



TABLE OF CONTENT

| | |
|---------------------------------------|-----|
| Title | i |
| Approval | ii |
| Statement of Academic Integrity | iii |
| Acknowledgement | iv |
| Table of Content | vi |
| Abstract | ix |
| Intisari | x |

CHAPTER I

INTRODUCTION

| | |
|---------------------------------|----|
| 1.1 Statement of the Case | 1 |
| 1.2 Motives and Goals | 6 |
| 1.3 Research Questions | 7 |
| 1.4 Literature Review | 8 |
| 1.5 Theoretical Framework | 12 |
| 1.6 Research Method | 21 |
| 1.7 Thesis Organization | 22 |

CHAPTER II

THE SOCIAL DRAMA(S): PERFORMANCES IN THE FOUR OF THE FIVE-MOUNTAINS

| | |
|---|----|
| 2.1 The <i>Communitas</i> and The Collective Identity (Structured/Anti-Structured Community and the Human Interrelatedness) | 24 |
| 2.2 The Ritual Performances: Re-creating Social Orders of Communities | 32 |



| | |
|--|----|
| 2.2.1 <i>Ingkung Sewu and Jaran Papat</i> in Mantran Wetan, Andong | 33 |
| 2.2.2 24 Hour <i>Tayub Dancing</i> in Krandegan, Sumbing | 42 |
| 2.2.3 Sacred <i>Wayang Wong</i> in Tutup Ngisor, Merapi | 50 |
| 2.2.4 <i>Sungkem Telompok</i> in Gejayan, Merbabu | 61 |
| 2.3 The Inter-relation Between <i>Communitas</i> and Ritual Performances | 66 |

CHAPTER III

THE AESTHETIC DRAMA(S): THE PERFORMANCES OF SUTANTO MENDUT

| | |
|--|-----|
| 3.1 The President and His Community | 69 |
| 3.2 Routinization of Charisma through Religious-aesthetic Trickster-ness | 70 |
| 3.3 The Playfulness of Sutanto (“Religious-aesthetic Trickster”) | 74 |
| 3.3.1 The Playing of “Words” | 76 |
| 3.3.2 The Playing of “Performing Art” | 80 |
| 3.4 Sutanto’s Position: The Joker in the Deck (“Routinization” of Sutanto’s Religious-aesthetic Trickster-ness) | 88 |
| 3.5 Sutanto’s Role: The Trickster as The Teacher | 94 |
| 3.6 Sutanto’s Religious-aesthetic Trickster-ness and KLG’s <i>Communitas</i> | 112 |

CHAPTER IV

MODES OF BEING RELIGIOUS-AESTHETIC PERFORMANCES IN KLG

| | |
|--|-----|
| 4.1 The Religious-Aesthetic <i>Communitas</i> | 115 |
| 4.2 “Being Religious”: From the Conflicting Discourses of “Religion” to the Performance Studies | 117 |
| 4.3 Modes of the Performances: Being Creative as Being Religious- | |



| | |
|---|-----|
| Aesthetic | 123 |
| 4.3.1 Displacement Mode as a Creative Practice of Being Religious-aesthetic: | |
| 1→2 | 123 |
| 4.3.2 Mode (s) in Rearticulating norms of Social Orders: Between 1→3→4 and | |
| 1→5a→5b | 127 |
| 4.3.3 Mode in Affirming (New/contextualized) Social Order: | |
| 1→3→5a→5b | 131 |
| 4.3.4 Mode of Festival Lima Gunung as The Space for Re-affirming The Social | |
| Order | 133 |
| 4.4 The Products as The Performances of Religious-aesthetic | 137 |
| 4.5 Sutanto's Charisma and KLG as <i>Communitas</i> : A (Humorous) Religious- | |
| Aesthetic State | 142 |
| 4.6 Being Religious without Religion (Sacred) and Profane Boundary | 145 |
| CHAPTER V | |
| WHAT ARE PERFORMED? | |
| 5.1 What are they "really" doing? | 147 |
| 5.2 The elements of <i>Communitas</i> in KLG | 148 |
| 5.3 Religious-aesthetic Trickster's Works in the <i>Communitas</i> | 156 |
| 5.4 Conclusion | 160 |
| BIBLIOGRAPHY | 163 |