

Javanese-Arabic Cultural Acculturation in *Kethoprak Mesiran* Performing Arts

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Abstract--This research aim to describe acculturation Islamic-Javanese on ketoprak performing. Acculturation both Javanese in kethoprak performing can find on Kethoprak Mesiran style. Kethoprak Mesiran also usually called by name Ketoprak Bagdad, Ketoprak Stambul, and Ketoprak Mesiran, it because the story in Kethoprak Mesiran performing mostly adopted from east-point area or the story of 1001 night. Acculturation of Javanese-Arabic culture on Kethoprak Mesiran can see on the story which adopted from sthe story in east-point area or the story of 1001 night. Therefore, acculturation of Islamic-Javanese also can find in costumes and the music instrument. Costume which using in Kethoprak Mesiran is different from usual ketoprak performing, that using the merger of Javanese style and middle-east (Arabic) style. In the music instrument, also using music instrument "terbang" and bringing the Islamic songs. Furthermore, in this time Kethoprak Mesiran often using on Islamic ceremonial day, such as Maulid Nabi ceremonial, Idul Fitri ceremonial, etc. So, development of ketoprak in this time being more dynamic and matchh with the social needed.

Keywords--Acculturation, Javanese-Arabic cultural, Kethoprak Mesiran, Traditional Performing Arts.

I. INTRODUCTION

The process of arts development in certain area is inseparable from local culture because art is one component of a culture, together with other elements, such as the religious; the civil society organizations; knowledge systems; language and literature; livelihood systems; and technology and equipment system (Khampa, 2015: 82). This is causes traditional art of each area is different. For instance, distinguished smooth and supple movement of Javanese traditional dance which represents Javanese politeness and calmness. It will be coined side with Jaipong dance from West Java, Bali dance or Kalimantan and Papua which has different characteristics represent respective culture. (Setyawan, 2016: 735).

Ketoprak is Javanese traditional dance represents Javanese social life. This can be seen from any drama or story in ketoprak. Ketoprak tells life story from the earliest Javanese empire which were legend story among Javanese society in the past (Lisbiyanto, 2013: 1; Herminingrum & Majid, 2016: 45). Beside empire background story, Ketoprak also tells society's social story, such as Saridin drama tells about a man who had been lies by his sister and brother-in-law for the rest of his life. Therefore, the story of Suminten Edan from Ponorogo City which tells about a woman who became insane and killed herself because unrequited love.

In development, ketoprak experienced changed both in form of packaging and staging function. Natural function of ketoprak serves as a medium of entertainment to release Javanese's fatigue and now begins to shift. Since the beginning, ketoprak is an open arts which influenced from various performs or arts. (Purwantoro, 2014: 106). Ketoprak widely used as tool of protesting against the government, commercial events, and even used as campaign property of party. In spite of these functions, there are positive function of ketoprak, for example, used as a means of character education to the young generation, introduction to local culture and wisdom, as well as used to instill the value of history (Setyawan, Saddhono, & Rakhmawati, 2017: 145). The main

function of ketoprak is to satisfy and to entertain watchers. Besides that, arts of entertainment can convey the artist's message regarding values, life understanding, inner heart, care, love, truth, and many more about life, (Setyowati, Setyawan, & Nora, 2012:2)

Factors that affect function shifting is very diverse. Respect degradation towards traditional arts caused by new forms of entertainment which are contemporary and technology based (Takashima, 2016: 21). This phenomenon surely makes traditional arts, which local based, has no place in the hearts of the audience. Therefore, a lot of traditional artists modify the art by inserting modern elements even adopting from other culture. Acculturation process as stated by Triratnawati is "the mixed and adopting the other culture with local culture. Acculturation here refers to a social process which emerges when a group of people with particular culture encounters of foreign culture element. This foreign element is then accepted and appropriated without losing its original culture "(2016: 41).

The acculturation process that makes ketoprak becomes more developed and attractive to the public. At the beginning folk art did not have strict rules and the show was still relatively modest (Soemaryatmi, 2012: 26). After undergoing an acculturation process, ketoprak show became very interesting, both story and visual packaging. Additions accent in the stage, the lighting, and the use of a variety of costumes make ketoprak staging more varied. It was also evidenced by the change in designation or naming ketoprak, such as Ketoprak Keliling, Ketoprak Ongkek, Ketoprak Tobong, Ketoprak Panggung, Ketoprak Humor, Ketoprak Plesetan, and Ketoprak Jampi Stress or Ketoprak Jampi Sayah. Nomination of ketoprak based on the existing tools, accompaniment, motifs, performs of ketoprak (Winet, 2009: 51).

The story of ketoprak also modified and developed. At first ketoprak staging perform the story from old Javanese Kingdom, in development ketoprak performing the story from the other country, such as from China, from Western Country, and story form Middle-East Area. Development the story of ketoprak make some figures of ketoprak has shifted and modified, from Javanese empire into abroad figures such as Sampek-Eng Tay from China, Hamlet Prince from western opera, Oedipus drama from the Greek Mythology, and Simbad story from 1001 night. The focus of this article is to discuss ketoprak figures that tell the story of 1001 night. 1001 night is a classic fairy tale that became a legend, not only in the East, or Arab in particular, but also in various other parts of the world with the emergence of a variety of translations and versions (Bowles, 2016: 428.)

Some ketoprak staging in this case is not a common ketoprak about the play or story that comes from the story of 1001 night. This was stated by Bell in the period of Ketoprak ensemble story became very diverse, not only to discuss the stories of the government, folk tales in the DIY, Central Java, East Java and even a story that comes from the story of 1001 night. (2005: 7) The stories featured, among others, Prince Baghdad, The Bandits, Adaningsgar Kelaswara, the princess of Egypt, and many others. The form of ketoprak staging the play is taken from the story of the 1001 night of course with different ketoprak in general. The difference is very noticeable on the story, accented language used by the players, costumes, settings, music and repertoire.

II. METHODS

The study is descriptive qualitative, as proposed by Sutopo (2002: 111) descriptive research in qualitative research case study leads to the description in detail and in-depth portrait of the state of what is actually happening in the field of study. Sources of data in this study is ketoprak staging or drama nuanced Islamic and Egyptian-style ketoprak which tells the story of 1001 night. Data or information collected and analyzed in this study is qualitative data. The technique used in this study includes several techniques, such as direct analysis, recording, and analysis of documents related to the object of research, approaches, and methods of data analysis.

Data analysis technique used in this study adopts the theory of Miles & Huberman (2009: 18) on flow model of analysis. In technical analysis there are three stages of data reduction, data display, and conclusion drawing. The data obtained from several Ketoprak staging in Egyptian style, whether it be text, pictures, and video recording. The data is then updated to support and strengthen the argument when analyzed in this paper.

III. RESULTS AND DISCUSSION

A. *The Beginning of 1001 Night Story in Ketoprak Staging*

The beginning of Middle Eastern culture or Arabian Peninsula. Arabian Peninsula stretches in Central Asia to the borders of the African continent. The term of 'Middle East' leads to cultural area, so it is limitless. The general definition is a region that consists of: Bahrain, Cyprus, Egypt, Turkey, Iran (Persia), Iran, Palestine, Jordan, Kuwait, Lebanon, Oman, Qatar, Saudi Arabia, Syria, United Arab Emirates, Afghanistan and West Pakistan a because of its proximity (for ethnic and religious) with the majority of the Iranian people, (Horta, 2015: 195). When generally viewed those countries in Middle East majority have the same religion, Islam.

As discussed above, that the story of 1001 is the story of the night came from Middle Eastern culture. The story of 1001 nights in the Middle East culture comes from the oral tradition. That's what makes the story of 1001 nights is anonymous or not can be known for sure who the author is. An oral tradition is jointly owned by the community, maybe even created by the community (Yanti, 2009: 308). More about the story of 1001 night as spoken by Al-Shetawi (2013: 17) began to be heard since the 9 AD. The statement is proved by the Arab historian of the tenth century, such as Al-Mas'udi and Ibn al-Nazim said that the time there are several kinds of literary works in Arabic, entitled a Thousand Stories or the Thousand Nights, translation of a Persian-language work titled *Hazar Afsana*.

The stories come from the story of 1001 night show on the life of many communities cultural backgrounds middle east. Starting from the social life, the way they interact, clothing in daily life, including social and political background of the Arab countries is often found in the story of 1001 night. Government in the form of empire headed by a king or sultan found in many plays of 1001 night. The story of the most famous king, which is about the story of Sultan Harun al-Rashid, the caliph of the Abbasid dynasty, which had a government in Baghdad, (Chamieh, 2016: 25). Sultan Harun Al-Rashid as stated by Anshori (2015: 211), had real name as Ibnu Muhammad Harun, the youngest son of Muhammad Ibnu Ja'far al-Mansur, who became the caliph of Arabic Kingdom in 170 AH / 786 AD. Having topped on the power he gained, he accepted an honors degree Harun ar-Rashid. During the reign of Sultan Harun ar-Rashid Abbasid dynasty reached the golden age and had very wide powers.

The success of Sultan Harun brought dynasty reached the golden age that made storytellers 1001 night told his story, so that many people were aware of the great dynasties of the time. Stories like Sinbad, Aladdin and the Magic Lamp, and the Bandits called figures King as Sultan Harun Ar-Rashid. Even the 1001 night story of Harun Ar- Rashid much to inspired the world. Not only was found in the form of literature, but also made into movies and series on television. The story which contain the Arabic and Islamic culture in post-era become popular into many people not only in middle-east era but also people in the world (Saddhono & Kurniawan, 2017: 134)

Spread the story Harun ar-Rashid and 1001 night stories to Indonesia over the entry of Islam brought by Walisongo (the group of some people who bring and spread widely the Islamic religion to Javanese people). At that time, Walisongo spread Islam by using many art media. One of the media is ketoprak. In the early days of the development of ketoprak, it brought the story related to the history of the kingdom. But it started to grow as the number of series on television, especially television, which told the story of 1001 nights. After that, the ketoprak artist tried to innovate by bringing plays 1001 night to gain more interest from the audience (Setyawan, Saddhono, & Rakhmawati). Performances stages 1001 night stories in Indonesian society known as stanbul play or toniel play. Form of stanbul play is a moving art performance which tells the story comes from a thousand and one nights, accompanied by music and song. (Trilaksana, 2014: 2).

In addition to some of the above reasons, the story portrayed in the 1001 night Ketoprak staging also related to the function of ketoprak show. Folk art performances are mostly held in event, in weddings, circumcisions, a purifying, seventeenth birthday celebration, for rain, religious rituals, coronation, and the other (Simatupang, 2013: 166). Ketoprak in religious events, especially Islam, will be designed in ways that minimize in accordance with the wishes of both the setting of the story, the moral message to be conveyed to the audience adjusted to Muslim majority. This makes a lot of literature that has undergone a process of acculturation is packed in such a way to convey the moral is up to remind the Islamic moral and religious. Thus, the artists chose the drama comes from the story of 1001 night to be shown in the religious events of Muslims (Amine & Carlson, 2008: 40). The reason is because cultural backgrounds of Arab/Middle East are considered relevant to the audience that the Moslem majority.

B. Special Feature of 1001 Night Ketoprak

The genre of Ketoprak art performances develop one to the other. Initially using the instrument in the form of a mortar played by some people as an expression of gratitude for the harvest. Aligned with technology development, then ketoprak staging experienced many innovations. Audience demands also be one of the factors of ketoprak. The development of ketoprak art as defined by Endraswara the beginning of Ketoprak lesung, followed by ketoprak ongkek (barangan), and ketoprak pendhapan (semuwan) to ketoprak staging uses moving stage (tobong), even now is growing ketoprak audio (radio) and Ketoprak audiovisual (television) (2014: 176).

Kethoprak Mesirani the developing of conventional ketoprak tells a lot about the stories of empire. The Ketoprak artists aware that when a play is often staged many times the audience will experience boredom. Moreover, the format and procedures of the show are same from time to time. This will make the ketoprak story and staging becomes monotonous. The artists try to reconstruct the ketoprak performing arts by using stories sourced from Non-java Empire story. The stories come from abroad, such as *Sampek-Eng Tay* from China, *Hamlet Prince* from western opera, *Oedipus drama* from Greek mythology, the story of *Simbad of 1001 night* shown in ketoprak staging.

1001 Ketoprak night adopted a background story of Middle Eastern culture, obviously, experienced justification with ketoprak grip in general. Ketoprak source is instilled such as act out technique and language, the musical mostly still uses a Javanese gamelan instruments. Renew possibly seen in delivered story, characters costume, staging property adapted to the play. Accents of figure's dialogue have also begun to change, unlike conventional ketoprak, but more-likely mimicked Arabs (Hachimi, 2015:

45). Even when the dialogue is still very visible to Javanese dialect. Stories about Sultan of Baghdad, Princess of Arab, The Bandits, staged in 1001 night Ketoprak. In addition to some of the stories above, Kethoprak Mesiranto discuss the epic figure Hamzah, uncle of the Prophet Muhammad who fought Quraisy and eventually brutally killed by a servant named Hindun,

In terms of story, the most striking difference is costume look. Conventional ketoprak generally uses Majapahit-Mataram costumes like. However, in 1001 night Ketoprak, Majapahit-Mataram costumes are no longer used, but the costumes imitate fashionable clothes of Arab and Middle East. Costumes used in 1001 night Ketoprak as proposed by Hastuti (2009: 9) using mesiran or stambulan costumes. The device consists of, gombyor trousers, long shirts, weeds, Jubbah, headband consisting of plain fabric used for turbans, and rip is made of embroidered velvet.



Figure 1. the costume of ketoprak 1001 nighth.

Source: www.google.com

In that picture show the costumes which use in 1001 night ketoprak staging. Costumes which use in 1001 night ketoprak staging represented the costume from Arabic culture. It can make the audience feel like see the real Arabic drama. Not only that, the costumes in 1001 night ketoprak staging also use the mixed costumes from Arabic-Javanese costume. That costume usually use for the character from Javanese story in Islamic era, such as Walisongo, Sunan Kalijogo, and some kyai that is well-known in Java. This costumes is use the batik and some of Jubbah, also using the Javanese traditional weapon, called keris.



Figure 2. the mixed of Arabic-Javanese costumes

Source: <https://i.ytimg.com/vi/aibJdRhpPSw/maxresdefault.jpg>

Furthermore, a significant difference from 1001 night Ketoprak is in the accompaniment. Music accompaniment used in 1001 night Ketoprak not only uses pure Javanese gamelan, but gets additional instrument nuanced Middle East, such as the tambourine

(terbang), tambourine, maracas, Arab drums, tifa, and more. The use of musical instruments in the Arab nuanced performances 1001 night Ketoprak is to give the feel of the Middle East and to build a sense of the story.

IV. CONCLUSION

The artwork in each area has differences due to cultural background of the region. In the Java community known as ketoprak. Aligned with the development era, ketoprak is also experiencing growth. Initially using mortar as the main instrument players then slap mortar while singing as an expression of gratitude for the blessings of the harvest. Then expand the presence of gamelan and a variety of modern instruments. The story brought also became more diverse. Conventional ketoprak staging only told about the history of the kingdom in Java. Along with the demands and needs of the audience, the Ketoprak artists began bold innovations in trying to stage plays that came from outside Java empire. The plays like Sampek-Eng Tay from China, Hamlet Prince of western opera, Oedipus drama taken from Greek mythology, even taking drama that came from the story of 1001 nights were very popular in the Middle East region. Election drama is related to the purpose of ketoprak staging, for example, when a group Ketoprak is invited to commemorate the Lunar New Year, the drama plays Sampek-Engtay. When the group is invited to Islam holiday, ketoprak will then bring the story of Middle East, with a strong Islamic culture.

The story of 1001 night is the story of the night came from Middle Eastern culture. The entry of 1001 night stories to Indonesia accompanied by the emergence of Islam in walisongo era. It is characterized by the discovery of a number of literary works which tells the story of Islam. Function of ketoprak is increasingly diverse, not only as a medium of entertainment, but also as a means of ritual used at the time of the ceremony or celebration of the National and Religious. It also allows artists to create innovation on ketoprak show; one of them is by trying to stage plays outside the rule of ketoprak to attract viewers. 1001 night Ketoprak is different from conventional ketoprak. The differences lie on the story on stage, the costumes used by the player, the music accompaniment, and accent used by players such as Arab accent. The presence of 1001 night ketoprak, does not damage the grip and the essence of ketoprak. But on the contrary, the presence of 1001 night ketoprak adds different types of ketoprak staging. It can also be used as a means of re-actualization of ketoprak which increasingly less demands in the current era.

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