

## Local Wisdom For Global Challenges: Jathilan As A Medium For Character Building And Creativity Of The Young Generation In Moyudan, Sleman

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### *Abstract*

*Study This aim For study role art traditional “ Jathilan ” in Moyudan, Sleman, in formation character and development creativity generation young, at the same time evaluate its potential as a learning model based wisdom local. Jathilan is art Yogyakarta folk performance featuring soldier horse riding with property horse braids, simple gamelan accompaniment and sometimes accompanied by trance elements. Research This important Because education based culture local needed For face degradation value, decreasing appreciation culture and weakening identity generation young people in the era of globalization .*

*Research methods use approach qualitative descriptive with design studies case. Data collected through studies literature, observation participatory limited and interview deep with perpetrator art, figures society and children active young people in jathilan. Triangulation technique used For validate data, while analysis done in a way descriptive thematic to identify values, practices and contributions jathilan to formation character and creativity generation young.*

*Research result show that " jathilan " No only functioning as art entertainment, but also become means non-formal education based on wisdom local that can implant character positive in the form of discipline, togetherness, responsibility responsibility and spirituality generation young. In addition, jathilan capable push creativity child young through innovation dance movements, costumes and music that strengthen identity culture. Jathilan also supports the objectives of the Sustainable Development Goals (SDGs), especially SDG 4 (Quality Education) through strengthening education character and learning based experience culture, as well as SDG 11 (Sustainable Communities) through preservation culture local and empowerment public.*

**Keywords:** *jathilan, wisdom local, character generation young.*

### **INTRODUCTION**

Education is fundamental instruments in form character, culture and civilization nation. In the context increasing globalization intense, change social and progress technology push occurrence transformation very fast value. Dominance culture popular and system global information often shifts moral orientation, ethics and identity culture society, especially the younger generation young (Faiz & Soleh, 2021). Phenomenon the has implications for the weakening of the sense of nationalism and the decline appreciation to culture local. Therefore that, strengthening return values culture through education based wisdom local become need strategic must developed For strengthen resilience character nation in the era of disruption (Ashari et al., 2024; Rizal, 2020).

Wisdom local is reflection from values that are born from experience, tradition, and practice social inherited society cross generation. He functioning as moral, ethical and spiritual guidelines in life in society (Zulma, 2019). In context education, wisdom local No only become inheritance culture, but also resources value rich learning Because contain elements of mutual cooperation, responsibility responsibility, religiosity and independence. Education based on wisdom local believed can present contextual, humanistic and meaningful learning Because near with reality social participant education (Ashari et al., 2024; Strengthening Wisdom Local in DIY, 2020).

Educational model based mark local This in line with draft *Education for Sustainable Development* (ESD), as poured out in *Sustainable Development Goals* (SDGs). SDG 4 emphasizes importance *inclusive and equitable quality education* that builds character and values sustainability, while SDG 11 emphasizes *sustainable cities and communities* through preservation inheritance culture and empowerment community local (United Nations, 2015; UNESCO, 2017). With Thus, preservation culture local through education No only functioning maintain identity nation, but also become part from global efforts to create public sustainable.

One of form real from education based wisdom local can found in art traditional **Jathilan**, a art a folk performance that lives in the Yogyakarta area and its surroundings. Jathilan describe soldier horse riding use property *horse braids*, accompanied by simple gamelan and sometimes accompanied by element *trance (ndadi)*. According to Kuswarsantyo et al. (2010), Jathilan is growing art from root public Javanese agrarian which contains symbols heroism, spirituality and solidarity social. In its development, Jathilan No only become entertainment, but also a container education mark social, discipline, togetherness and work The same between members Jathilan group is form integration arts and culture. Integration model arts and culture in education believed capable grow character, creativity and awareness culture student through approach interdisciplinary and contextual (Jeon, Huang, & Djani, 2022).

Haliemah and Kertamukti (2017) explain that Jathilan is means public For confirm values life through symbols, rites, and expressions collective. Values This can internalized as form education character based wisdom local. Meanwhile that, Nugraheni (2014) highlighted aspect sociology culture Jathilan which reflects balance between the material and spiritual worlds of Javanese society. Aesthetics movement, gamelan rhythm, and costume design No only aspect artistic, but also pregnant dimensions education strong social and moral.

In context modern education, arts Jathilan own potential big as a non-formal learning medium that supports formation character and creativity generation young. Through the process of training, interaction social and performance, children young study about not quite enough responsible, disciplined, work the same, and appreciate the process and results Work collective (Cetamaya & Alkaf, 2024). Irawati and Astini (2022) emphasized that exploration movement, composition music and creation costume in Jathilan is form education aesthetics that can grow creativity at a time strengthen identity culture. From the perspective anthropology education, practice art like Jathilan functioning as a learning arena values and identity social society ( Relevance Anthropology in Arts Studies in Indonesia, 2021).

Creativity become dimensions important in education the demanding 21st century individual capable adapt, innovate and think critical. However, creativity No only born from modern technology, but also can grow from interaction with tradition. Wals (2015) emphasized

that education sustainable must capable connect modern knowledge with wisdom local so that participants educate capable solve problem social in a way innovative without lost root culture. In the context of this, involvement generation young in Jathilan open room for learning creative based mark local strengthening identity at a time hone ability think reflective and collaborative.

Phenomenon globalization accompanied by development digital technology and penetration culture global popularity has cause potential **crisis identity and morality in the generation Young Indonesians**. Access to information without limits often makes generation young more know culture outside compared to root its culture alone, so that values local such as mutual cooperation, simplicity, and responsibility answer social start marginalized (Faiz & Soleh, 2021). Rizal (2020) said that condition This cause disorientation value, where identity culture local lost its relevance as moral and behavioral guidelines. Ashari et al. (2024) added that weakness internalization character and culture in modern education worsens crisis This Because participant educate No Again own handle sourced values from context socio-cultural they alone. Therefore that, strengthening education character based wisdom local as reflected in art traditional Jathilan become important as means reactualization values, morality and identity nation in the middle heavy current globalization. Belarde et al. (2025) emphasized that learning cross an integrating culture values local and global is an effective strategy in build awareness cultural and character participant educate.

Even though Thus, reality social show that modernization and globalization has shift interest generation young to art traditional. Research by Ashari et al. (2024) and Faiz & Soleh (2021) reveal that penetration global culture, especially through digital media, causing occurrence decline participation child young in activity culture traditional. Condition This potential cause disorientation value, loss appreciation to culture local and weakening character generation young people who should be rooted in values wisdom local.

In addition, the system formal education in Indonesia is still tend put culture as complement not as an integral part of the learning process. As a result, learning character often of a nature normative and less contextual with life participant educate. In fact, education effective character must sourced from living values in society to be more easy accepted and internalized.

Based on condition said, research This bring up question fundamental: to what extent is art traditional Jathilan in Moyudan, Sleman, can play a role as a medium for formation character and development creativity generation young in the middle challenge globalization? Research This make an effort dig and analyze values wisdom local in Jathilan as well as evaluate his contribution to achievement *Sustainable Development Goals* (SDG) 4 and 11 in context education sustainable.

Study This offer perspective new with see Jathilan No solely as expression art show, but rather as *non-formal education model based on wisdom local* that integrates values culture, character and creativity. Unlike study previously more highlight aspect aesthetic, spiritual or social rituals (Kuswarsantyo et al., 2010; Haliemah & Kertamukti, 2017), research This focus on function socio-educational Jathilan for generation young in context development sustainable. With Thus, research expand relevance Jathilan in context modern and sustainable education socio-cultural public local.

Hypothesis study This leave from assumptions that art traditional Jathilan in Moyudan, Sleman, no only functioning as entertainment society, but also has role significant as a non-formal education media based on wisdom local contributing to formation character and development

creativity generation young. Values culture like discipline, togetherness, responsibility responsibility and spirituality estimated capable strengthening the internalization process character positive in the middle current weakening globalization identity culture. Participation active child young in activity *Jathilan* believed can push birth innovation in movement, costumes and music without leave root tradition, so that open room for learning creative and sustainable contextual. With thus, *Jathilan* potential become an alternative model education based wisdom local harmony with achievement *Sustainable Development Goals* (SDG) 4 concerning *Quality Education* and SDG 11 on *Sustainable Communities*.

## METHODS

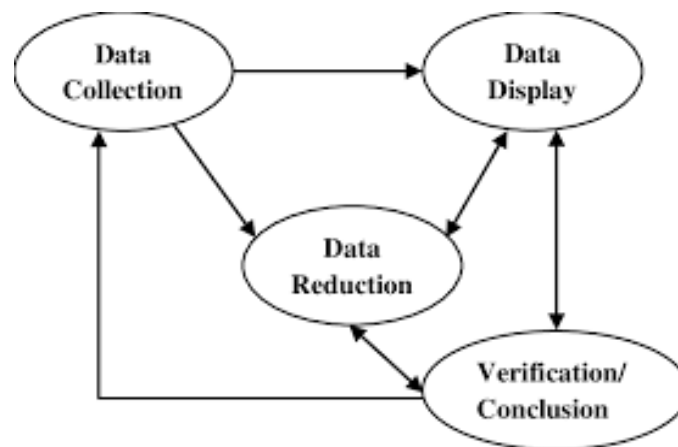
Study This use approach **qualitative descriptive** with design **studies case**, selected For dig in a way deep meaning, value and function socio-cultural art traditional *Jathilan* in context life public Moyudan, Sleman. Approach This understanding - oriented phenomenon in a way holistic through perspective participants not on testing hypothesis as in approach quantitative (Creswell, 2018). Study design case used For explore and understand in a way contextual connection between practice arts and values education contained therein. According to Yin (2014), the study case allows researchers study phenomenon social in life real in a way comprehensive so that in accordance with objective study this, namely analyze role *Jathilan* as a medium for formation character and creativity generation young.

Research location established in Padukuhan Tumut, Summersari Village, District Moyudan, Sleman Regency, Special Region of Yogyakarta, which is known own groups art *Jathilan* active with role strong social in life community. Research conducted in September -October 2025. Subject study covering three group main, namely: (1) perpetrator art *Jathilan* which consists of on dancers, trainers and musicians who play a role as guard values and traditions; (2) children active young people in activity *Jathilan* which became focus main study Because involved direct in the internalization process values and formation character; (3) figure society and observers culture that provides perspective social, historical and educational to sustainability art this. Election subject done with technique **purposive sampling**, namely choose the informant who is considered to have the most understanding the phenomenon being studied and is able to provide in-depth data as well as relevant (Sugiyono, 2019).

Data collected through four technique main: interview in-depth, observation participatory limited, study documentation and studies library. Interview done in a semi- structured manner to allow exploration to experience and views participants (Moleong, 2019). Observation participatory done during activity exercise and staging *Jathilan* For understand symbols, interactions social and expression mark emerging culture. In addition, documentation in the form of archives, photos and recordings show collected as material supplementary literature study done For get understanding theoretical and comparative findings field with results study previously.

Data collection through questionnaire to member community *Jathilan* and recorded interviews use telephone handheld and documented activity art at the moment performance. The validity of the data is tested through technique triangulation sources and reviews informant. Triangulation done with compare the results data interviews, observations and documentation, while review informant used for validate findings study with respondents or party related. Data

analysis was carried out with using analysis models interactive Miles & Huberman (2015) which includes three Stages: 1) Data reduction: the process of selecting and focusing attention, simplify, and transform raw data become more forms organized, 2) Data presentation: data that has been reduced served in form narrative, table or chart For make it easier understanding, 3) Withdrawal conclusion / verification: the process of searching meaning, find patterns and interesting conclusion in a way inductive based on the data obtained. Analysis model the can illustrated in figure 1 below this.



**Figure 1.**  
**Miles and Huberman's Interactive Data Analysis Model**  
 (Patilima 2016:102)

For guard **validity and reliability of data**, research This use technique **triangulation sources and methods**, namely compare results interviews, observations and documentation from various informant (Moleong, 2019). In addition, researchers apply four criteria validity of data from Lincoln and Guba (1985): *credibility, transferability, dependability* and *confirmability*. Fourth aspect This implemented through the *member checking* process, recording systematic and verification results with field data.

With method this research expected can produce understanding comprehensive about role *Jathilan* as a non-formal education media based on wisdom local that contributed to the formation character and creativity generation young, and give implications real for achievement **SDG 4 (Quality Education)** and **SDG 11 (Sustainable Communities)**.

## RESULTS AND DISCUSSION

Group *Jathilan Wargo Turangga Mudho* is one of the community art traditional that still active and existing in the Sleman Regency area, Yogyakarta Special Region. The name "Wargo Turangga Mudho " has meaning philosophical deep, namely "family" big art horse braid from

generation young,” which reflects Spirit togetherness and regeneration in preserve inheritance culture ancestors. Group This established in August 1993 initiative the late Mr. Purwowitzo a figure culture local who have commitment strong to preservation art traditional. Until now, the group This guided spiritually by two figures customs at a time elders Jathilan, namely Mr. Suharmin (68) and Mr. Margono (64), who played a role as guard spiritual values, ethics, and conduct in every Jathilan performance This own secretariat in Padukuhan Tumut, Summersari Village, District Moyudan. Group This own structure managed organization Good with a total of around 42 members, consisting of of 18 dancers men who are partly big aged 15 to 25 years, 4 singers, 10 gamelan players, and 10 members in charge answer in fields of make-up, costumes, equipment and logistics. Composition This show that *Wargo Turangga Mudho* not only receptacle expression art, but also an inter-generational community that becomes room learning social .

Following quote interview with Mr. Margono (64), Spiritual Elder of Jathilan Wargo Turangga Mudho ;

*“Semboyan kelompok jathilan iki saka pitutur leluhur jawa, yaiku **Urip Iku Urup, Memayu Hayuning Kulawarga lan Memayu Hayuning Bawana.** Urip iku urup tegese wong urip kudu iso madhangi, kudu gawe manfaat kanggo wong liya, ora mung urip kanggo awake dhewe. Memayu Hayuning Kulawarga tegese ngreksa katentreman lan kerukunan sak kulawarga, amarga saka kulawarga sing rukun, bakal tuwuh generasi sing nduweni budi pekerti, tanggung jawab, lan ngerti tata krama. Ing kelompok Jathilan iki, kabeh anggota dianggep kulawarga gedhe padha sinau tanggung jawab, gotong royong, lan ngajeni wong tuwa utawa sesepuh. Memayu Hayuning Bawana iku makna paling jembar, urip kudu iso gawe tentreming jagad. Jathilan iki dadi cara kanggo njaga keseimbangan antarane manungsa, alam, lan Gusti. Nalika kita nari, nyanyi, utawa main gamelan, sejatiné kita lagi nyawiji karo alam lan leluhur. Makane, seni iki ora mung tontonan, nanging uga tuntunan, kanggo ngelingake kita supaya urip selaras lan ora lali marang budaya lan spiritualitas agomo.”*

It means ;

“Motto group This originate from proverb ancestors Javanese, namely **Urip Iku Urup, Memayu Hayuning Kulawarga lan Memayu Hayuning Bawana.** *Urip is Urup* means life That must lit, meaning man must capable give bright and useful for others, no only life For himself alone. *Memayu Hayuning Kulawarga* means guard peace and harmony in family, because from harmonious family will grow generation that has good character, responsibility answer and understand etiquette. In groups Jathilan all of these member considered as One family big learner about not quite enough responsibility, mutual cooperation, and respect parents and elders. *Memayu Hayuning Bawana* own the broadest meaning, life must capable create peace for the world. Jathilan become means For guard balance between humans, nature and God. When we dancing, singing or playing gamelan, in fact We currently united with nature and

ancestors. Therefore, art This No just spectacle, but also guidance For remind us to live in harmony and not forget culture as well as religious spirituality.”

From the explanation interview with Mr. Margono (64) arts *Jathilan Wargo Turangga Mudho* in Moyudan, Sleman is understood by the community local as **inheritance culture ancestors who are full of spiritual, social and moral values**, not just show entertainment . Every procession Jathilan always started with prayer together and ceremony small intended For begging safety as well as blessing from ancestors. This is show that spiritual dimension in Jathilan No inseparable from essence show That it self. Elements *trance* or *ndadi* who appeared in staging understood public No as spectacle mystical, but as symbol connectedness between human, nature and power believed supernatural guard balance live. As explained in study Nugraheni (2014), arts traditional Java like Jathilan contain function cosmological present harmony between humans and order spirituality. Therefore that, existence Jathilan become room sacred that maintains spiritual values at the same time become identity culture that lives in the midst public Moyudan.

Apart from the spiritual dimension, *Jathilan* also has role strong social in **form character and building structure social community**. From the results interviews and observations, involvement generation young in practice and performance give experience direct about discipline, responsibility answer and work same. The exercises performed routinely, demanding stage preparation solidarity and respect to elders become form learning growing character in a way experience through interaction social. The values of mutual cooperation are evident clear in activity preparation start from make properties set costumes up to build stage show all of it done with Spirit togetherness. This process is what becomes means education social for members young, as explained by Ashari et al. (2024) that formation character No only happen in room class, but also through participation active in life culture societ. With thus, Jathilan in Moyudan not only practice ability artistic, but also becoming vehicle formation personality disciplined, responsible social answer and full solidarity.

More far away, Jathilan functioning as **room social cross the generation** that guards continuity connection between generation old figure customs and generations young. In every activities elders play a role as moral and spiritual guide while generation young become perpetrator the main one who guards vitality and innovation show. Interaction This cultivate respect between generation at a time strengthen solidarity community at the level village. Involvement government local and community in support activity Jathilan also shows existence system mutual social support between structure culture, informal leadership and generations successor. In line with findings Kuswarsantyo et al. (2010), folk arts such as Jathilan functioning as *adhesive social* care identity collective, strengthening cohesion society, as well as create room together For build harmony social. Therefore that in context Moyudan, Jathilan not only become receptacle expression art but also to be foundation life social that fosters a sense of mutual trust, togetherness, and awareness will importance guard inheritance culture as part from identity community.

Interview with Mr. Siyamtoro (56) as Hamlet Tumut and also the Supervisor of group jathilan This mention that moment This many young people in Moyudan, Sleman participated as well as in activity jathilan. According to him, the involvement generation young bring impact positive for they especially in matter discipline, creativity and sense of responsibility answer . Through regular exercise and various activity show, the youth learn appreciate the process, work

The same in team, and guard commitment to schedule and tasks given. Siyamtoro (56) also added that group Jathilan Turangga Mudho now Keep going innovate with add element modern digital - based music to in performance. Innovation This aim For enrich serving without leave root tradition, at the same time interesting interest viewer young to stay love art jathilan as part from



identity culture they.

**Figure 2.**

**Players young used to discipline time, responsible and honor to the more old**

From the results interview deep with the dancers young and coach Jathilan group *Turangga Citizens Mudho* which name is Saryuto (31) and Arif Kurniawan (25), obtained understanding that the process of rehearsal and performance teach discipline, responsibility responsibility, and respect to elders and values culture local. Values the No taught formally, but internalized through practice social daily like accuracy attend practice hours, maintain harmony with fellow members, and obedience to directions elders art. This is in line with Zulma's opinion (2019) is that education sourced characters from wisdom local emphasize learning based exemplary behavior and experience real in community. Through involvement direct in activity culture, generation young Study understand mark ethics social, responsibility answer collective, and integrity personal.

In addition to forming character, Jathilan also becomes receptacle for development creativity generation young. In observation field, visible that children young active innovate in aspects music, fashion to formation dance movements without leave root tradition. Iqbal (20) and Rizki (18) said that they give addition movement newly developed from previous dance movements. They create choreography new with add element more dynamic expressive as well as blend tool modern music like jimbe for strengthen rhythm. Phenomenon This show that Jathilan own elasticity culture that allows the occurrence of the *cultural adaptation* process namely preservation mark tradition through innovation contextual (Cetamaya & Alkaf, 2024). Creativity that emerges from interaction between generation This show ability art tradition in grow power creativity, courage expression and sense of trust self, which is important capital in face challenge globalization and disruption culture.

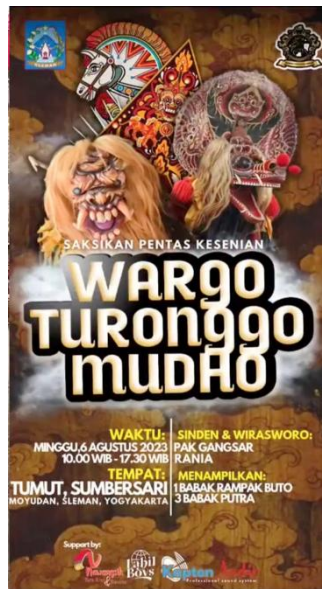


**Figure 3.**  
**The players young add choreography new additions**  
**Dynamic and fixed maintain element tradition**

Activity rehearsals, performances and stage preparations are not only hone skills art, but also forms character toughness, respect and love to culture local. This is in line with Ashari et al.'s (2024) findings that education based wisdom local can become vehicle effective in strengthen moral values and identity culture nation. Jathilan in Moyudan, Sleman, with all form activity social, showing function informal education but deep namely the internalization process mark through experience contextual culture. With thus, Jathilan No just a medium of expression art, but also a means education social culture that maintains moral and spiritual continuity of society.

Generation young in Moyudan, Sleman no only become successor tradition, but also proven become agent adaptive innovation Jathilan to stay relevant with current development. For example, with adapt form performances, utilizing social media for promotions as well as introduce element creative new without remove values basically. Phenomenon This show that tradition No is static, but dynamic and capable endure through the negotiation process between old values and demands new society. Concept This in line with view Cetamaya and Alkaf (2024) that art show traditional develop as room interaction a culture that continues transform follow context social. In the context of Jathilan, transformation this no form deviation, but rather an adaptive strategy so that art tradition still alive, accepted and meaningful for generation today 's youth.

On the other hand, the role elders and figures society also becomes factor important in guard balance between tradition and innovation. They functioning as guard values (*value guardians*) that ensure that every form update still honor spiritual rules and meaning of Jathilan. Suharmin (68) as elders tell that child young given freedom create and explore soul his art. Through dialogue between generation old and young in every exercise and preparation performance, a profound process of *transfer of wisdom* occurs A form aligned informal education with draft *learning by doing* and *learning from culture* (Moleong, 2019). Interaction kind of This create environment social educational that strengthens the sense of togetherness, strengthens solidarity community, at the same time enrich identity culture generation young. As stated by Ashari et al. (2024), education integrated characters in practice culture capable grow awareness self, responsibility answer social and a sense of pride towards identity nation.



**Figure 4.**

**Jathilan members from the younger generation publish their performances via social media like Facebook, Instagram and WhatsApp.**

From the findings said, can it is said that involvement generation young in art Jathilan functioning double; as means formation moral and social character, as well as room actualization growing self creativity. The ongoing learning process in community art This shows a non-formal education model based on wisdom effective local, because involving experience direct, exemplary social and values living culture. With thus, Jathilan not only play a role in preservation culture, but also become vehicle strategic in form generation young people who have character, are creative and are rooted in values sublime javanese society.

Presence government local also plays a role significant in support sustainability tradition this. Support in the form of facilitation activity culture, arts festivals and coaching generation young through studio or group art become element important in strengthen ecosystem culture area. Collaboration between government, society and generations young creating a sustainability model rooted in participation social no just preservation symbolic approach This show relevance draft *community-based cultural development*, where preservation culture done with empowering community perpetrator art as subject active, not object policy. As put forward by Kuswarsantyo et al. (2010), sustainability art traditional only can achieved If there is synergy between perpetrator culture and institutions more social broad. In the context of this, Jathilan functioning as bridge between mark culture traditional and vision development inclusive social.

Involvement generation young in art Jathilan in Moyudan reflect implementation real from principle *SDG 4 (Quality Education)*, which emphasizes importance education inclusive and learning throughout life based values humanity, culture and creativity. The learning process in community Jathilan ongoing informally and contextually where children young study not only about skills art, but also about discipline, responsibility answer, work equal and respect to spiritual values as well as social culture. This is in line with draft *transformative education* as proposed by UNESCO (2020), namely constructive education man in a way intact through integration between knowledge, attitudes and values. Through practice socio-cultural like regular practice, preparation performances and interactions with elders, members young Jathilan develop competence social and emotional support formation character positive. With thus, Jathilan become form *community-based learning* that makes it happen SDG 4 goals, especially in aspects education character, preservation culture, and strengthening mark humanity in framework education sustainable. In line with findings of Ok Jeon, Masunah, and Karyono (2024), activities art community based culture local can become room non-formal education that strengthens involvement social, creativity and awareness identity generation young .

Apart from being an educational medium, Jathilan also has significant contribution to achievement *SDG 11 (Sustainable Communities)*, which emphasizes preservation inheritance culture and strengthening community local as part from development sustainable . Arts Jathilan in Moyudan become room social that brings together various layer community elders, youth, and figures custom in activity strengthening culture solidarity social. Through collaboration cross generation and support government local, Jathilan functioning as instrument *social cohesion* and *cultural sustainability*, which maintain continuity values tradition in the middle change social. Innovations made by the next generation young in form modification music and choreography shows the adaptation process dynamic culture, without remove spiritual meaning and Javanese philosophy in it. This is in accordance with United Nations (2015) view that preservation culture local is element important from sustainable cities and communities. Therefore that, practice Jathilan in Moyudan can understood as form *local cultural resilience* resilience culture based community which is not only maintain identity local, but also strengthens harmony social and sustainability life public.

In a way integrative, arts Jathilan *Turangga Citizens Mudho* in Moyudan, Sleman, shows How inheritance culture local can transform become means aligned education with a development agenda sustainable. Internalized values through practice culture this like discipline, responsibility responsibility, mutual cooperation, creativity and spirituality reflect principle main *SDG 4 (Quality Education)*, namely constructive education character and encouragement learning contextual based life real. At the same time, the involvement community cross generation and support institutional from government area show realization *SDG 11 (Sustainable Communities)*, where preservation culture contribute direct to cohesion social and resilience community. With thus, Jathilan not only maintain tradition, but also creates ecosystem supportive social education, preservation culture, as well as sustainability community local. A kind of model This emphasize that education based wisdom local can become foundation strategic in build generation young people with character, creativity and empowerment competition without uprooted from root its culture. According to Peng (2023), integration education art with context culture area push formation creativity adaptive and ability think contextual critical to environment social.

## CONCLUSION AND RECOMMENDATIONS

Study This conclude that art traditional *Jathilan* in Moyudan, Sleman, in particular group *Turangga Citizens Mudho*, have function social distancing beyond aspect entertainment. Through activity practice, performance and interaction cross generation, *Jathilan* become a non-formal education media based on wisdom effective local in form character generation young . Values like discipline, responsibility responsibility, togetherness, spirituality and respect to elders No only taught, but turned on through practice social culture. Involvement active generation young in community art This become proof that the learning process based culture capable strengthen morality and identity in the midst current globalization tends to erode values local. As delivered by Nurmalinda (2024), collaboration between community culture local and institutional formal education becomes an important strategy in form identity and sustainability culture at the level generation young.

In addition to the formation character, *Jathilan* also plays a role as receptacle development creativity child young . Through innovation dance movements, costumes and music, generation young show ability adapt without remove root tradition. Creative process This describe dynamics preservation sustainable culture combine mark traditional with Spirit modernity. The presence of elders, figures society and government local strengthen role *Jathilan* as room interaction social that strengthens solidarity community. With thus, *Jathilan* No only preserve art inheritance ancestors but also strengthens cohesion social and constructive awareness collective will importance guard culture as source character nation.

In line with matter said, the results study This show that *Jathilan* support objective *Sustainable Development Goals* (SDGs), especially SDG 4 ( *Quality Education* ) through strengthening education character and learning based experience culture, as well as SDG 11 (*Sustainable Communities*) through preservation culture local and empowerment society. Therefore That as a suggestion based on study this, the government regions, educational institutions and communities art need collaborate For integrate values culture local in system education and activities social community approach This will strengthen resilience culture at a time grow generation creative, characterful and identity-based young people strong. On the other hand, the perpetrator art and generation young expected keep going develop innovation in art traditional to remain relevant with development of the times without lost values the sublime that becomes foundation culture nation .

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