

Structuration Study: Agency's Role in Changing the Socio-Cultural Structure of Krumpyung Art Supporting Community in Kulon Progo

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ABSTRACT

This study aims to examine the agency's role in changing the sociocultural structure of Krumpyung art supporting the community in Kulon Progo. This is qualitative research conducted in Mr. Sumitro's residence and Seneng Seni studio in Hargowilis, Kokap District, Kulon Progo Regency. The research subjects were Mr. Sumitro's children as well as several Krumpyung artists. The data collection techniques involved observations, interviews, and documentation. The data analysis techniques in this study were data reduction, data presentation, and conclusion drawing, which were sharpened using Anthony Giddens' structuration theory. The findings show that prior to 1973, Hargowilis villagers were still fond of the Javanese gamelan. However, starting from that year, there was a change in the sociocultural structure, initiated by an agency, in this case, Mr. Sumitro, resulting in a shift in the community's support to Krumpyung art as the primary attraction of the village. The role of Mr. Sumitro is dominant in developing and disseminating Krumpyung art in the village. Mr. Sumitro argues that Krumpyung is an alternative art. The artists are not allowed to jump over the Krumpyung instruments and they are obliged to take care of their respective instruments. Krumpyung art was ultimately established as the main attraction of Kulon Progo in 2014 by Regent Dr. Hasto Wardoyo, Sp. OG(K).

Keywords: Krumpyung art, structuration theory

1. INTRODUCTION

Krumpyung art is a traditional art originating from Kulon Progo, developed in the village of Hargowilis, Kokap District, Kulon Progo Regency, to be precise. Based on its history, Krumpyung art is a Javanese gamelan representation. The people of Kulon Progo were initially very enthusiastic about Javanese gamelan instruments but over time there was a change in the sociocultural structure of the Hargowilis villagers. They became more enthusiastic about the Krumpyung musical instruments than Javanese gamelan instruments due to their less affordable price for the people of Kulon Progo. Therefore, the community through its agency representative, Mr. Sumitro, took the initiative to suggest art that resembled Javanese gamelan instruments with bamboo-based material to make the price of musical instruments more affordable for the local people.

The agency referred to in this study is the act of someone who unwittingly has changed a certain culture. Structuration is the paradigm of changing a community or social structure due to the influence of an agency, a person or group that has ideas and continuously these ideas are interpreted possibly accepted by the community to change fixed structures [1]. The role of Mr. Sumitro as the agency to change the structure of socio-culture

in the community supporting Krumpyung art should be recognized and able to be used in literature references so that what the initiator of Krumpyung art has made will never be forgotten. However, there are not many references relating to Krumpyung art, particularly regarding the role of Mr. Sumitro in the process of initiating Krumpyung art. Hence, conducting a study on the role of an agency in changing the sociocultural structure of the community supporting Krumpyung art in Kulon Progo was deemed to be necessary. The study aims to enrich literature references on Krumpyung art to introduce it to a wider community in order that they can be well-informed about the initiator of Krumpyung art in Kulon Progo and how it could develop.

2. RELATED WORKS/LITERATURE REVIEW

There are some previous studies that are relevant to this research. They are as follows:

1) Sapto Warsono's study in 2013 entitled "Fungsi Musik Dalam Struktur Kesenian Krumpyung Pada Upacara Ritual Masyarakat Desa Langgar Kabupaten Purbalingga/ The Function of Music in the Structure of Krumpyung Arts in Ritual Ceremony of Langgar Village, Purbalingga District". The results of this study are about: (a) the structure of music in Krumpyung art; (b) the reason why the people of Langgar

Village hold ritual ceremonies; and (c) the function of music in Krumpyung art ritual ceremonies developed in Purbalingga Regency [2].

2) Darma Prayoga's study in 2016 entitled "Fungsi dan Bentuk Penyajian Musik Krumpyung di Desa Hargowilis Kulon Progo Yogyakarta/ Functions and Form of Krumpyung Music Presentation in the Village of Hargowilis Kulon Progo Yogyakarta". The results of this study indicate that Krumpyung art has its own role and function for the community in Hargowilis Village [3].

3) Leo Pradana Putra's study in 2017 entitled "Transformasi Kesenian Tradisional Krumpyung di Kabupaten Kulon Progo Daerah Istimewa Yogyakarta/ Transformation of Krumpyung Traditional Art in Kulon Progo Regency, Special Region of Yogyakarta". The results show that a) the transformation of Krumpyung traditional art is a tourism industry to lift the image of Kulon Progo area, b) the transformation that happens naturally includes the shape and structure of Krumpyung art, c) the transformation of functions happens corresponding to the condition of people in Kulon Progo[4].

4) Muflikhul Khaq's study in 2018 entitled "Perubahan Struktur Sosial Budaya Kesenian Krumpyung di Kulon Progo dan Relevansinya dengan Pendidikan Karakter/ The Changes in Social Culture Structure of Krumpyung Art in Kulon Progo and Its Relevance to Character Education". The result of this study shows that in 1973 there was a change in the sociocultural structure of Krumpyung art. Krumpyung art was officially recognized by Mr. Hasto Wardoyo, SP. OG (K) as a distinguished art in Kulon Progo on 8 August 2014 [5].

3. METHODOLOGY

3.1 Data

Data collection instruments serving as guidelines to obtain the data included the following: 1) participant observation, 2) interview, and 3) documentation. After conducting the research, the data obtained were then analyzed and presented so that they could be used as the result of this study. According to Miles, Huberman, and Saldana, "we see analysis as three concurrent flows of activity: 1) data condensation; 2) data display; 3) conclusion drawing/verification"[6]. In order to obtain the maximum results of the research, the writer applied the structuration theory to sharpen the data analysis. Giddens states that "ST provides a framework for analyzing the makeup of an organization in its processes, culture, language, values, and practices because of its focus on how organizations are created and maintained through the language and actions of organizational members" [7]. In research on a culture that develops in a community, an analysis can be drawn on how the system can work through activities carried out by actors who can utilize resources in a variety of contexts in social interaction. Thus, the results that will be discussed in this study refer to Anthony Giddens' structuration theory.

2.1 Method

In this study, the type of research used is qualitative research presented descriptively in order to obtain the data and facts

about how the role of the agency in changing the sociocultural structure of the Krumpyung art supporting community in Kulon Progo is like.

3.2 Table and Figure

In the research process, in order to find out how the role of the agency in changing the sociocultural structure of the Krumpyung art supporting community in Kulon Progo is like, the writer used several methods that refer to Anthony Giddens' structuration theory. Things that need to be highlighted in structuration theory are regarding the duality of structure. The duality of the structure referred to in structuration theory is the results' reciprocity of the community's social activities carried out repeatedly to form a new sociocultural structure. The explanation of the dimensions of the duality of structure can be seen in the following figure:

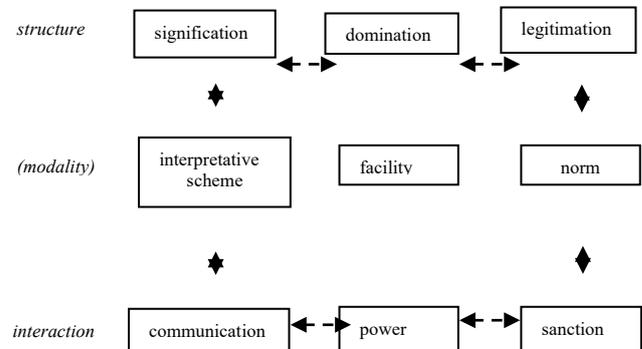


Figure 1. Dimensions of the Duality of Structure[8]

Based on the figure above, it can be explained that the dimensions of the duality of structure include three important aspects, namely signification, domination, and legitimation. Staber and Sydow state that "Rules refer to the signification (This is how we do it in this organization) and legitimation (this is how we should do it) aspects of the structure. Resources reflect domination and the distribution of power in the system (who is in charge here?)"[9]. Signification in structuration theory means how to carry out social activities. Thus, the discussion in this study concerns the state of sociocultural structures before and after the changes in the Krumpyung art supporting community. Legitimation is how the activities should be carried out so that it can shape norms and sanctions in the community. In this study, the discussion relating to legitimation talks about how the Krumpyung musical instruments should be played regarding the standard rules. Domination is power in the system or who is responsible for all social activities. In this study, the discussion is about how the role of the agency in changing the sociocultural structure of the Krumpyung art supporting community in Kulon Progo is like.

3.RESULT

According to their history, bamboo musical instruments have already existed since the Majapahit era, then it survives on Java Island, one of which is due to the gamelan accompanying Javanese traditional arts. In 1919, the late Mr. Guno Karyo who was a blind developed Angklung musical instrument which was made of bamboo and had a pentatonic tone like the one in Javanese gamelan and as the time flies until now the bamboo musical instrument created by the late Mr. Guno Karyo is called as Krumpyung by Kulon Progo community. However, the turmoil of the war happening at that time caused the bamboo instrument developed by Mr. Guno Karyo difficult to be reestablished and even its existence could be regarded as vanished. Later, in 1973 Krumpyung musical instrument was recreated by the late Mr. Sumitro. Nevertheless, in 1973 Mr. Sumitro did not only create pentatonic Angklung as Mr. Guno Karyo did in 1919. Besides making Angklung with slendro and pelog tones, Mr. Sumitro also had an idea to make the duplication of the Javanese gamelan musical instrument which is made of metal and wood to be made by bamboo. According to its history, Krumpyung musical instrument was a request of Mr.Sumitro's first son that is Wira Purbadi or is often known as Mr.Pur. In 1973, youths in Hargowilis village loved gamelan arts which were the instruments accompanying the puppet and traditional dance arts. Besides seeing the traditional arts performances held around Kulon Progo, the youths as old as Mr. Pur often listened to gamelan performance through a radio channel. Therefore, Mr.Pur who was still 9 years at that time had a wish to be given a set of gamelan musical instruments by Mr.Sumitro.

At that time, Hargowilis village and its surroundings often held jathilan art performances. One of the musical instruments used to accompany the jathilan arts is Angklung with 3 tones. In the interview done by Mr. Wira Yohani or well-known as Mr. Gatot on 8 January 2018, he said that "in this area there Angklung has already existed from the past but there were no slendro and pelog tones and the most important thing was there were 3 different tones. Then, my father made the Angklung with complete tones having slendro and pelog tones so that it can be used to play a song. Therefore, it can be concluded that the forerunner idea and concept underlined Mr. Sumitro's development of Krumpyung musical instruments was based on the 3 tones which had developed before in the community of Hargowilis village. Mr. Sumitro had a concept that the 3-toned Angklung could be developed into various gamelan tones which were slendro and pelog so that it could be used to play a song.

In addition, cultural interactions occurring before 1973 made Mr. Sumitro gain more insights in terms of the development of bamboo musical instruments. Not only from gamelan accompanying wayang and jathilan, Mr.Sumitro's concept also gained some influences from the traditional musical instruments outside Kulon Progo. Having no experience and background in arts caused Mr. Sumitro to deal with many obstacles to realize his child's request. Fortunately, Mr. Pur which has visual limitation has got extraordinary hearing so that in the process of slendro and pelog Angklung development, Mr.Sumitro was assisted by Mr. Pur to synchronize or to determine the right tone. Starting from the creation of slendro and pelog Angklung, Mr. Sumitro had an idea of how if the bamboo musical instruments were played by being hit and it was similar to gamelan musical instruments. Bamboo musical instruments that

were created after Angklung with slendro and pelog tones were ketuk kenong and demung and were later continued by the development of other bamboo musical instruments such as saron, bonang barung, gambang, bonang penerus, kempul gong, and peking saron. Similar to the development of Angklung musical instruments with slendro and pelog tones, the development of those bamboo musical instruments which were similar to gamelan was also assisted by Mr. Pur to synchronize the tones so that the tones produced would be similar to Javanese gamelan musical instruments.

The development of bamboo musical instruments in 1973 was quite rapid and it was supported by the abundant potential of bamboo as natural resources in Kulon Progo and its surroundings. The bamboo used to make Krumpyung musical instruments named pring wulung or the black bamboo. The bamboo used is not the wild ones growing randomly, but it goes through a process of natural selection which is drying so that the bamboo is protected from powder pests which makes the sound quality produced is not optimum. In contrast to gamelan musical instruments which are full of myths and sacred in their development process, the development of Mr.Sumitro's Krumpyung musical instruments emphasized rationality. According to documentation of Krumpyung arts, Mr. Sumitro said that "I remember when I was in elementary school during the Japanese era, that a sound is from the vibration of the thing which is moved or being hit producing the vibration; that is a sound or a note. Then I remembered it and it is true." Thus, it can be concluded that in the process of developing bamboo musical instruments, he only believed that things vibrated would produce sounds. Starting from this understanding, he created bamboo musical instruments that could be played by hitting like Javanese gamelan in general. This is a set of Krumpyung musical instruments created by Mr. Gatot and Mr. Jarwanto as the successors of Krumpyung arts tradition developed by Mr. Sumitro to date:



Figure 2 Saron Musical Instruments[5]



Figure 3 Demung Musical Instruments [5]



Figure 4 Bonang Musical Instruments [5]



Figure 5 Gambang Musical Instruments [5]



Figure 6 Kempul Gong Musical Instruments [5]



Figure 7 Kendhang Musical Instruments [5]



Figure 8 Krumpyung Musical Instruments [5]

Moving to the process of Krumpyung arts development, efforts done by Mr. Sumitro did not flow smoothly. Many obstacles faced by Mr. Sumitro in developing the traditional musical instruments he developed. One of them was there was no appreciation towards Mr.Sumitro's efforts by the community because the community at that time assumed that traditional arts accompanied by Javanese gamelan were a more prestigious. The price of Javanese gamelan at that moment was very expensive so it was only people having a lot of money that could afford karawitan. Additionally, Javanese gamelan made of metal has a longer range of vibration frequency compared to bamboo musical instruments, so Javanese gamelan can be played for Javanese gendhing-gendhing with the slow tempo and full appreciation. On the other hand, traditional Krumpyung

musical instruments cannot reach the long vibration frequency so they cannot be played for Javanese gendhing-gendhing having slow tempo, yet they can only be played dynamically for Javanese gendhing-gendhing with the fast tempo.

To develop Krumpyung arts, Mr. Sumitro gave understanding to each of his colleagues that Krumpyung musical instruments were alternative arts. Besides their economical production price compared to Javanese gamelan musical instruments, the tones played were the same with Javanese gamelan musical instruments that were slendro and pelog. Mr. Sumitro had trouble to develop Krumpyung arts that were he could not play them. He could only make the instruments. Therefore, during the development of Krumpyung arts, he was helped by the wiyaga which still exists in Krumpyung arts until now.

In the art process, Mr.Sumitro internalized the norms which must be obeyed by the wiyaga in Krumpyung arts. Some norms set out was to appreciate the musical instruments created by Mr. Sumitro effortfully, so the wiyaga are not allowed to jump over the Krumpyung musical instruments, although in certain condition it is permissible. Additionally, during the performance, started from leaving the studio until the performance venue and later going back to the studio after the performance, the wiyaga must keep and take care of each of their own musical instruments, so Mr. Sumitro emphasized on the discipline and responsibility of each wiyaga. Norms agreed became authority media for Mr. Sumitro to communicate among artists, so for generations Krumpyung arts could give positive impacts for the artists that include discipline and responsibility.

Mr. Sumitro and the Krumpyung artists were very active to introduce the arts to the community. In a traditional arts performance, Mr. Sumitro and the artists often had to take charge of the accommodation costs in person. It was due to their love towards Krumpyung arts which had correlated as Kulon Progo identity, so the Krumpyung artists did not think of the commercial things. The peak was in 1988 when Mr. Sumitro and the Krumpyung artists introduced the Krumpyung arts through traditional art festivals in various locations in Java. The effort done by Mr. Sumitro and the Krumpyung artists obtained positive responses from the local government which were proven by the awards given. According to the data of the Department of Culture, [10] the awards for the Krumpyung arts included: 1) a certificate of merit from the Department of Education and Culture of Yogyakarta in 1994; 2) a certificate of merit from the Kulon Progo regent in 1988; 3) a certificate of merit from the Department of/ the Department Representative of Industry in 1989; 4) the letter of appreciation on DIY arts and Development Project in 1983; 5) a certificate from the Department of Industry, Agency of Industry Research and Development, the Main Station of Research and Development for Craft and Batik industry as Kulon Progo bamboo artisans in 1995; and 6) the certificate of merit from the Department of Education and Culture, the State Craft Industry High School (SMIK) Yogyakarta in 1983.

4. CONCLUSION

According to the result and discussion agency plays a role in the changing of sociocultural structures on the community supporting Krumpyung arts. The results of the observation, interviews, and documentation obtained show that before 1973 the community in Hargowilis village were still enthusiastic

towards Javanese gamelan as musical instruments accompanying traditional dances. However, since 1973 there was a sociocultural change pioneered by Mr. Sumitro so the community in Hargowilis supported the Krumpyung arts to be the priority arts for the community in Hargowilis village. The result of the analysis shows that the significance refers to the forerunner idea and concept of Mr. Sumitro in developing Krumpyung musical instruments through Angklung with 3 tones which had been previously developed in the community of Hargowilis village. Mr. Sumitro had a concept that the 3-toned angklung could be developed into various tones as the ones in gamelan musical instruments that are slendro and pelog so they could be used as alternative arts in the community by playing traditional songs like karawitan. The domination in this research can be seen from Mr. Sumitro's role in developing Krumpyung arts and spreading them in Hargowilis village, Kokap District, Kulon Progo Regency. The legitimation given by Mr. Sumitro is Krumpyung arts as the alternative arts for the community. Besides that, there is a prohibition to jump over Krumpyung musical instruments and the artists are required to keep their own musical instruments. Additionally, the legitimation is continued by the establishment of Krumpyung arts as the priority arts of Kulon Progo in 2014 Mr. Dr. Hasto Wardoyo, Sp. OG(K) as Kulon Progo Regent.

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