the emotional bond and commitment to preserve the culture. Support from the social environment, government, and cultural organizations amplifies this internalization process, contributing to the cultural sustainability of Jathilan art in Gelangan Village.

### **Value Objectivation of the Youth towards Jathilan Art in Gelangan Village**

Objectivation is the stage where knowledge and values that have been internalized become part of the youth's objective reality. In the Satrio Budhoyo Mudho Jathilan community, objectivation occurred when the youth actively participated in regular practices and Jathilan performances. The youth practiced at least twice a week at the community center through observation. This regular practice is about mastering the dance moves and enhancing social bonds between community members. Regular participation in rehearsals and performances creates habits and rhythms of life that integrate Jathilan as an integral part of their identity. Such active participation establishes a social reality where Jathilan becomes inseparable from the youth's daily lives. For example, during the anniversary celebration of Gelangan Village, they played an active role in the Jathilan performance. The event is a platform for performing arts and a significant moment to strengthen cultural identity and solidarity among residents. The youth's involvement in events like this demonstrated that Jathilan is a recreational

activity and a vital medium for expressing and maintaining their cultural heritage.

Coleman's social capital theory validated this statement, suggesting that engaging in community activities solidifies social ties and builds valuable social capital. Social capital refers to the benefits of social networks, such as emotional support, camaraderie, and access to resources. In the Jathilan Satrio Budhoyo Mudho community, social capital is manifested through mutual support between members in training, organizing events, and daily life.

Through the process of objectivation, the youth in the Satrio Budhoyo Mudho Jathilan community have embraced a profound sense of pride and responsibility. They no longer see social value in cooperation solely derived from individual actions but as an objective reality that binds and regulates interactions among community members. Their solidarity and cooperation have become factual and detached from the individuals involved. Another social value, namely caring, is also contained in Jathilan art. The objectivation also reinforced a sense of group identity and pride in their culture, aligning with Tajfel and Turner's social identity theory. Tajfel and Turner argued that individuals identify as part of a particular group, constituting a critical part of their identity. The youth in the Satrio Budhoyo Mudho Jathilan community began to see themselves not only as participants but also as preservers of the Jathilan art culture. They feel a moral responsibility to preserve and pass on this cultural heritage to the next generation, making the audience feel the weight of their responsibility.

Moreover, objectivation also affected the way the youth saw their role in the wider community and society. They view Jathilan as an artistic activity and a way to build a collective identity and strengthen social ties. For example, many were involved in community projects that aimed to promote Jathilan to a broader audience through social media and cultural events. They see their role as cultural ambassadors responsible for maintaining and promoting Jathilan as a

valuable part of their cultural heritage, thereby making the audience feel the impact of their work on the wider community.

In the context of objectivation, the roles and attitudes of the youth towards Jathilan culture have become increasingly complex and meaningful. They internalize cultural values and transform them into concrete actions that significantly enrich and strengthen their community. Their active participation in practices and performances and their efforts to promote and preserve Jathilan have created an intense objective reality where Jathilan became an inseparable part of their identity and lives and brought about a positive transformation in their community. This process of objectivation, supported by families, communities, and relevant institutions, is crucial for the continued and enhanced sustainability of Jathilan culture in the future.

### **Externalization of Youth towards Jathilan Art in Gelangan Village**

Externalization is the stage where the youth, with their initiative and dedication, express the values and knowledge internalized through tangible actions. In the Satrio Budhoyo Mudho Jathilan community, this stage is evident through various activities organized by the youth to preserve and promote Jathilan culture. Based on the research findings, the youth in this community not only participate in Jathilan performances but also actively organize events and utilize social media as a promotional tool. This externalization aligned with Bandura's (1977) social learning theory, which asserted that the social environment influences an individual's actions. The supportive social environment in the Satrio Budhoyo Mudho Jathilan community plays a crucial role in encouraging the youth to be active in preserving and promoting Jathilan culture. According to Bandura (1977), individuals learn through observing and imitating others' behavior in their social environment. In this case, the youth who observe their

parents, mentors, and peers actively involved in Jathilan will likely follow in their footsteps. This supportive environment sets the conditions that allow the youth to express the cultural values they internalized through concrete actions and instills a sense of responsibility and pride in their cultural heritage.

The youth also have a significant role in organizing cultural events related to Jathilan. For example, they planned and executed a Jathilan performance during Gelangan Village's anniversary celebration, attended by hundreds of locals. This involvement reinforced their organizational and leadership skills and the social bonds between community members. Through this experience, the youth learned about cooperation and responsibility, which are essential values in Jathilan culture.

Also, some youth actively taught children in the community about the movements and symbolic meanings of the Jathilan dance. This process provided a continuous cycle of cultural education, where knowledge and skills about Jathilan were transferred from generation to generation. Through this teaching activity, these youth not only enhance their knowledge of Jathilan but also contribute to preserving the culture in the future. The process aligns with the sustainable education concept proposed by UNESCO (2017), emphasizing the effectiveness of cultural knowledge transfer in ensuring the sustainability of cultural heritage. Previous research also supported the crucial nature of externalization in cultural preservation. For example, a study by Bandura (2010) revealed that active involvement in cultural activities and promotion through social media can raise awareness and appreciation of local culture. In Jathilan, using social media as a tool for externalization and involvement in cultural events assists in expanding the reach and impact of the culture and attracting other young people to get involved.

Overall, the externalization stage in the Satrio Budhoyo Mudho Jathilan community demonstrated how young people express the

values and knowledge they have internalized through concrete actions. Through social media, involvement in organizing events, and continuing education, the youth actively participate in preserving and promoting Jathilan culture. Support from a supportive social environment is essential in encouraging the youth to engage in these actions, ultimately contributing to the sustainability and preservation of Jathilan culture in the future. Based on the discussion, the social construction of the youth in Jathilan art emerged through the three stages described by Berger in the Social Construction theory. This theory posits that individuals, including youth, construct their understanding of the world and their place in it through social interactions and cultural influences. Internalization is the initial stage where the youth absorb norms, values, and knowledge about Jathilan from their environment. The internalization process began in the Satrio Budhoyo Mudho Jathilan Arts community in the family environment and the broader community. They were introduced to Jathilan through stories, experiences, and direct practice from their parents or mentors, who had a significant role. For example, Aji (17 years old) learned about Jathilan from his father's stories about his youth, which were full of Jathilan's performances. In comparison, Maya (16 years old) was inspired by her mother, who often practiced Jathilan dance at home.

The experience corresponded to Berger and Luckmann's socialization theory, which explains that internalization occurs through social and environmental interactions. At this stage, the family acted as the primary socialization agent. As the first authority figure, parents taught values, norms, and knowledge about Jathilan through stories, songs, and family rituals containing Jathilan elements. The youth also learn through observation, watching their parents practicing or participating in Jathilan events, solidifying their learning.

Furthermore, the wider community also contributes to this internalization process. In



the Satrio Budhoyo Mudho Jathilan community, cultural events such as regular practices and Jathilan performances provided a platform for them to learn and absorb the culture. These experiences shaped the youth's basic understanding of the value and importance of Jathilan as a cultural heritage. The youth learned values such as solidarity, hard work, and a sense of pride in their culture, creating a strong emotional bond with Jathilan.

Objectivation is the stage where internalized knowledge and values become part of the youth's objective reality. At this stage, they began to embrace their roles in the Jathilan Satrio Budhoyo Mudho community through regular participation in practices and performances. This stage is significant as it marks the point where the youth's understanding and appreciation of Jathilan culture becomes a tangible part of their lives as they actively participate in its preservation. Observations showed that the youth practiced at least twice a week at the community center and were involved in various performances, such as the anniversary celebration of Gelangan Village, which more than 400 locals attended.

This active participation generated a social reality in which Jathilan became integral to their lives. Coleman's social capital theory implied that involvement in community activities enhanced social ties and built valuable social capital. This social capital is built through relationships between community members and shared values, such as a sense of family and solidarity. The youth begin to see themselves as participants and custodians of the Jathilan tradition, cementing their commitment to preserving this culture. The objectivation process also amplified their sense of group identity and pride in their culture. Tajfel and Turner's social identity theory suggested that individuals identify with a particular group and derive a sense of self-worth from their membership. In the Jathilan Satrio Budhoyo Mudho, the youth perceived themselves as part of a community with a

unique and valuable culture. This identity reinforced their commitment to preserving Jathilan and increased their pride and self-worth as community members.

Externalization is the stage where the youth express their internalized values and knowledge through concrete actions. The research findings indicated that youth in the Satrio Budhoyo Mudho Jathilan community participate in performances, organize events, and promote Jathilan through social media. For example, the community's Instagram account, managed by the youth, has attracted more than 3,000 followers, with content that includes videos of rehearsals, performances, and behind-the-scenes stories. Wulan (18 years old) revealed that these efforts aimed to show pride and the value of Jathilan as a cultural heritage that must be preserved. This externalization is supported by Bandura's social learning theory, which states that the social environment determines an individual's actions. The supportive social environment in the Satrio Budhoyo Mudho Jathilan community encouraged the young members to preserve and promote Jathilan culture actively.

This supportive environment established the conditions allowing the youth to express their internalized cultural values through concrete actions. Bandura (1977) believed that individuals learn through observation and imitation of the behavior of others in their social environment. In this case, the youth who see their parents, mentors, and peers actively involved in Jathilan will likely follow in their footsteps. In addition to social media promotion, they organize cultural events related to Jathilan. For example, they engaged in the planning and execution of a Jathilan performance in Gelangan Village's anniversary celebration, attended by more than 400 locals. This involvement strengthened their organizational and leadership skills and the social bonds between community members. Through this experience, they learned about the values of cooperation and responsibility, essential elements in Jathilan culture.

Some of them also teach children in the community about the movements and symbolic meanings of the Jathilan dance. This process created a continuous chain of cultural education, where knowledge and skills about Jathilan are passed on from generation to generation. Through this teaching activity, these youth can enhance their knowledge of Jathilan and contribute to preserving the culture in the future, in line with UNESCO's (2017) concept of continuing education, emphasizing the significance of cultural knowledge transfer to ensure the sustainability of cultural heritage.

Previous research also highlighted the relevance of externalization in cultural preservation. Smith (2010) suggested that active involvement in cultural activities and promotion through social media can raise awareness and appreciation of local culture. In the Jathilan case, externalization through social media and involvement in cultural events helps expand the culture's reach and impact and attract other young people to get involved.

## **CONCLUSION**

This research examined the social construction of youth towards Jathilan art culture in the Satrio Budhoyo Mudho Jathilan Art community in Gelangan Village. The conclusions were drawn through in-depth analysis by employing Berger and Luckmann's stages of social construction (internalization, objectivation, and externalization). First, in the internalization stage, the youth in the Satrio Budhoyo Mudho Jathilan community absorbed norms, values, and knowledge about Jathilan from their families and communities. This process began early on through stories, experiences, and direct practice involving parents or mentors with significant roles. These parents or mentors, often experienced Jathilan practitioners themselves, played a crucial role in shaping the youths' understanding of Jathilan. Following Berger and Luckmann's socialization theory, internalization

developed through social and environmental interactions. These experiences shaped youths' basic understanding of the fundamental value of Jathilan as a cultural heritage.

Second, in the objectivation stage, the youth's internalized knowledge and values became part of their objective reality. They did not just passively absorb these cultural elements but actively participated in the Jathilan Satrio Budhoyo Mudho community through regular involvement in practices and performances. This active role has led to a social reality where Jathilan has become integral to their lives. The theories of Coleman's social capital and Tajfel-Turner's social identity underscore their involvement in community activities, strengthening social ties and group identity.

Third, at the externalization stage, the youth express internalized values and knowledge through concrete actions, such as organizing events, promoting Jathilan through social media, and teaching children in the community. This externalization reflected Bandura's social learning theory, where the social environment influenced individual actions. The supportive social environment in the Satrio Budhoyo Mudho Jathilan community, characterized by a strong sense of community, shared values, and a collective commitment to preserving Jathilan culture, encouraged them to become active in these cultural activities.

In conclusion, the social construction formed among the youth in the Jathilan Satrio Budhoyo Mudho community indicates that they do not just view Jathilan as a cultural activity but an integral part of their identity. The youth in this community have a profound sense of pride in Jathilan culture and a deep commitment to preserving it. Their active involvement in various cultural activities is a testament to their dedication to ensuring that Jathilan remains vibrant and relevant in Gelangan Village.

### Declaration by Authors

**Acknowledgement:** None

**Source of Funding:** None

**Conflict of Interest:** The authors declare no conflict of interest.

### REFERENCES

1. Arni & Halimah Nor. (2020). Fenomena Kesurupan: Studi Analisis Kritis Dalam Kajian Teologi Dan Psikologi Islam. *Jurnal Ilmu-Ilmu Keislaman*. Vol 10. No 2
2. Astuti, Eni Fitri. (2019 ). “Pengaruh Seni Tari Kreasi Baru Terhadap Perkembangan Sosial Emosional Anak Usia Dini Di Tk Aisyiyah Jono Purworejo Tahun 2019”. *Publikasi Penelitian. Program Studi Pendidikan Guru Pendidikan Anak Usia Dini Fakultas Keguruan Dan Ilmu Pendidikan Universitas Muhammadiyah Surakarta*, Hal. 1–9
3. Bagas, Lorens. (2002). *Kamus Filsafat*. Gramedia Pustaka Umum.
4. Basrowi & Suwandi. (2008). *Memahami Penelitian Kualitatif*. RinekaCipta
5. Bungin, Burhan. (2001). *Metodologi Penelitian Sosial*. AirlanggaUniversityPress
6. Dahliani, D. (2015). Local wisdom in built environment in globalization era. *International Journal of Education and Research*, 3(6), 157–166.
7. Demantoro, Dr. Argyo M. Si. Teori Konstruksi Sosial Dari Peter L. Berger Dan Thoman Luckman. 10 April. 2013. Dalam Argyo.Staff.Uns.Ac.Id. Diakses 16 Februari 2022.
8. Dewi, Heristina. (2016). Keberlanjutan Dan Perubahan Seni Pertunjukan Kuda Kepang Di Sei Baman, Serdang Berdagai, Sumatera Utara. *Panggung* Vol. 26 No. 2
9. Firth, Raymond. (1963). Tjiri-Tjiri Dan Alam Hidup Manusia. SumurBandung
10. Hadi, Sutrisno. (1986). *Metodologi Research*. Fakultas Psikologi GadjahMada
11. Handayani, Diah. (2006). “Relasi Jender Dalam Cyberspace (Studi Kualitatif Relasi Jender Dalam Komunitas Virtual PPIINDIA)”. Universitas Sebelas MaretSurakarta, Surakarta
12. Jamil, Abdul,Dkk. (2000). *Islam Dan Kebudayaan Jawa*. GamaMedia
13. Kuswarsantyo. (2014). Dalam dimensi ruang dan waktu. *Jurnal Kajian Seni*, 01(01), 48–59.
14. Kuswarsantyo, K. (2021). Inovasi, Difusi, Dan Perubahan Konteks Dalam Penciptaan Karya Tari. *Imaji*, 18(2). <https://doi.org/10.21831/imaji.v18i2.35812>
15. Kholiq, Abdul. 2013. *Islam Kalang: Politik Identitas Sub Etnis Jawa*. Jurnal Harmoni: IAIN Walisongo Semarang.
16. Lombart, Dennys. 1996. *Nusa Jawa*. Gramedia
17. Pipit Mulyah, Dyah Aminatun, Sukma Septian Nasution, Tommy Hastomo, Setiana Sri Wahyuni Sitepu, T. (2020). *Journal GEEJ*, 7(2).
18. Rahmat, M. S., Munawarah, P. A., & Johari, A. R. (2023). Manajemen Pembelajaran Seni Rupa Berbasis Kearifan Lokal dalam Mata Pelajaran Seni Budaya Kelas VII di MTsN 1 Lombok Barat. *Jurnal Ilmiah Telaah*, 8(1), 62. <https://doi.org/10.31764/telaah.v8i1.13368>
19. Ria Ningtyas, W., Isworo Josef, A., & Endah Santoso, R. (2016). Estetika Kostum Penari Jathilan. *TEXTILE Journal of Textile*, 3(1), 55–67.
20. Sawong, K. S. A., Andrias, D. R., Muniroh, L., Reddy, C., Purnawita, W., Rahayu, W. P., Nurjanah, S., & Kemenkes RI. (2011). 53(9), 167–169.
21. Sartini, & Adf. (2020). Menggali Kearifan Lokal Nusantara Sebuah Kajian Filsafati. *Jurnal Filsafat*, 37(2), 111–120.
22. Semau, P., Kupang, K., & Tenggaba, N. (2013). *Keabifan Lokal*.
23. Sibarani, R. (2015). Pendekatan Antropolinguistik Terhadap Kajian Tradisi Lisan. *RETORIKA: Jurnal Ilmu Bahasa*, 1(1), 1. <https://doi.org/10.22225/jr.1.1.9.1-17>
24. Silalahi, A. A., Siahaan, J., Damanik, R., & Utara, U. S. (n.d.). (2024). *Nilai Kearifan Lokal Ritual Mangan Na Paet Di Huta*. 17(1), 87–100.
25. Sintiya, D. (2014). *Perkembangan Tari Riau di Yogyakarta*.
26. Siroj, A. A., Magister, P., Pendidikan, M., Islam, U., Maulana, N., & Ibrahim, M. (2024). *Regulasi nilai kearifan budaya lokal di masyarakat samin*. Soedarsono. 1976. Tari-Tarian Indonesia. Proyek Pengembangan Media Kebudayaan.
27. Triyanto. (2014). Pendidikan Seni Berbasis Budaya. *Imajinasi: Jurnal Seni*, 8(1), 33–42.
28. Ummah, Masfi Sya’fiatul. *Sustainability (Switzerland)*, 11.1 (2019), Hal. 1–14

29. Utami, A. T. (2021). *Pengelolaan Kelompok Seni Jathilan Dan Sholawat Sebagai Daya Tarik Desa Budaya Banjarharjo Kalibawang Kulon Progo*.
30. Wibisono, W. (2023). Tari Jathilan: Dari Tradisi Budaya hingga Ajang Mencari Uang di Perempatan Lampu Merah. *Jurnal Riset Sosial Humaniora dan Pendidikan*, 2(1), 140–152.  
<https://doi.org/10.56444/soshumdik.v2i1.910>

How to cite this article: Kautsar Irbah Falah Akbar, Dewi Liesnoor Setyowati, Hamdan Tri Atmaja. Social construction of youth in Gelangan Village Magelang City towards the Jathilan cultural arts. *International Journal of Research and Review*. 2025; 12(2): 222-233. DOI: <https://doi.org/10.52403/ijrr.20250226>

\*\*\*\*\*