



Living Hadith: The Art of Jathilan Suryo Budoyo as a Media for Da'wah: Roland Barthes' Semiotic Analysis

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Abstract

Art is an integral part of Indonesian society. Through art, various meanings or messages can be effectively conveyed. The role of art has a positive impact on the development of da'wah (Islamic propagation) in this country. One such art form is the Suryo Budoyo jathilan (jathilan dance). The purpose of this study is to examine the art form "Jathilan Suryo Budoyo" as a medium for da'wah from a Hadith perspective. This research method uses a descriptive qualitative approach with data collection techniques such as field observation and documentation. To analyze the data, the author employed semiotic analysis developed by Roland Barthes, namely: denotation, connotation, and myth. The results of this study indicate that the semiotic analysis of the Suryo Budoyo jathilan art form serves as a reminder to maintain a good relationship with Allah SWT and social life. Meaning is embedded in each component, including the pengrawit (singer), paraga (singer), and pawang (pawang), each of which has its own da'wah message.

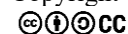
Keywords: Da'wah Message, Jathilan Art, Living Hadith.

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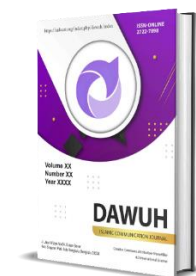


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INTRODUCTION

Art plays a role in shaping the object of religious teachings in everyday life, as it possesses a magnetism that can impress individuals. Furthermore, art can be interpreted as more than just entertainment (Asya'roni, 2023). Based on this explanation, art can serve as a means of spreading religious teachings to society. From an aesthetic perspective, artistic creation is embraced as a source of joy. Every human being born with art is inherently gifted by Allah SWT (Wildan, 2007).

Quraish Shihab argues that art is part of beauty or a manifestation of the human soul, resulting in behavior. Art arises from the deepest part of humanity, driven by a desire for beauty. This evidence demonstrates the human instinct or innate nature bestowed by Allah upon His creatures (Shihab, 2000).

Indonesia is known as a cultured nation, with its regional components displaying distinct cultural characteristics. The culture created is inherited from our ancestors, thus ensuring its preservation. Before Islam was introduced to Indonesian society, artistic expertise was already prominent among immigrants. This is because the fusion of culture and religion is intertwined (Hasbullah, 2012).

The process of Islam's arrival in Indonesia is explained through several theories. These theories are based on evidence indicating that Islam did not originate from a single location and was brought by a single group at a time. The differences in theories stem from inconsistencies in facts, elements of interest, subjectivity, and religious ideology (Nasution, 2020).

Although the process of Islamization in Indonesia in 1963 is a strong conclusion, the development of Islam is a constantly transforming study, allowing for refinement and strengthening of existing theories. Ulama (Islamic scholars) were key figures in the movement to bring Islam to Indonesia. One example was Arab scholars, some of whom were traders. These traders formed a community that transparently introduced Islam to Indonesia, especially coastal areas, which was then spread by missionaries from Sufi circles (Azra, 1994).

The Sufis introduced Islam in two ways: first, through trade routes, which controlled the community's economy; second, through the role of a leader who spread Islam through his power. Furthermore, scholars fostered Islam through three means: cultural (preaching, marriage, arts), structural (power, politics), and economic (trade routes). It can be said that the process of Islamization in Indonesia has both a political component and a da'wah process to achieve effectiveness (Emzir & Rohman, 2015).

The rise of Islam in Indonesia has been aided by the media. The phenomenon of da'wah through art is an appropriate way to combine the two. This is also exemplified by the Wali Songo, who led the da'wah process through art in Java, as art serves not only as a means of entertainment but also as a source of moral values that serve as role models for society. One example is the kuda lumping (horse dance) or jathilan.

The term jathilan is more familiar in areas such as Yogyakarta and southern Central Java. Within Yogyakarta, jathilan is known as "jaranan jambul" because the miniature horse resembles a human crest or hair. Yogyakarta, Bantul, and Sleman retain the name "jathilan" in each regency within the Special Region of Yogyakarta. In Kulon Progo Regency, jathilan is known as "incling" because the dance is accompanied by krumpyung (a type of angklung). Gunungkidul Regency calls jathilan "jaranan jambul." Overall, the jathilan trend is growing across Yogyakarta's regencies (Kuswarsantyo, 2013).



METHODS

This research uses a descriptive qualitative approach. Data collection techniques include field observation and documentation of the Suryo Budoyo jathilan art performances in Yogyakarta. The primary informants are the performers, musicians (pengrawit), dancers (paraga), and the event organizer (pawang) of the Suryo Budoyo jathilan group. Interviews were conducted in 2022 with key figures: Suyadi, Soleh, Jumari, and Agus (Hamidi, 2004; Sugiyono, 2015).

To analyze the data, this study employs Roland Barthes' semiotic analysis, which encompasses three stages: denotation (the literal or obvious meaning), connotation (the socio-cultural and personal associations), and myth (the cultural belief or value system underlying the sign). This semiotic framework allows for a deeper understanding of the symbolic messages embedded in the Suryo Budoyo jathilan art form, particularly in relation to da'wah through culture (Sobur, 2013; Manneke, 2001; Vera, 2014).

The da'wah perspective is analyzed through the lens of the Prophet Muhammad's hadith, using the primary reference from Al-Nawawi's (1994) *Riyad al-Salihin* and supporting hadith collections from al-Bukhari (2011) and al-Nasa'i (2008).

RESULTS AND DISCUSSION

Jathilan Suryo Budoyo

The Suryo Budoyo Jathilan dance was developed in 1989. It was pioneered by Mr. Suparsih and his friends and aims to embrace and develop the creativity of the younger generation. Jathilan Suryo Budoyo essentially has its own meaning: "Suryo" means light and "Budoyo" means culture. Combined, these two represent the light of culture, and it is hoped that this will create a community that can preserve culture.

"Jathilan Suryo Budoyo was developed in 1989 by Mr. Suparsih and his friends. The goal was to encourage the younger generation to create through art. The name "Suryo Budoyo" means "light of culture," and the hope was that it could become a platform for preserving local culture." (Interview with Suyadi: 2022)

This dance tells the story of a war exercise led by Prince Mangkubumi, who later received the title Sri Sultan Hamengku Buwana I. He ruled the Yogyakarta Sultanate against Dutch forces. Jathilan dance was performed as entertainment for tired, weary, and hungry warriors in remote villages. They would hunt animals and celebrate with dancing. After returning to normal life from the battlefield, they missed their art and carried it around the neighborhoods to exhibit it. (Rohmat Djoko Prakosa: 2006).

In its artistic activities, the Suryo Budoyo jathilan is divided into three sections: the pengrawit (player), the paraga (traditional dance troupe), and the pawang (pawang). The pengrawit (traditional gamelan orchestra) is a skilled player who plays the gamelan instruments to support the performance. In Suryo Budoyo jathilan, the pengrawit are divided into several sections according to the gamelan being played. The paraga (traditional dance troupe) is a member skilled in dancing, whose dances are accompanied by the music played by the pengrawit. The Suryo Budoyo jathilan art form features several types of paraga dances, including jathilan, rampak buto (traditional dance troupe), penthul tembem (traditional dance troupe), and barongan (traditional dance troupe). The pawang (traditional dance troupe) is the person who organizes the events of the Suryo Budoyo jathilan performance.



"In the Suryo Budoyo Jathilan performance, there are three main roles: the pengrawit, the paraga, and the pawang. The pengrawit plays the gamelan to help the event flow, and they are divided according to the gamelan instruments used. The paraga are the dancers who dance to the music played by the pengrawit, with dances such as jathilan, rampak buto, penthul tembem, and barongan. The pawang is the person who directs the event from beginning to end." (Interview with Suyadi: 2022).

Overall, there are three stages in the Suryo Budoyo jathilan art form. The first stage begins with an opening by the jathilan dancers entering the performance area, riding a jaranan (a woven bamboo puppet). The second stage is followed by the paraga of the rampak buto and penthul tembem. Finally, all the dancers form a circle and dance together. In this situation, the shaman then scatters flowers infused with prayers toward the dancers, after which they enter a trance (ndadi) to entertain the audience.

"The Jathilan Suryo Budoyo performance consists of three stages. First, the jathilan dancers enter with their bamboo jaranan (traditional Javanese puppets). Second, the rampak buto dancers and penthul tembem dancers join in the performance. Finally, all the dancers dance together in a circle, then the shaman scatters flowers infused with prayers, and finally, they enter a trance (ndadi) to entertain the audience." (Interview with Suyadi: 2022).

In the context above, to explain the above in detail and make it easier to understand, this research uses Roland Barthes' theory to investigate the meaning of the symbols contained in the jathilan Suryo Budoyo art form in the context of da'wah through culture.

FramePre-Event

Offerings (offerings)

Visual



Source: Author's personal documentation on January 1, 2023

Denotation Textually, the image above contains several food symbols. There's a banana, rice on top of the banana, a peeled coconut, savory rice, chicken ingkung (fried chicken), flowers, and fruit.

Connotation (Stage I) The first symbol's meaning is the banana, which represents outstretched hands in prayer. Rice represents a staple food and a symbol of life. Coconut is understood to have benefits



in daily life. Savory rice represents the greatness of Allah SWT and a request for forgiveness. Chicken ingkung symbolizes protection and a form of prayer to Allah SWT. Fruits represent different flavors and colors, yet must be united in a common purpose.

"Bananas symbolize praying hands. Rice symbolizes staple food and life. Coconuts are beneficial every day. Savory rice symbolizes the greatness of Allah SWT and a request for forgiveness. Chicken ingkung symbolizes protection and prayer from Allah SWT. Fruits have different flavors and colors, but each must remain pure and fulfilling its purpose." (Interview with Agus: 2022).

Myth
(Stage II)

Some of the foods included in the offerings are interpreted as Rasulan (a sign of a blessing). Rasulan itself signifies a gathering of people to recite prayers and then share a large meal. From the first stage, drawn from the second, the offerings are an expression of gratitude to God for the blessings of nature that can benefit life. Furthermore, the offerings are interpreted as a gift from the earth and a form of gratitude to nature. The goal is to facilitate the fulfillment of needs and foster good relationships with God and fellow creatures.

"The food in offerings is interpreted as a sign of the Prophet, a gathering for prayers and a shared meal. Offerings also serve as a form of gratitude to Allah for the beneficial bounties of nature. Offerings also serve as a gift to the earth and a form of gratitude to nature, so that our needs are met and our relationship with Allah and others is maintained." (Interview with Agus: 2022).

Perspective
of Da'wah (Hadith)

Based on the explanation above, as Muslims, we are encouraged to always pray in our daily lives. This is explained in the Prophet's hadith,

The servant who is closest to his Lord is the one who prostrates himself, therefore pray a lot. (Hadith narrated by Muslim). Abu Zakariya Yahya Ibn Syaraf: 1994).

In this context, humans, as social beings, have several needs that must be met, such as clothing, food, and shelter. Therefore, this theory conveys a message of da'wah (Islamic preaching) to maintain human relationships with Allah SWT. Furthermore, the meaning of fruit is that Muslims are not encouraged to sever ties with one another. Rather, they are commanded to always gather in goodness, thus fostering *Hablum Minallah* (goodwill) and *Hablum Minannas* (goodwill).



Event Frame (Pengrawit)

Gamelan Gong

Visual



Source: Author's personal documentation on January 1, 2023

Denotation

Gongs are a traditional musical instrument from Java which is composed of two pieces of copper. Then the two of them are connected by a rope and hung from a distinctively carved piece of wood. The function of the gong as a rhythm manager is to clarify the drum and determine the beat of the piece at the opening and closing of the song.

"Gongs are traditional Javanese musical instruments made of copper, usually with two pieces. These two gongs are hung using a rope on wood that has carvings on it. Their function is to regulate the rhythm, so that the sound of the drum is clearer and determines the beat of the piece when opening and closing the song." (Results of interview with Soleh: 2022).

Connotation (Stage I)

The round shape of the gong reflects eternity and harmony. When the gong is struck, it signifies the balance between beginning and end, birth and death, and outer meaning and inner meaning. The initial meaning or birth is certainly experienced by humans, so that they are obliged to start everything with effort and prayer to Allah SWT. Another saying is that the gong signifies death or the end, and no one knows when it will happen. This serves as a reminder that all living things will die.

"The round gong symbolizes eternity and the balance between beginning and end, birth and death. Birth teaches us to begin with effort and prayer to God Almighty. The gong also reminds us that death will inevitably come, and no one knows when." (Interview with Soleh: 2022).

Myth (Stage II)

On this point, the gamelan gong conveys the meaning that those who live joyfully will easily forget death. Conversely, those who live with constant remembrance of death will be more cautious in their lives.

"Gamelan gong has the meaning that people who are always happy throughout their lives tend to forget about death. Conversely,

people who constantly remember death will be more cautious in living their lives."Interview results with Soleh: 2022)

Perspective
of Da'wah (Hadith)

After going through several stages above, the message that can be learned from the gamelan gong is calm. Because, when humans determine the direction of their lives by always remaining calm and remembering Allah, when faced with complex problems, they will not be hasty in making decisions. This has been explained in the hadith of the Prophet,

O Allah, truly I ask You for protection from evil morals, actions and desires. (Hadith narrated by Tirmizi). Abu Zakariya (Yahya Ibn Syaraf, Al-Nawawi: 1994)

Gamelan Drums

Visual



Source: Author's personal documentation on January 1, 2023

Denotation

Made from jackfruit wood and wrapped in goat or cowhide at the ends, the drum produces sound when struck. It creates variations in music, allowing for rhythmic adjustments and tempo control.

"Kendang is made from jackfruit wood with the ends wrapped in goat or cow skin, and its function is to produce sound when beaten. "Kendang also functions to create song variations, adjust the rhythm and control the tempo." (Results of the interview with Jumari: 2022).

Connotation
(Stage I)

In the first stage, the kendang is interpreted as leadership, and leadership is not permitted to be reckless. The gamelan carefully manages the tempo and rhythm of the music to blend into a single melody.

"The drum is interpreted as a symbol of leadership. When leading, one must not be reckless. This gamelan carefully regulates the tempo and rhythm of the music, so that everything can blend into one harmonious melody."Results of the interview with Jumari: 2022).

Myth
(Stage II)

In myth, the kendang symbolizes that humans should not rush through life. It's important to remain calm, always prioritizing patience, gratitude, and acceptance of everything God has ordained.

"The drum symbolizes that in life, we are not encouraged to rush. We must remain calm, patient, grateful, and accepting of what God has ordained."Results of the interview with Jumari: 2022).

Perspective
of Da'wah (Hadith)

Based on the steps above, as Muslims, we must maintain an attitude of gratitude. Furthermore, we must not overdo our daydreaming without accompanying it with effort and prayer. This can be detrimental and lead to disappointment. Because images or illusions become a way for Satan to lead people astray. As explained in the Prophet's hadith,

Truly fortunate are those who submit (are Muslims), who are given sufficient sustenance and are satisfied with Allah's gifts. (Hadith narrated by Muslim). Abu Zakariya Yahya Ibn Syaraf, Al-Nawawi: 1994).

GamelanKenong

Visual



Source: Author's personal documentation on January 1, 2023

Denotation

KenongA part of the Javanese gamelan, the kenong is made of iron and metal and consists of six to ten pieces. Shaped like a gong but slightly smaller, it is played by striking it with a piece of wood wrapped in cloth at the end. The kenong serves to define the boundaries of the instruments and clarify the rhythm.

"A kenong is a piece of Javanese gamelan made of iron and metal, usually consisting of six to ten pieces. Its shape is similar to a gong, only smaller. It is struck with a piece of wood wrapped in cloth at the end. Its function is to define the boundaries of the gatra and clarify the rhythm. (Interview with Suyadi):2022)

Connotation
(Stage I)

The meaning of the kenong in the first stage is that when played, it makes a "nong-nong" sound, meaning "ono-ono" or "there is." The "there" referred to means that God created humans to live side by side with invisible creatures.

"When struck, the kenong makes a "nong-nong" sound, which means "ono-ono" or "there is." "There" means that God created humans to live alongside creatures invisible to the eye." (Interview with Suyadi: 2022).



Myth (Stage II) In the second stage, it means that everything that can be seen or not will basically remain bound by the provisions of Allah SWT.

"People used to say that if the kenong played by itself, it was a sign that someone was coming. But no matter what the story, everything that happens is still part of God's plan."Results of the interview with Suyadi : 2022).

Perspective of Da'wah (Hadith)

The message of the sermon is that Allah created everything in the heavens and on earth, each with its own capacity. This is in accordance with the Prophet's hadith,

Indeed, Allah created His destiny for all His creatures fifty years before He created the heavens and the earth. (Hadith narrated by Muslim). Abu Zakariya Yahya Ibn Syaraf, Al-Nawawi: 1994).

Gamelan Saron

Visual



Source: Author's personal documentation on January 1, 2023

Denotation

SaronThe saron is a gamelan instrument made of brass and with thick, carved wooden supports. The saron has a hammer-like percussion instrument that, when played, produces a high, shrill tone.

"The saron is a gamelan instrument made of brass, sitting on a thick, usually carved piece of wood. It's hammer-like, and when struck, it produces a sharp, piercing sound, making it one of the most recognizable sounds in the gamelan."Results of the interview with Agus: 2022).

Connotation (Stage I)

At the peratam stage, the saron signifies that in life, one should not focus solely on one thing. Instead, one should develop skills in other areas. Similarly, the saron has a varying tempo when played.

"The saron can be said to symbolize that life can't focus on just one thing. We need to be able to develop in many areas. Just as the saron has varying tempos when played, life also requires flexibility, able to follow various rhythms. As the Javanese proverb says, 'urip iku urup' means 'life must give light', so the more abilities you have, the



more benefits you can share."Results of the interview with Agus: 2022).

Myth
(Stage II)

The second stage is meaningful: as humans living in society, we need to develop social attitudes to strengthen the bonds of brotherhood. Furthermore, we need to maintain ethics and courtesy towards others.

"In Javanese stories, humans are taught to maintain good relationships with others, like gamelan instruments that must harmonize to create pleasant music. So, in life, we also need to develop social attitudes to strengthen our bonds of brotherhood. And no less importantly, maintain good manners and etiquette, so that all relationships remain comfortable and harmonious."Results of the interview with Agus: 2022).

Perspective
of Da'wah (Hadith)

From the various meanings above, we can conclude the importance of humans building interactions with each other to spread benefits. Establishing good relationships will influence the level of piety towards God. This is because God created humans to help one another regardless of social status. This, in turn, creates peace and prosperity in society. This is in accordance with the Prophet's hadith,

It is not halal for Muslims to silence other Muslim brothers for more than three days. Whoever silences a Muslim brother for more than three days will go to hell. (Hadith narrated by Abu Dawud). (Abu Zakariya Yahya Ibn Syaraf, Al-Nawawi: 1994).

Event Frame (Paraga)

Visual



Source: Author's personal documentation on January 1, 2023

Denotation

Visually, it depicts royal troops riding horses. This dance uses miniature horses (jaranan) made from woven bamboo painted in various colors, with hair decorations made from palm fiber.

"Jathilan looks like a royal army on horseback. It's said that this dance was once used to inspire war spirit, so the movements are very

powerful. It uses miniature horses (jaranan) made of woven bamboo, painted in various colors, and with palm fibers for their hair. In the past, these horses were believed to symbolize the strength and courage of the soldiers."(Interview results with Soleh: 2022).

Connotation
(Stage I)

In the first stage, the meaning of the word jaranan can be drawn. Jaranan means "sinau sing tenanan" or "correct learning". Jaranan is a symbol of the vehicle used for war. So, in living life, humans are required to learn as a vehicle for achieving goals.

"Jaranan is a symbol of 'sinau sing tenanan', or proper learning. Because jaranan were once used for war, life also requires knowledge as a vehicle to achieve goals."Interview results with Soleh: 2022).

Myth
(Stage II)

From the meaning of sinau sing tenanan, the second stage is then drawn, namely, living humans need an identity or characteristics. So, a person in his life needs a vehicle in the form of useful knowledge. Then stick to the obligation to seek knowledge (sinau sing tenanan) and then drive it (practice it) for the good of others.

"So, from the meaning of sinau sing tenanan, there's a story that says that human life requires an identity or distinctive characteristics. Well, in old stories, identity is like a vehicle that takes us to our destination in life, and that vehicle is useful knowledge. We're not only taught to sinau sing tenanan or study seriously, but also to drive it, that is, to apply that knowledge for the common good." (Interview results with Soleh: 2022).

Perspective
of Da'wah (Hadith)

From a da'wah perspective, beneficial knowledge is far more valuable in living life than other needs. The sustainability of society, religion, society, and culture depends on the application of knowledge. Therefore, the da'wah message is to balance the relationship between this world and the afterlife by learning from beneficial knowledge. This aligns with the Prophet's hadith,

When a son of Adam dies, his deeds are ended except for three: ongoing charity, beneficial knowledge, or a righteous child who will pray for him. (Hadith narrated by Muslim). (Abu Zakariya Yahya Ibn Syaraf, Al-Nawawi: 1994).





Source: Author's personal documentation on January 1, 2023

Denotation *Rampak gedruk buto* It resembles a giant or giant with a frightening face. Rampak Buto's movements involve attaching a sling to the feet, then simultaneously stomping them while swinging the arms.

"Rampak Gedruk Buto depicts a giant with a grim face. The movements involve stomping with his feet and swinging his arms. This creates an impression of anger and power, like a furious giant." (Results of the interview with Suyadi: 2022)

Connotation (Stage I) In the first stage, rampak means simultaneous and gedruk foot-stomping. This creates a dance with simultaneous foot-stomping movements. This depicts an angry giant, fueled by human greed.

"Rampak means together, while gedruk means stamping. So, this is a dance that involves stomping the ground together. It usually depicts a giant in a rage, caused by humans' greed and destruction of nature." (Results of interview with Suyadi: 2022).

Myth (Stage II) Entering the second stage, humans are constantly driven by greed in their lives. This leads to insufficiency, which can lead to excessive behavior. Examples include over-extracting natural resources and fostering despicable behavior, which can negatively impact and cause disasters in the environment. Disasters are depicted as angry giants or giants, as they see humans' disrespect for their environment.

"Humans often get caught up in greed, which makes them feel like they never have enough. This can lead to excessive actions, and destroying nature is a bad trait. Disasters come like angry giants or ogres because humans lack respect for the environment." (Results of interview with Suyadi: 2022).

Perspective
of Da'wah (Hadith)

Greed is a disease of the heart that constantly plagues humans. It doesn't care what means are used to achieve its goals, even if those means harm others. This is in accordance with the hadith of the Prophet,

If the son of Adam had two valleys of wealth, he would surely choose the third valley. And nothing can fill the stomach of the son of Adam except dust (death). Allah will accept the repentance of anyone who repents. (Hadith narrated by Bukhari) Abu Zakariya Yahya Ibn Syaraf, Al-Nawawi: 1994).

Chubby Penthul

Visual



Source: Author's personal documentation on January 1, 2023

Denotation

This dance is generally performed by two people wearing masks, the white one called penthul and the black one called tembem. Penthul tembem is often known as Bagus Burhan (Ranggawarsita), who was sent by his father (Tumenggung Yasadipura) from the Surakarta palace to study at the Tegalsari Islamic Boarding School. (Dita Yulianti, et al. : 2021).

Connotation
(Stage I)

Chubby Penthul It's an oral art form that conveys information throughout its performances. Bagus Burhan portrays a mischievous student (santri). However, he remains steadfast in fulfilling his father's responsibility of studying religion. Educational values are embedded in each storyline, which are then adapted to the times, enhancing insight.

"Penthul Tembem is an oral art form that's entertaining, but also packed with information. For example, the story of Bagus Burhan, a mischievous student who remains responsible for studying religion according to his father's teachings. It has an educational message, and it's often packaged in a contemporary way, so it also broadens your horizons." (Results of interview with Suyadi: 2022).

Myth
(Stage II)

In this context, how important it is to maintain the trust and trust of those closest to you, especially family. Because trust is a



benchmark of human nature. When you are able to maintain it, it becomes good proof, and vice versa.

"The story of Penthul Tembem teaches us the importance of trust, especially among the family. Trust is a reflection of character, we look after it well, we are trusted. But if we don't, it means we fail to maintain our trust." (Results of the interview with Suyadi: 2022)

Perspective
of Da'wah (Hadith)

The penthul tembem story contains religious values, that everything humans do in the world must adhere to religion. And every religious person is obliged to believe in his religion, this is proven by the father of the chubby penthul who sent his son to study religion at Islamic boarding school. This is in accordance with the Prophet's hadith,

Whoever follows a path to seek knowledge, Allah will make easy for him the path to Paradise. (Hadith narrated by Muslim). (Abu Zakariya Yahya Ibn Syaraf, Al-Nawawi : 1994).

Barongan

Visual



Denotation

Paraga barongan wearing a large lion-shaped mask made of wood and wrapped in carved cowhide. On the side of the fangs there is a handle that can be moved and is capable of pouncing.

"The Barongan is made of wood, covered in cowhide, and has carvings. Its head usually resembles a lion's, and there's a handle to move its snout." Interview results with Soleh: 2022).

Connotation
(Stage I)

The first stage of interpretation depicts the lion as a large creature capable of devouring anything, while the barong is associated with magic.

"Barongan is a symbol of Singo Barong, a big lion who is strong and magical. So, it's not just a mask, but also a symbol of strength and magic." (Interview results with Soleh: 2022).

Myth
(Stage II)

The contextual meaning of barongan is related to jaranan and rampak buto. It emphasizes that humans are encouraged to seek

knowledge and practice it. It also prohibits cultivating despicable traits. Because every action will encounter a miracle, the miracle in question being the result.

"Barongan is connected to jaranan and rampak buto, reminding us to keep learning and doing good things. The results of what we do can be the fruit of our efforts." (Interview results with Soleh: 2022).

Perspective
of Da'wah (Hadith)

The da'wah message contained in the several stages above is about action. If someone always does good to others, then the reward he receives is also good. On the contrary, when bad deeds are committed, they are always surrounded by despicable qualities. This is in accordance with the hadith of the Prophet,

Whoever carries out a good tradition in Islam will receive a reward and the reward of those who follow him without it being reduced in the slightest. Whoever carries out a bad tradition in Islam will be sinned against and will receive the sin of those who follow him without it being reduced in the slightest. (Hadith narrated by Muslim). (Abu Zakariya Yahya Ibn Syaraf, Al-Nawawi : 1994).

Event Frame(Shaman)

The handler

Visual



Source: Author's personal documentation on January 1, 2023

Denotation

The handler The third role in the Suryo Budoyo jathilan art form. In this performance, the handler carries whips of varying lengths, which produce a loud sound when wielded with specific techniques. The handler acts as a medium of communication between the performer and the performer, using specific symbols.

"The handler plays a crucial role in the performance. He carries a whip, which varies in size. When he whips it, the sound is loud. The handler usually acts as a liaison between the musicians and the performers." (Results of interview with Agus: 2022).

Connotation
(Stage I) The meaning of the first stage of whipping (whip/whip), Javanese people usually call it cemeti amarasuli, which means thundering and being able to control the atmosphere.

"The whip (whip/whip), which in Javanese is called cemeti amarasuli, means nggegirisi and can control the atmosphere. This whip may not be a tool, but it also plays an important role in regulating the rhythm and power of art." (Results of interview with Agus: 2022).

Myth
(Stage II) The second stage of meaning is that the shaman's role is to instill enthusiasm and a positive attitude by wielding the amarasuli whip. The amarasuli whip means "seeking the Prophet's teachings" or "nggolek piwulange Rasul." The Prophet in question is the Prophet Muhammad (peace be upon him), so the shawang is encouraged to encourage others to practice the Prophet's teachings. This is to serve as a good example for the musicians, the performers, and the community.

"The shaman plays a crucial role in instilling enthusiasm and positivity using the amarasuli whip. The amarasuli whip translates to "nyari piwulangé Rasul," meaning "search for the teachings of the Prophet Muhammad (peace be upon him). Therefore, the shaman encourages everyone to practice the Prophet's teachings together, so they can become good role models for the musicians, the paraga, and the community." (Results of interview with Agus: 2022).

Perspective
of Da'wah (Hadith) The message of the above passage is that someone who respects others and willingly follows all of the Prophet Muhammad's commands will be made easy by Allah in attaining His pleasure. This is in accordance with the Prophet's hadith,

A true Muslim is one who makes other Muslims feel comfortable with his words and hands. A person who migrates is one who avoids actions forbidden by Allah. (Hadith narrated by Bukhari and Muslim). Abu Zakariya Yahya Ibn Syaraf, Al-Nawawi: 1994).



CONCLUSION

The Suryo Budoyo jathilan art series has a meaning that is in line with the Prophet's hadith, that humans have a relationship with God and a relationship with humans, because in the Suryo Budoyo jathilan event series there are religious elements as ordered in the Prophet's hadith, namely creating a good social life and good behavior.

After analyzing several images from the Suryo Budoyo jathilan art by looking for denotative, connotative and mythical meanings related to the perspective of da'wah, several things were discovered. The denotative meanings contained in this study refer to the Suryo Budoyo jathilan art form, which has developed in the community. This art form presents dance accompanied by Javanese and national songs, played simultaneously by gamelan instruments. Each component of the dance, gamelan, and other supporting instruments holds a meaning that forms a message or story.

The connotative meaning of jathilan tells the story of a war exercise led by Prince Mangkubumi, who later assumed the title Sri Sultan Hamengku Buwana I, who reigned over the Yogyakarta Sultanate, to confront Dutch troops. This play has become a favorite among jathilan fans, especially in Sleman Regency, Bantul, and Yogyakarta City. The mythical meaning of this art form is that humans are obligated to worship God. It emphasizes the importance of mutual assistance, regardless of social status. Furthermore, it encourages a willingness to seek knowledge, which can then be applied for the benefit of all.

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