

THE RISE UP ART TRADITION IN THE POPULAR CULTURE

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ABSTRACT

This research is about folklore and its correlation with art tradition. This research has significance with tradition, especially in Solo, Central Java, Indonesia. Folklore is a tradition, but in the line with the development of media. Folklore spread in the wider area outside its tradition. This study used a qualitative approach. Data is the form of art traditions in Java, especially around Surakarta. Which is the source of data are the kinds of traditions such as puppets, drama, songs, and so on. The data source is also in the form of electronic display on the TV, radio, movies, and CDs. Another source is the tradition of the artists themselves. Sampling determined by purposive sampling. Art tradition is part of folklore. Today, art tradition became popular culture and loss its tradition value. Art tradition has changed and reflected the change of the era. The change is a form of the changing identities and mass communication. It mean that the culture is instable and not in the closed system. The culture is in forming, dynamic, and continuously updating their self. So, the culture is not artifacts or symbol, but a process. This research tries to study the transformation of culture from folklore or art tradition to the popular culture. Art tradition grows in the certain society. But, today, it is transformed to TV's performance. There is a TV performance in the form of ketoprak (Javanese traditional drama) or wayang wong (man puppet show). The first is ketoprak humor and the next is Opera van Java (OVJ). The personals are not Javanese again, even some of them from abroad. The language is Bahasa Indonesia and it come to the audience in the premier time.

Keywords: folklore, pop culture, new media

Introduction

Art tradition is part of the folklore. In Java, art tradition has developed since hundreds years ago. Art passed down from generation to generation. Due to the changing times and the advent of mass media such as radio and TV, so this artistic tradition displaced the new medias. Prior to 1970th, the art tradition well-developed. In the villages, puppet shows, Ketoprak, kentrung, Srandul, puppet show thrives. The end of 1970th, Indonesia began to recognize the mass media such as TV and radio. In addition, it also appears tape recorder. The tape recorder was able to bring back the sound of the show. The impact of the rise of mass media and electronic appliance is resident can see the performance art tradition with radio or TV. This study seeks to discuss the position art tradition, especially kentrung, puppets, and ketoprak in the developing popular culture today. Studied popular culture is related to the mass media.

This study tried to see how art traditions persist in the popular culture which is growing rapidly. It is very important to know the right way to save the traditional art. This art actually face the danger to be destroyed. The results of this study are very important for the government to obtain recommendations for the improvement of art traditional.

Research

This research is a descriptive-exploratory research. With variable problems folklore art tradition, especially about kentrung, puppets, and ketoprak. The target of this research is to find new materials with the aim of finding linkages can be converted into the hypotheses (Vredembregt, 1985: 53). The hypothesis that emerged in the form of alternative hypotheses related to art tradition as the principal study.

This research led to the discovery procedures in order to obtain interpretations or theories. Such procedures include the conceptualization of data, combined with the ability of researchers as a research instrument. This study also uses nonstatistik procedure (Strauss and Corbin, 1997: 14)

The main result of this research is a description of the changing folklor in the popular culture. he presented is a systematic causal network leading to the formation theories. Thus, the difference in this study with a descriptive study that this study is not only arrange phenomena in a universe, but trying to find structures on an empirical causality (see Vredembregt, 1985: 51-52). This research is a descriptive-exploratory research. With variable problems folklore art tradition, especially about kentrung, puppets, and ketoprak. The target of this research is to find new materials with the aim of finding linkages can be converted into the hypotheses (Vredembregt, 1985: 53). The hypothesis that emerged in the form of alternative hypotheses related to art tradition as the principal study.

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Discussion

There are many art traditions in Javanese culture. One of them is *kenrung*. It is a type of oral literature in the form of oral storytelling performed by *kenrung* performer (dalam *kenrung*) sometimes assisted by *panjak* or accompanist the *dalang*. When accompanied by a long, *maka* mastermind *kenrung* holding a drum and *tambourine* holding *panjak* (Hutomo, 1993: xxi). *Kenrung* classed as art tradition as handed down traditionally.

Kenrung is a type of oral literature that rely on delivery through oral and without props. In delivering the story, the mastermind *kenrung* often accompanied with the beat of *tambourines* and drums. *Kenrung* has a deployment in Central Java and East Java, especially in coastal areas.

Kenrung a formal model of oral literature earliest. The model is similar *kenrung* art are also on different groups of people. Type the art of storytelling and its origins can be seen in the following table.

Name of Art Tradition	From
Jemblung, Kenrung, Templing	East and Centra Java
<i>Bakaba</i>	West Sumatra
<i>Jeilehim</i>	South Sumatra
<i>Warahan</i>	Lampung
<i>Bapandung, Basyasyairan</i>	East Kalimantan
<i>Cepung</i>	Bali
<i>Pantun</i>	West Java
<i>Awang Belanga/ Awang Batil</i>	Perlis, Malaysia
<i>Pelipur lara</i>	Sumatera, Malaysia,
<i>Tanggomo</i>	Gorontalo, Sulawesi

Kenrung usually convey the stories are interspersed with traditional Javanese poetry (rhyme). The rhyme contains messages that vary and often have nothing to do with the storyline. The contents of the poem can be a satire, advice, lament, humor, and so on. *Dalang kenrung* (storyteller) of *kenrung* usually sung as a rhythmic prose. The story is conveyed diverse, from the Chronicle story (*babad*), the story of the Islamic saint (*wali*) and so on. *Dalang kenrung* able to talk along the night. *Kenrung* usually staged to celebrate a celebration such as circumcision, marriage, seven months pregnant, and others. The selected stories are matched to the needs of responders (Hutomo, 1993: xxi). *Kenrung* occasionally used for *ruwat* (spirit purification), but *kenrung* performance for *meruwat* is not popular. Javanese tradition today usually done by staging puppet show. to do *ruwat*

People who has dedicated to research *kenrung* intensively was Suripan Sadi Hutomo. According Suripan, *kenrung* story contents can be divided into eight groups, namely:(1) the story of a prophet,(2) the story of the life of Prophet Muhammad,(3) The hero of the story of Islam from the Middle East,(4) The story happens in one country in the Middle East,(5) story about Islamic saint, (6) the story that comes from the Chronicle (*babad*),(7) a story that played in Islamic boarding schools (*pesantren*), and(8) the story *Murwakala* (Sudikan, 2001: 144).*Kenrung* story has relation to written texts. One of the relation between *kenrung* story with written text is *macapatan* (Javanese song). *Kenrung* story has a certain function in rural communities. According to research Hutomo against *Kenrung Sarahwulan*, *kenrung* primary function is for the propagation of Islam to Muslim communities around the teak forests Secondary functions story is *kenrung Sarahwulan* are here.

- 1) entertain those villages which have a party;
- (2) projecting chimera village girl married *priyayis* or nobility;
- (3) eliminating *sengkala* have a *nadzar*;
- (4) educate rural women in order to wake up early today, meaning that quickly get a mate;
- (5) educating girls that are willing to co-wife of her husband;
- (6) educating girls and boys to understand that to achieve happiness must first be reached through suffering;
- (7) denounced those who put wealth in choosing a mate;
- (8) criticizes *priyayis* that violate customary courtesy;
- (9) strengthen group solidarity *sebagai* rang Java in general;
- (10) gives a lesson that evil will be defeated by the truth;
- (11) instill the notion that a woman and has thought ahead like men;
- (12) advised that good man is always protected by God;
- (13) embed the teaching that wives who violate the husband would be bad .

Based on these functions can be concluded that the function *kenrung* story is to instill the value of the harmony of life for the audience (in Sudikan, 2002: 145).

Kentrung is a reflection of the transformation from oral tradition to written tradition. Based on the my observation that the young kentrung storyteller in Jepara being able to read turned out to be a lot to take the stories of publications, particularly the story of the Chronicle and the trustees.

Kentrung is a kind of art tradition of the most marginalized. Kentrung can enter the broadcast TV and radio, but do not attract viewers. Enjoyed kentrung need. People should seriously listen, because little used tools. That is, in the era of mass communication with the media, kentrung not survive well. Actually, kentrung performance can also be seen on youtube.com. However, in general, Indonesian people will not know many of the internet. Kentrung unable to enter popular culture well.

Wayang

Puppet (wayang) is a type of oral literature nowadays most prominent, particularly the wayang kulit (leather puppet). In contrast to the kentrung that rely on speech, puppet performance has been using puppets as its tool in the action. However, when considered from the form of storytelling, puppets seem a development of forms of storytelling as kentrung. In the history of tradition, puppet then entered into the court tradition so many experienced improvement, both in terms of dolls, as well as in terms of music as a retinue performances.

Literally, the word "wayang" actually comes from the word of Old Javanese language. Wayang means shadow. In the ancient Javanese language, the word "wayang" then got a special meaning, which shows the story with puppets / dancers, a character in puppet shows and puppet. In addition, the puppet is also the name wuku (dating seven daily) (Zoetmulder and Robson, 1982: 1406). Synonym puppet, in a sense as a show, is the "ringgit".

The word puppet at least 907 since last year as evidenced by the mention of the term mawayang in inscriptions from the time of King Balitung (Holt, 1967: 128). Due to the long time development, puppet has undergone many changes and developments.

As a form of performances, puppet can be interpreted as a form of staging the materials are taken from real life. So, the puppet can be interpreted as a form of theater plays in today's sense. Actually, the puppet is a picture of the real world at least hope. Therefore, staging puppet virtually always contain things contemporary. So, metaphorically puppet theater means the shadows of real life. Thus, there is not the shadow of a game not become absolute in puppet shows. Staging puppet to the real use of an effect is the wayang kulit shadow. Today at least known various forms of puppets that do not use shadow effects such as man puppets show, idol puppet (wayang golek), and klitik puppet (puppet from wood).

Because the metaphorical shadow puppet story is real life, then in certain parts of the puppet story is always inserted things that are synonymous with the real world. It is for example shown in Arjunawiwaha. The greatness of Arjuna in the ascetic and fight the enemy is identified with the greatness of King Airlangga in penance and to crush his enemies. Bharatayudha written in the King Jayabhaya of Kediri is nothing but a picture of the greatness of the king in conquering his enemies, and some of his enemies are his brothers in fact (Berg, 1974: 67-70, Zoetmulder, 1985: 310 & 364).

Puppet is not the monopoly of the Javanese community. Various communities in the archipelago also has a tradition of wayang. The tradition reflects the uniqueness of each community. The types of puppets that developed in various communities in the archipelago can be seen in the following table.

Society	Name
Sunda	Wayang kulit, dan wayang golek
Betawi	Wayang kulit
Bali	Wayang kulit dan wayang wong
Lombok	Wayang sasak (kulit)
Malayasia	Wayang Jawa Wayang Melayu
Kedah	Wayang Siam

Wayang is still popular until now. Wayang has succeeded in entering the era of transition. Wayang has entered into popular culture. Puppet broadcast on radio are also favored. Often the puppet also on TV. However, puppet has not become a trend in popular culture such as on TV, radio, sold in the form of a CD. On the other hand, some types of puppets performed by puppeteers are generally not able to survive. Only certain mastermind who still got an invitation to perform. Javanese have not made puppets as needed. Puppet stage dropped even further. In the 2000s, almost no puppet stage by lower economic community. Performing only by the wealthy or corporations, or the office. Now it also appears a short puppet so-called "pakeliran padat". Usually, a puppet performance need 7-9 hours. But, pakeliran padat just need 1 to 2 hours.

Ketoprak.

Ketoprak is a type of play in Javanese tradition. Ketoprak growing especially in Central Java and East Java, but in some places inhabited by people from Java also has a ketoprak tradition. For example are Lampung and North Sumatra. Ketoprak stage is accompanied by gamelan music and interspersed with songs (macapatan). Ketoprak has no dance movement today. But, in the first development, there was also a dance in ketoptra (Sudarsono, 1985: 68). In Java there are several types of drama that demonstrated by human. The types of them are wayang wong, langendriyan, langenwanara, shadow mask (wayang topeng), Srandul, and ludruk.

According to the history of its development, Ketoprak initially develops in the village with simple instruments such as lesung (pestle rice) so-called Ketoprak lesung. The story that brought generally Chronicle story, Menak, from the Middle East (Persian story), legends, and others (Sudarsono, 1985: 69). From here, Ketoprak then developed into an art accompanied by gamelan later evolved into a art tradition and commercial art.

Ketoprak is relatively young, but growing rapidly. Ketoprak initially created by Raden Mas Tumenggung Wreksodiningrat in 1908 in Surakarta. The tools used were dimples. The story is taken from the life of farmers in the village. At the time, ketoprak was done with a dance called as joged gendro. In 1909 ketoprak first played in Surakarta palace. In 1925, the first known ketoprak in Yogyakarta later developed in Yogyakarta so that in 1928 in Yogyakarta stands about 300 official Ketoprak group (Satoto, 1989: 196).

Ketoprak then evolved into a folk art and commercial art. Ketoprak used as an early commercial art is roving ketoprak earn money by mbarang (palying performance in the street and then ask money to the audiences) with music equipment carried (diongkek). Ketoprak this type are known by the name of ketoprak ongkek. The next development is a group ketoprak to settle somewhere for a long time in a while called tobong. Therefore, this type is referred to as ketoprak tobong.

Today ketoprak able to enter the electronic media, particularly through ketoprak humor initiated by Srimulat comedian group in RCTV TV Station, Jakarta. Ketoprak of this type have become popular public spectacle broad and is not limited to the Java community only. Interestingly, in kethoprak humor also featured stars of the famous soap opera, even though most of them were not able to speak Javanese. As a result, ketoprak humor comes with a mixture of languages, namely Java and Indonesia. But, today this ketoprak humor has dispersed.

One TV show that will receive the form Ketoprak is Opera van Java (OVJ) from Trans7 TV Station. The show is broadcast on TV by using Indonesian. Not only Javanese who come into play and watch, but almost the entire audience TV in Indonesia. OVJ have a dalang as in puppetsshow, but it is more like the ketoprak humor. This OVJ was later disbanded, but it is still served back on TV.

Conclusion

Art tradition is very difficult to follow the tradition of the times. Art is then shifted and will slowly disappear. Several types of traditional arts such as wayang and ketoprak able to get into the popular culture, but amount is very small. On the other hand, the traditional art became a source of inspiration of the show was on TV with the form and the more recent models such as ketoprak humor and OVJ. Ketoprak and puppets become a fixed event in several TV stations because there are still a lot of fans. However, kentrung completely excluded from popular culture.

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