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SAKARYA ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ

**THE TRANSFORMATION OF *LUDRUK* THEATRE IN INDONESIA: THE
CASE OF *IRAMA BUDAYA SINAR NUSANTARA* AND THE LUNTAS GROUPS
IN THE CITY OF SURABAYA**

MASTER THESIS

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FEBRUARY – 2020

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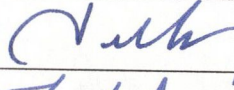
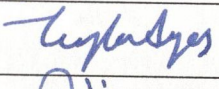
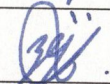
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SURABAYA

MASTER THESIS

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LIST OF ABBREVIATIONS

- D.I. YOGYAKARTA** : Daerah Istimewa Yogyakarta (Special Region of Yogyakarta)
- IBSN** : Irama Budaya Sinar Nusantara
- Luntas** : *Ludrukan Nom-noman Tjap Soerobojo*
- PKI** : Partai Komunis Indonesia (Indonesian Communist Party)
- THR** : Taman Hiburan Rakyat (People's Amusement Park)

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Sakarya University
Institute of Social Sciences Abstract of Thesis

Master Degree	<input checked="" type="checkbox"/>	Ph.D.	<input type="checkbox"/>
Title of Thesis: The Transformation of <i>Ludruk</i> Theatre in Indonesia: The Case of <i>Irama Budaya Sinar Nusantara</i> and the <i>Luntas</i> Groups in the City of Surabaya			
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<p>The <i>Ludruk</i> performance as one of the Folk Theatres from Java Tribe, Indonesia, existed since the early 19th century. <i>Ludruk</i> presents not only theatre, music, dance, dialogue, monolog, and humour as the product of local culture, but also implies sarcasm and criticism towards everyday life and current issues in the society and the government. However, the traditional performance of <i>Ludruk</i> is slowly facing extinction. Recently there is a new movement amongst the artist, individual, community, society, and even government to rebuild and re-empower the existence of <i>Ludruk</i>. Several groups are trying to preserve <i>Ludruk</i>, however, only two <i>Ludruk</i> groups are used as the object of study. This study focuses on <i>Irama Budaya Sinar Nusantara</i> (IBSN) as a traditional group that preserves the old structure and tradition, and <i>Luntas</i> as a new contemporary group using modification and innovation. Interviews and field observation towards both groups are employed to describe the <i>Ludruk</i> production in Surabaya. It is found that <i>Ludruk</i> transforms from ritualistic performance to popular entertainment through the analysis using the hourglass of culture and interculturalism perspective. The finding contributes to our understanding of culture and society in constant interplay, and this dynamic is evident in the <i>Ludruk</i> theatre in Indonesia.</p>			
Keywords: <i>Ludruk</i> , folk theatre, intercultural performance, modern society, the hourglass of culture.			

Sakarya Üniversitesi
Sosyal Bilimler Enstitüsü Tez Özeti

Yüksek Lisans	<input checked="" type="checkbox"/>	Doktora	<input type="checkbox"/>
Tezin Başlığı: Endonezya'da <i>Ludruk</i> Tiyatrosunun Dönüşümü: Surabaya Şehrinde İrama Budaya Sinar Nusantara ve Luntas Grupları Örneği.			
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<p>Endonezya'daki, Java Kabilesinin Halk Tiyatrolarından biri olarak <i>Ludruk</i> gösterisi, 19. yüzyılın başlarından beri vardır. Yerel kültür ününü olarak tiyatroyu, müziği, dansı, diyalogu, monologu ve mizahı içeren <i>Ludruk</i>, güncel konular ile birlikte toplumsal ve siyasi hayata dair alay ve eleştiriyi de içerir. Ancak, <i>Ludruk</i> performansı yavaş yavaş neslinin tükenmesiyle karşı karşıya kalmaya başlamıştır. Son zamanlarda, <i>Ludruk</i>'un varlığını yeniden inşa etmek ve güçlendirmek için sanatçı, birey, topluluk, toplum ve hatta hükümet düzeyinde desteklenen yeni bir hareket vardır. <i>Ludruk</i>'u korumaya çalışan birkaç grup vardır, ancak çalışmanın odak noktası olarak sadece iki <i>Ludruk</i> grubu ele alınmıştır. Bu çalışma, eski yapı ve geleneği koruyan geleneksel grup olarak <i>Irama Budaya Sinar Nusantara</i> (IBSN) grubunu ve modifikasyon ve yenilik kullanan yeni grup olarak Luntas grubunu ele almaktadır. Her iki gruba yönelik görüşme ve saha gözlemleri Surabaya'daki <i>Ludruk</i> üretimini kavramak için kullanılmıştır. Kültürlerarası bakış açısı kullanılarak yapılan analiz sonucunda: <i>Ludruk</i>'un bir ritüel performans iken popüler eğlenceye dönüşmüş olduğu görülmüştür. Bulgular, kültürün ve toplumun etkileşim içinde dönüşüğünü ve bu dinamiğin Endonezya'daki <i>Ludruk</i> tiyatrosunda belirgin olduğunu göstermektedir.</p>			
Anahtar Kelimeler: <i>Ludruk</i> , halk tiyatrosu, kültürlerarası gösterisi, modern toplum, kültür kum saati.			

INTRODUCTION

There are varieties of traditional art forms that can be found in every community from which the cultural value and identity can be distinguished. In Indonesia, for example, plenty of traditional art such as musics, dances, songs, fine arts, and performances are existing. They are also well known in foreign countries. The use and existence of these art forms are interesting to study. Local art performance has a lot to tell in relation to society.

Theatre is one of the fundamental cultural texts and formations to examine because it captures the social belief in art and community practice in modern society. Each theatre performance represents the character of the place. In the history of theatrical performance development, the folk theatre has also emerged as a powerful example to deliberate the culture and value of the people. Folk theatre has a strong correlation with society as folk means people or the public. The concept of culture is also linked to beliefs and art. They are correlated with all elements in everyday life. In other words, it is suitable for the focus of the study in which to examine folk theatre and its implication today.

A form of local theatre, namely *Ludruk* from East Java area, Indonesia, is one of the examples of significant theatrical performance in the history while also currently underrated because of its rare existence in the society. This research assesses *Ludruk* and its relationship with the people, society, and cultural changes over time. As a folk theatre, *Ludruk*, in this case, is integrated with its locality, which signifies the character of the East Java region. This study explores the overtime changes, and elements that influence *Ludruk* have been noticed.

Statement of the Problem

Each area and group of people have a particular performance, which represents their characteristics. *Ludruk* is one of the folk theatres indigenous to the people who live in the eastern part of Java Island. *Ludruk* was developed as one of the values of *Arek*¹

¹ *Arek* is one of the civilizations or tribe cultures in East Java, which is loud, outspoken, and stubborn.

culture with its firm beliefs and background. Appeared in the 1950s, *Ludruk* was not only produced in one city. However, it also grew up in *Arek* culture which covers several cities including Surabaya, Mojokerto, Jombang, Malang, Bojonegoro, and the surrounding areas.

The purpose of this work is to examine the recent *Ludruk* case and its latest practitioners in Surabaya instead of the whole East Java. Surabaya, the capital city of East Java, is expected to provide a variety of intercultural perspective. It is mostly expected to show how *Ludruk*, as a folk theatre in this metropolitan city, grows and develops over time. Much of the current literature on urban sociology pays particular attention to the individual and society who together produce urban culture. It indicates that the culture of everyday urban life in terms of social and cultural behaviour is worth noticing. It is because “urban sociology has connected with and informed the work of many within other disciplines, including human geography, urban planning, economics, and urban history”, (Stevenson, 2003: 5). The social and cultural practice in local theatre performance is the highlight of this study by using the most recent performance in Surabaya.

The history of *Ludruk* has experienced several transformations both in terms of performance and the social perspective. During the 1950s, *Ludruk* was one of the popular entertainments in Surabaya where many of *Ludruk* groups or troupes have existed. Sometimes *Ludruk* was performed in an open space as a ritual in which the group were hired for specific ceremonial and private events. Therefore, when someone asks about traditional performance from Surabaya, it leads to *Ludruk* as the answer. *Ludruk* represents Surabaya’s culture because of its harsh joke, satire, loud in talking, and obstinacy.

It was easy to find *Ludruk* in the cities where ceremonies and private rituals were held. People used to use this performance to entertain, such as birthday parties, wedding ceremonies, or some other festivities during the harvest season. Besides, *Ludruk* was well known as inexpensive, light, and bawdy form of entertainment, which *Ludruk*

troupes steadily moved around from one *kampung*² or village to another one (Frederick, 1983). This characteristic of *Ludruk* signifies that it was close to people and became part of their daily ritualistic culture. Moreover, some of the *Ludruk* group's regular performances were supported by a settled venue or stage. In this type of *Ludruk*, audience just needed to come to the site in a schedule announced before. A different kind of *Ludruk* group moved around the city from one *kampung* or inhabitant to another and built a temporal stage. These three types of *Ludruk* groups together signify *Ludruk* production and performance in that era. *Ludruk* became a ritualistic behaviour and a part of the everyday life of the locals.

Ludruk is not just a form of performance to entertain people, but it is used as media for people to be heard. A proletarian theatre is sometimes used by the performer to protest against government policy or capitalism in everyday life. These working-class people thought that the ruling government had put aside only to the wealth of the capital. The government did not uphold the inequality and the injustice. This case indicates that in the performance, *Ludruk* uses the social issues found in the society. Hefner (1994), in his research about the symbolic action of *Ludruk*, states that both artist and audience in *Ludruk* get actively involved in the performance process. This participation means that the *Ludruk* performers and audience use *Ludruk* to speak about their problem, opinion, and signification of their value and belief. The satire and mock are used in *Ludruk* to express their situation and feeling, which includes disappointment and anger, to their conditions and to government.

Ludruk highlights the current social issue and circumstances happening in society (Setiawan & Sutarto, 2014). It might also affect society and politics by persuading or putting social issues and critics towards the government. For example, a *Ludruk* dialogue may demonstrate how society struggles against injustice around them. They go against and oppose the shopping centre in the middle of the residential area. This accident forces them to move out of the neighbourhood. Through such dialogue, they criticise the government and its policy from the people's perspective.

² *Kampung* or *kampong* refers to unique urban inhabitants or a small village in a densely populated area or city, which can be found in Southeast Asian countries such as Indonesia, Malaysia, and Singapore (Rahmi, Wibisono, & Setiawan, 2001).

They also depict the struggle among society in a modest way as it appears in reality. This local theatre tries to establish the people's lives in its modest way by using intrinsic and effortless properties of the performance. *Ludruk* is produced by and addressed to people.

The government also exploited the power of *Ludruk* as a communicative medium to inform people. The former Indonesian government disseminated their political values in the 1970s when the Indonesian New Regime existed. The utterance and dialogue in the performance are two most critical communications in the theatre. John R. Searle (as cited in Schechner, 2013: 125) argues that statement or action in a theatre may signify the general statement about the society. *Ludruk* was used as a propaganda tool by the government after the tragedy of 1965, known as G30SPKI³. The New Order Regime⁴ in Indonesia chose *Ludruk* because it was popular at that time, and the performance was close to the society (Supriyanto, 2003). That is why *Ludruk* was considered as the most suitable media instrument to spread an ideology.

Research executed by Peacock (1968: 6-8) in 1923 has provided valuable information on the relationship between *Ludruk* as a theatre and Javanese people. There are 4 acts mentioned which are related to the social and symbolic aspect of *Ludruk* as one of the folk theatres in Indonesia. These acts include *Ludruk* as a rite of modernisation, symbolic classification, concept of social action, and form of performance. Exposure to *Ludruk* as a rite of modernisation has been shown to be related to affect the transition of social culture from tradition to modern. *Ludruk* grew together with the people and society in modern times with continuously changing. This implication may include the everyday life of society.

³ There was a conflict between anti-communist communities against the members of Indonesia's Communist Party (PKI). It was estimated that more than 200.000 PKI members were murdered (Adam, 2015). This tragedy has changed the government and the political situation in Indonesia. *Ludruk* was prohibited after 1965 by the forthcoming government from the anti-communist party because it was suspected to help the dissemination of communist ideology in Indonesia.

⁴ Indonesian New-Order Regime was authorised by Soeharto in 1965, in which the history said the authority was firmly restrained the national policy (Stoler & Strassler, 2000).

In the act of symbolic classification, it refers to the way *Ludruk* is attached to a particular symbolic value of the social group, natural objects, geographical space, cultural space, behavioural acts, and thoughts. Social action portrayed in *Ludruk* provides the social experience and event encountered by the performer, audience, and society as a whole. Besides, *Ludruk* sometimes uses real and everyday events in their narrative. Lastly, *Ludruk* relates to the performance aspects and elements such as figure, audience reception, storyline, and stage. These features indicate the importance and complexity of *Ludruk* for the local society.

Ludruk theatre is not only about staging dramatic roles, but it also has *gamelan* music, songs, humour, and traditional *ngremo* dance. As a result, *Ludruk* is considered as a complex theatrical performance. It consists of the following seven main elements: Traditional *ngremo*⁵ dance, rhythmic verse (*kidungan*⁶), comedy joke (*lawakan*⁷), interlude (*selingan*⁸), drama roles (*lakon*⁹), music instrument (*gamelan*¹⁰), and cross-dresser (*bedhayan*¹¹) (Puspamawarni, 2006). However, in practice, some elements might be shifted, omitted, and even added based on the request of the people who hire the group. *Ludruk* groups are distinctly different from one to another in terms of their peculiarity and specialities, which makes *Ludruk* even more productive.

A discussion of cultural principles in *Ludruk* was held in Surabaya by inviting *Ludruk* artist, practitioner, government, art institution, and society in order to strengthen the value of *Ludruk* among society (Susanto & Abdillah, 2018). It was held by the Department of Culture and Tourism East Java along with Cultural Value Preservation

⁵ *Ngremo* dance is one of the traditional dances from East Java, which portrays courage and bravery because the movement is firm yet compelling and male-like.

⁶ *Kidungan* is the singing part of *Ludruk* performance performed by both *sinden* and cross-dresser.

⁷ One of the *Ludruk* elements which present two comedians play their jokes and sometimes satire.

⁸ *Selingan* is the interlude part of *Ludruk* performance.

⁹ *Lakon* is the character, narrative, or storyline in *Ludruk* performance.

¹⁰ *Gamelan* is a traditional musical ensemble that consists of several musical instruments from Indonesia.

¹¹ *Bedhayan* is one of the elements of *Ludruk*, which shows traditional songs come with *gamelan* music performed by a cross-dresser.

Centre D.I. Yogyakarta. This symposium¹² mentioned that one crucial element of *Ludruk* theatre, which signifies its peculiarity, is the rhythmic verse or *kidungan*. *Kidungan* is the rhythmic verse presented by the comedian and accompanied by *gamelan* music in *Ludruk*. It represents *Ludruk* as a folk theatre that belongs specifically to East Java. Furthermore, it also distinguishes *Ludruk* from other types of theatre by using the local dialect and the satire in the verses.

However, at the end of the 20th century, traditional culture experienced difficult times¹³ and faced extinction because of western culture and globalisation stroke Indonesia. *Ludruk*, as local culture, was also affected since people were no longer attracted to such local art and performance. In 1985, there were about 789 *Ludruk* groups or organisations existed in around East Java Province. However, now the number has been declined into less than 100 groups and organisations (Supriyanto, 2018: 2). *Ludruk*, which used to be the entertainment for people, was left by its audience.

Concerning the influence of western culture and globalisation, the audience is assumed to play an essential role in the survival of the performance. From the performative perspective, the shift in performance and theatre naturally occurs since performance is also part of the complex processes of society (Schechner, 2005: 163). This argument highlights that the shift in society's desire for entertainment affects the demand and request of the performance. In the *Ludruk* case, when the people do not watch *Ludruk* anymore, the less *Ludruk* group outlasts in the entertainment production. This assumption indicates the decreased number of *Ludruk* groups existing today.

¹² As a part of research observation, the researcher was invited to a cultural discussion or symposium held by the East Java government, and talked about *Ludruk* from the expert, 28 August 2018.

¹³ Related to the previous footnote, it was in the 1960s when *Ludruk* theatre was once assumed to bring the communist ideologies into the society. Because of the accusation of communist involvement, *Ludruk* performance was banned for years by the government and Indonesian New Order regime (Setiawan & Sutarto, 2014). However, this condition was even used by the government to purify the new government ideology. Basically, *Ludruk* was always used as the propaganda and cultural policies by the ruling agent. Ever since the government-controlled over the freedom and movement of *Ludruk* groups and troupes, and the audience was started to look for other entertainment options. Moreover, the appearance of modern entertainment had changed the entertainment industry at that time. So, the *Ludruk* experienced difficulty in its existence in society.

Meanwhile, it also demonstrates that performance is an active mirror of society. This argument indicates that when society changes, the form of performance change as well.

Recently, there are several movements amongst the *Ludruk* artist, its community, and the government trying to rebuild and re-empower the existence of *Ludruk*. This performance has increasingly started gaining attention as the people's awareness of local and traditional culture is increasing as well. What makes *Ludruk* interesting now is that they are more open to the current and contemporary dynamics of urban culture. As a result, they include several contemporary concepts and modern aspects into the performance, such as modern pop songs and magic shows.

Lately, *Ludruk* brings a modified version of the performance, which integrates the culture of recent times with the traditional and original ones. This thesis explores the transformations and negotiations in *Ludruk* groups by focusing on two of the active *Ludruk* groups from different backgrounds in Surabaya. The first is *Irama Budaya Sinar Nusantara* (IBSN), which has experience in *Ludruk* performance since the 1980s to represent the old and existing group. As a result, the actors or practitioners from this group are rigid and difficult to accept changes. It is assumed that this group represents the old practitioners who tie their performance stable and establish the order. They have been working in *Ludruk* for decades. Meanwhile, the Luntas as the second group to be examined is a relatively new group initiated by the younger generation of artists who are new in *Ludruk*. This community views itself as a new generation who are open and independent in organising the group.

The shifts of *Ludruk* from traditional to contemporary is the assumption made in this research. Besides, the representation of *Ludruk* in this contemporary era become the basic knowledge here. This topic of cultural change is suitable for a phenomenon in the interdisciplinary characteristic of Cultural Studies as a part of the cultural issue. John Fiske (2005: 1) defines culture as the process of everyday life, which encompasses ideas, attitudes, language, practice, art's belief, institution and structure of power, and a whole range of cultural practices. These kinds of social experiences shape the social identity, which becomes the result of this process.

In regards to the content analysis, the concept of “intercultural performance” is used to analyse the theatre of two *Ludruk* groups. So that this case study evaluates the transformations and cultural production of *Ludruk* in Surabaya. From the social and cultural context of *Ludruk*, the existence and current modifications of *Ludruk* in Surabaya are expected to be analysed. It is argued that *Ludruk* is changing from ritualistic values into popular entertainment of everyday life. Besides, this study also provides an overview of the relationship between those transformations in the social context. Drawing upon strand of social perspective, it is assumed that *Ludruk* may also signify the latest social characters and settings in Surabaya.

Using the performance studies perspective, this thesis attempts to examine both groups with regards to the transformation they have been experiencing until today. According to Richard Schechner (2013: 79) in *Performance Studies: An Introduction*, it is mentioned that two notions exist to define the binary system of a particular performance: efficacy and entertainment. Efficacy is the concept of a performance known as theatre or ritual to specific circumstances. Efficacy performances are usually associated with an experimental performance in which it has symbolic values for the audience and society. On the other hand, entertainment performance aims to provide amusement and meantime pleasure as the audience watches. The commercial way of performance usually indicates that the audience needs to pay to have fun.

However, both efficacy and entertainment are not opposing each other, and there is no real efficacy nor pure entertainment (Schechner, 2005: 116). It depends on which preferences a performance is focusing on. *Ludruk* was known as a folk theatre that relates to the people in the suburban area. The ritualistic value of *Ludruk* signifies that it had a precise symbolic meaning and time for the audience. However, now, *Ludruk* is available in the urban city as one of the popular entertainments. ‘Popular’ by Raymond Williams means “well-liked by many people culture made by the people for themselves” (Williams in Storey, 2015: 5). In other words, it refers to the widely favoured culture by many people at that period so that it is continuously produced. This argument is suitable for the current production of *Ludruk* to be accessible and regularly performed.

Moreover, something known as an authentic folk culture is never available in popular urban (Fiske, 2005: 154). Concerning *Ludruk* in Surabaya, the existence of new modification and shifting in *Ludruk* to be more contemporary is suitable with the audience preferences. It emphasises that *Ludruk* experience is changing to be commercial and mass-produced culture. Those arguments even strengthen the shifting of *Ludruk* from peculiar and ritualistic performances to popular and entertainment productions. From the popular culture perspective, the focus on social change and motivation to drive the shift itself is developed. In fact, the difference in other kinds of performance naturally happens because part of their social culture has also been changing. This logic also supports the dynamic system in social change, which relates to its cultural and performance products.

To be more specific, IBSN can be considered as the representation of efficacy performance, which tries to preserve the originality of *Ludruk*. In contrast, the Luntas, with its openness to changes and modification in the performance's element, belongs to the entertainment. The current existence and production of *Ludruk* become the major topic to examine. Moreover, it is coupled with the shift of elements in the performance and production of *Ludruk*. In this context, this thesis tries to provide the latest fieldwork of *Ludruk*. This topic is interesting and relevant to discuss mostly on the dynamism and intercultural perspective found in *Ludruk* production in modern city and society. *Ludruk* is seen as a cultural phenomenon of a local culture which transforms and represents today's society.

The Objective of the Study

The thesis aims to generate fresh insights into the work of art that shows transformations in the intellectual value of the work itself. Specifically, the formation, structure, and manner of the existing *Ludruk* groups now are analysed through the observation of two *Ludruk* groups. The traditional performance of *Ludruk* is about to face extinction with time since people are more interested in popular entertainment. People's interest in cultural shows has shifted into a movie, contemporary theatre, and modern music, etc. However, currently, both government and local communities are trying to preserve and rejuvenate the *Ludruk* theatre in social life. Several movements and programs to improve *Ludruk* in society are being held.

The Art Centre of East Java, under the Department of Culture and Tourism, East Java Province manages some art performances periodically and non-periodically. This becomes one of the government's programs to preserve *Ludruk*. They focus on introducing and developing the cultural art products of the East Java area, including *Ludruk* under the Traditional Theatre Performing Art program. At the annual calendar events of the Art Centre of East Java, it is mentioned that *Ludruk* becomes one of the performances in their periodical agenda. In 2018, this centre of art activity invited eight different *Ludruk* groups from five cities in East Java to perform. This program shows the commitment and roles of local government to raise people to interest in *Ludruk*.

Furthermore, from the perspective of the local community, there is also a movement amongst the artist and society to rebuild and re-empower the existence of *Ludruk* (Octovie, 2018). The *Ludruk* Republic of Surabaya exists as one of the contributions by local artist and society to preserve *Ludruk* and introduce a new generation of *Ludruk* in the city. This community aims to introduce *Ludruk* theatre to schools and young age, and also allows those who are interested in learning *Ludruk*. Moreover, this young initiative in the social and artistic perspective demonstrates the society's concern about *Ludruk*'s survival in Surabaya.

This study focuses on the current *Ludruk* production in Surabaya and its activities put in place to survive as local entertainment. *Ludruk* is expected to shift and get influence from a modern and contemporary culture now. For that reason, negotiation and innovation are required to attract the society as the audience. This idea also has an interest in preserving *Ludruk*. This thesis wants to examine the shiftings from the traditional perspective of folk theatre into popular culture. Mostly, it is possible by providing valuable opportunities to advance the understanding of the development of local theatre.

Specifically, the aspect of social change occurrences that affect the *Ludruk* performance in Surabaya is the main focus of analysis. The transformations of *Ludruk* performance from ritual to entertainment is assumed to become the objective concerning the social aspect found in *Ludruk*. It is correlated with the notion amongst scholars that theatre is a matter of process instead of art product (Satoto, 2016). To better understand, the

theatrical process is more complex and broader than what it thought because the formation of theatre consists of several elements and activities.

By examining the shiftings of *Ludruk* in Surabaya as the capital city, this study is expected to provide the growth of *Ludruk* until today. Moreover, it also attempts to present innovation and negotiation implemented by *Ludruk* performance nowadays to survive in modern and urban society. This innovation and negotiation demonstrate how *Ludruk* as a folk theatre in history has been adapted and transformed into popular entertainment.

Significance of the Study

Ludruk was one of the most important theatre and artistic activities during the 1980s in the East Java region of Indonesia, where *Ludruk* was born. *Ludruk* was developed in rural areas of several cities such as Surabaya, Malang, and Mojokerto and considered as a local drama in that region area. *Ludruk* and its ritualistic function in some aspect of people's activities and government. Therefore, *Ludruk* symbolises local experience and actions which live through the actual experience of the players and audience. They can relate and identify themselves as part of the performance. Sometimes the narrative of *Ludruk* uses one of the local folkloric tales or other stories that highlight the local wisdom and beliefs.

In the performance, the narrative in *Ludruk* talks about the everyday life of the society, local heroic and inspiring stories, historical legends, and even the current happenings among local people. The storyline denotes that *Ludruk* was also used to signify the local identity and characteristics. Moreover, several storylines in *Ludruk* also depict some critical points towards the political authority regarding the latest issue and policy among society. *Ludruk* is also used by the artist and society to express their ideas and current social issues. In other words, *Ludruk* is important artwork for the local society as it acknowledges the concept of reality and forms it into an entertainment show.

This study aims to contribute and provide an evaluation of the theoretically in the work of art. It is then related to the changing phenomenon of a form of classical theatre performance. The significance is to understand and provide the most current knowledge

in the existence of *Ludruk* in this present world. It has argued that traditional art usually refers to a performance which is not updated and not appealing to the young generation. The term traditional is closely related to something directed to the past, stiff, and with too many restrictions. However, along with the movement, they are emerging strategies, negotiation, and adaptation towards the modern audience. In other words, contemporary *Ludruk* is now produced.

What makes contemporary *Ludruk* interesting today is that they are more open to contemporary urban culture. Seemingly, they include several new concepts and modern culture into their performance. In the context of the expansion of scientific insight into the work of art, it explores the transformations and negotiations in *Ludruk* groups. They focus on addressing two active *Ludruk* groups from different backgrounds. This action is conducted with the hope of exploring the production of *Ludruk* and its current existence. *Ludruk* is expected to signify the construction of new things such as modification and dynamism. By expressing the transformations that occur in *Ludruk*, this study relates to open the discursive horizon in art and theatre. Moreover, this study understands the path of a more speculative understanding of creativity in theatre performance.

Methodology

The latest research adopts the ethnographical approach to analyse the case appropriately. This approach helps to understand and interpret the behaviour pattern of a particular cultural practice (Glesne, 2016). In order to address the objective, a qualitative method of analysis is used as it allows the use of the verbal description of a particular social context (Moleong, 2005: 27). In this case, the qualitative method is also beneficial in describing the transformations of *Ludruk* proposed by both the old and new generations. It includes the innovation and negotiation from both aspects of organising and structure presented in *Ludruk*.

The use of interviews and participant observations of the *Ludruk* practitioners has provided data to be analysed. Interviews are conducted with both former and newer groups. The result are then used as the data collection instrument as the primary data. Besides, several interviews are conducted towards local researchers who have

studies *Ludruk* as well as government staff in the Department of Culture and Tourism of East Java Province. On the other hand, secondary data, documents, and artifacts related to *Ludruk*, urban culture, traditional, and folk theatre were collected by using secondary data sources.

Scope and Limitation of the Study

There are several boundaries and limitations used here to make the research more focused on the objective. The reader should bear in mind that it focuses only on the contemporary concept and negotiation of two existing groups. Besides, it is also aimed to see the shifts of *Ludruk* as a folk theatre into contemporary. Moreover, this work does not engage with the storyline of *Ludruk*, nor examines its theatrical elements. The present study points out the relation of inter-culturalism, which affects both *Ludruk* groups. Also, the social aspect of the people in the present society is the main point here. In contrast, the elements of the performance, such as the narrative aspect in *Ludruk* is not discussed here.

Some of the researches would focus on the historical analysis of *Ludruk*, elements of performance use as a narrative view, or even gender portrayal in the performance. However, the use of social and cultural perspectives of *Ludruk*'s current existence is expected to bring new insight to the study of cultural studies in popular performance. Mostly the idea of local and traditional theatre in the contemporary space is interesting to see. A part of the negotiation is expected to deal with the effect of globalisation on folk theatre. Hence, it is imperative to assess the transformations and intercultural performance found in *Ludruk* lately. Still, *Ludruk* is considered as the performance of the people since they are close and use local wisdom (Peacock, 1968: 91).

The contemporary basis of *Ludruk* is rarely examined in previous researches. As a result, the significance of the modern and contemporary aspect of the folk theatre is highlighted here. It should be bear in mind that the use of modern and contemporary notions refers to the idea of the transformation of current *Ludruk* in Surabaya. Both current and contemporary concept here is used to describe the openness, up-to-date, and a unique form of *Ludruk* portrayed today. They also reflect the idea of social change in modern society (Eyerman, 1991). It means that the use of modern and contemporary are

interchangeable in this study. Besides, it is also used to highlight the prejudice of *Ludruk* theatre in this contemporary society.

Surabaya was selected as the geographical scope as it best represents the culture of *Arek* in East Java. Moreover, according to history and the current situation, Surabaya is the second biggest city in Indonesia and categorised as a metropolis and urban city. In the last couple of years, Surabaya has shown significant development in terms of economy, infrastructure, human resources, green area, and even common sources (Peters, 2013). Having been called a metropolis, Surabaya provides modern people and culture, which also affects its entertainment area. Modernisation, which broadens knowledge and the perspective of people, invites new culture to Surabaya. It may transform the way of living and behaviour of society. In the urban city, differences and diversity represent the combination of ethnicity, social class, gender, and cultural style (Zukin, 1998). The mixture and variety of culture emerged from the urban culture create a wondrously creative mirror to the polarisation. It commences to a new and merged culture which close to the concept of contemporary society.

David Harvey (1998: 79-84) mentions that differences and diversity would conceptualise social justice, the right to access and equity, which forms the heterogeneity of society. This point of view leads to the interculturalism and shifting of behaviour in the community. Therefore, to evaluate the recent transformations and development of *Ludruk*, Surabaya is the most suitable city. Surabaya has most of the characteristics required to describe the dynamism and contemporaries happening in *Ludruk*. Moreover, it is close to the urban space for culture, and contemporary lifestyle. As a result, it is easier to determine how *Ludruk* as a traditional culture may cope and merge in the current situation and modern culture in Surabaya. Surabaya, as a metropolitan city, acts as one of the sources for contemporary urban culture, multiculturalism, or the heterogeneity of culture. The people also form up the collective identity of a specific place and allows the reconstructions in society (Zukin, 1996: 2-3).

Practical observation of *Ludruk* in Surabaya would provide necessary information to examine interculturalism in this practice. Moreover, it could define the relationship between performing culture and society. Intercultural, in this regard, is the intersection between the traditional culture and the culture of others. The cultural exchange here

refers to people, culture, behaviour, or thought, which create modification and cultural heredity (Pavis, 2005: 2-7). Thus, culture is described as the symbolic system of human experience. Additionally, the use of both groups; *Irama Budaya Sinar Nusantara* (IBSN) and the Luntas, which stands for *Ludrukun Nom-Noman Tjap Soerobojo*, is expected to define and represent the *Ludruk* production in this present times. Specifically, in Surabaya city, which has a substantial cultural diversity.

The Organisation of the Study

This study focuses on the following chapters entitled “Literature Review”, “Methodology”, “Findings and Discussions” and “Conclusion”. The Literature Review gives more concern about the theoretical framework used in this study. This chapter discusses the existing concepts and ideas as general guidance for analysing the object of the study. It explains and applies the view of performance studies to examine the *Ludruk* practice and to answer the question of the study.

Moreover, the use of two categories in the work of performance studies, efficacy, and entertainment to explore the actual practice by two *Ludruk* groups are explained more here. Meanwhile, the intercultural perspective of theatre performance discussed helps to examine the current phenomena on contemporary *Ludruk*. Previous studies done on *Ludruk* performances are used as a theoretical and conceptual basis in this research.

The second chapter covers the methodology and design to provide a suitable technique for data collection and analysis. The ethnographical approach is used to understand and interpret the behaviour and practice in *Ludruk* is discussed and justified here. Meanwhile, to gather the primary data, interviews, and participant observation towards the practitioners of both *Ludruk* groups are conducted. Furthermore, secondary data from documents and artifacts related to *Ludruk* and performative studies are used.

Chapter three explores the findings on primary and secondary data collected towards the objective of the study. This indicates all the raw data obtained during the observation and interview process. This part is expected to provide evidence on the practice of *Ludruk* and the circumstances built by the practitioners. It also presents the discussion and analysis based on the data collected to examine the suitable and related

data with the objective. Using the scope of the study and theory mentioned, this chapter focuses on the four key themes on how the efficacy-entertainment braid works in *Ludruk*, the intercultural aspect found in *Ludruk*, the implication of hourglass model towards the object, and how *Ludruk* exists until today amongst society.

Lastly, the conclusion encompasses of the summary and present the recommendations for future research in performance studies and *Ludruk* practice.

CHAPTER ONE: LITERATURE REVIEW

1.1. Theoretical Perspective

In regards to the content analysis of *Ludruk* in Surabaya, the use of several theoretical perspectives is required to address the objective and focus of the study. There are two separate sections in the literature review chapter. The first is a theoretical framework that describes the theories used. Meanwhile, the second section discusses related studies that provide research and works done in similar to *Ludruk* and intercultural performance.

As an example of popular culture, the social and cultural context of *Ludruk* in the society of Surabaya becomes the main focus here. By using the perspective of performance studies as the main theoretical framework, this study examines a shifting of function in *Ludruk* from two types of performances exist, efficacy and entertainment. The discussion part also focuses on a detailed perspective of intercultural performance to evaluate the transformation of *Ludruk*. Looking at the shifts in terms of *Ludruk* elements and symbolic value, it is assumed that the presence of *Ludruk* also represents the current social setting.

1.1.1. The Structure of *Ludruk* within Different Time Periods

Before examining the shifts of *Ludruk*, it is essential to know the history of *Ludruk* from different periods. *Ludruk* has appeared in several cities in East Java, Indonesia, as one of the folk theatres since its colonisation around the 1900s by the Netherland. Thus, *Ludruk* around this period portrayed people's stories and their struggle against the colonisation. Besides, it includes jokes and gamelan music. This study examines how *Ludruk* is captured today, about a century after the first *Ludruk* performance is considered to have been born. The focus is to describe *Ludruk* origin when it was popular to understand the transformation of *Ludruk*.

In his book, "*Ludruk East Java in the Whirlpool of Ages*", Supriyanto (2018: 9-59) describes that there are six periods in the history of *Ludruk*. These periods affect the growth and development of *Ludruk* as local entertainment. The first period, around 1907, was remarked by a street-performer type of singing and *gendang* music to

entertain people from place to place. It was considered as the very first formation of *Ludruk*, and it was known as *Lerok Ngamen*¹⁴. Around the 1920s, the popularity of *Lerok Ngamen* brought about a need for their services in peoples' weddings or circumcision celebrations. This form led to the new formation and style of performance called *Lerok Besut*¹⁵. It was then presented as a narrative or *lakon* of theatre. *Besut* was the first character or *lakon* in *Ludruk* and interestingly portrayed as a man in a white vest, black linen, and a red Turkish hat. The Turkish hat from the Ottoman Empire was one of the influences brought in the story about their belief system at that time. From this period, the structure of *Ludruk* performance from the opening act, dances, *jula juli*¹⁶, or the songs, storyline, and final action began to follow a structured pattern.

The third period of *Ludruk* was known as the period of national awakening, which happened between the 1930s and 1940s. At that moment, local people were finally aware of the spirit of organisation and community that united them to fight against colonisation. *Lerok Besut* of a static performance became theatre caravan, which provided a roving theatre from city to city. The more people from other cities knew about this type of performance, the more *Ludruk* groups appeared and developed. It was until 1945 when the Japanese arrived in Indonesia that only certified *Ludruk* groups with legal permission were able to perform. They perceived *Ludruk* to disseminate the spirit and message of independence. During this period, Japanese occupation made up several *Ludruk* stories. This moment highlighted the bad and the wickedness of the Dutch who colonised Indonesia before. In other words, it gave the right image of Japan as the one who looked after Indonesia.

The period after the proclamation of independence marks the fourth period, which started in 1950. Five years after the sovereignty of the Indonesian Republic from Japan, *Ludruk* performances were dominated by the story about Military Aggression by the Netherland. The first national election in 1955 had driven the new ambience of the social and political conditions in Indonesia. Several *Ludruk* groups with different

¹⁴ *Ngamen* means play or sing music in the street from one place to another in Indonesia.

¹⁵ *Besut* was the first character or *lakon* in *Ludruk* and interestingly portrayed as a man in a white vest, black linen, and red Turkish hat (from Ottoman Empire), interviewed with Prof. Dr. Henricus Supriyanto, M. Hum.

¹⁶ *Jula-juli* is the compilation song performed in the *kidungan* part of *Ludruk* by a cross-dresser.

political views appeared which led to high tension between the military, government, and the communist party. However, this period until 1965 was also marked as the most growing period of *Ludruk* because more *Ludruk* groups and organisation, mostly in the caravan, appeared. Things changed so fast that a significant incident happened in Indonesia on 30 September 1965 between the communist party, military force, and government. This event forced *Ludruk* groups that had the affiliation to G30SPKI¹⁷ to be banned. It marks the end of *Ludruk*'s culmination days until *Ludruk* experienced a near extinction in 1968.

The sixth period of *Ludruk* began when the new ruler of the New Order Regime arose. Most *Ludruk* groups were transformed into a more professional and independent organisation. They were gathered and fostered by the capital owner or the master and mostly hired for a particular festival. Since then, *Ludruk* system was transformed into a significant association of *Ludruk* led by a boss or manager. From this moment, *Ludruk* started to get hired as an entertainment show for people's celebrations and get well known until 1998 because they were well organised. After that, because of a new kind of entertainment such as theatre and television, *Ludruk* was no longer popular. Moreover, in practice, during this post-reformation period, there were only 16 *Lurduk* groups left, which reflect the current condition of *Ludruk* performance in society.

This historical journey, which describes the existence of *Ludruk* performance, is remarkable to note and shows how *Ludruk* was build and developed periodically. It also supports the idea that authenticity is not absolute. Besides, culture and performance are also dependent on the social and cultural process. This idea includes the symbolisation of religion, politics, economy, and social performance culture (Turner, 1977: 6). Thus, how *Ludruk* was performed during its golden period is also presented to give a particular narrative of *Ludruk*.

In regards to the genre of the theatre, *lakon* in *Ludruk* is classified into four different types of performance. The first is *lakon* tragedy, which presents the tragically and sad story and usually brings a severe message of the narrative. The main character or

¹⁷ It was described in the Introduction section.

subject of this type of narrative is often a heroic and influential person. *Lakon* comedy, as the second type of *Ludruk* tells about an essential yet light issue that might have happened or not in real life. This genre uses humorous and funny jokes in the drama role but sometimes contains satire. Melodrama *lakon* is the third one, which is quite similar to the tragedy *lakon* yet more settle and light. It is played more with emotion and sentimental, which sometimes leads to sympathy towards the role characters. Lastly, *lakon* force is similar to *lakon* humour yet more arbitrarily and irregular. It is based on logic and objectivity, which aims to give pleasure and fun to the audience.

According to the symbolic use of *Ludruk* theatre, there are four classifications of *lakon* in *Ludruk* performance; *Ludruk* as traditional theatre, as the theatre of the proletariat, as entertainment theatre, and as social theatre. These functions are also essential to note to define how *Ludruk* performance is used. This part of the study describes each of the purposes briefly to help the analysis process on two *Ludruk* groups.

Urban legend and mythical stories in *Ludruk* are considered as theatre traditional, which are commonly found in *lakon*. In this first type of *Ludruk* identity, traditional *Ludruk* theatre uses several urban mythologies in East Java as the inspiration behind the storyline. Theatre of the proletariat, as the second, uses fictional stories that highlight the everyday life of the people. Also called the art of common people, it mostly from a rural area, which is more relatable with their lives. *Ludruk* as proletariat theatre also sometimes captures the people's economic, sociological as well as marital struggles in the society. The third function is *Ludruk*, used as entertainment that also refers to the fictional stories since humorous acts dominate the performance. In *Ludruk* for entertainment, the narrative is modest, but several social criticisms can still be found in the production. It can also be adapted from a true story but managed in the way *Ludruk*'s characters are using the *lawakan* and humour. Lastly, *Ludruk* that functions as the social theatre are adapted from non-fiction stories among the society, which have a moral message to share with the audience.

1.1.2. *Ludruk* as an Example of Popular Culture in Cultural Studies

As one of the local cultures in Surabaya, *Ludruk* is assumed to shift from traditional folk theatre to modern entertainment. This phenomenon can be considered as one of the cultural case studies about the relation between the city and local culture. Raymond Williams argues that what defines culture is the everyday behaviour of people in the community. It covers the whole way of life in intellectual, spiritual, and material (Williams in Nelson, Treichler, & Grossberg, 2009: 4-5). *Ludruk*, as the product of art and the ritual of local people in Surabaya, can be considered as one of the cultural products. Therefore, under cultural studies, the existence of contemporary *Ludruk* in Surabaya is assumed as one of the phenomena of society and culture.

Regarding people's everyday lives, the objective of Cultural Studies involves culture, ideology, language, symbol, and human behaviour, which embody the cultural practice. This study examines the shift in *Ludruk* along with the transformation of the society and audience's preferences. David Oswell (2006: 76-78) described in *Culture and Society: An Introduction to cultural studies* that popular culture refers to a form of culture that undertakes the notation of entertainment, ordinariness, standardisation, and commercialism in the production. The fact that one of the *Ludruk* groups in Surabaya has the regular performance every Saturday signifies that it is now a continuous practice. This routine also signifies the concept of being universal and ordinary, in which people are used to this performance.

One of the challenges faced by popular culture is authenticity in the cultural product and folk theatre. However, strategy and creativity are the primary connotations worth to note in this modern and popular world. John Fiske (2009: 156) argues in *The Culture of Everyday Life* that in popular culture, people are forced to be proactive and struggle with their creativity to bring out something new and different. In the case of *Ludruk* production as popular entertainment, the transformation in the elements of the performance can be considered as the creativity and strategy offered by *Ludruk* artists.

The appearance of modern entertainment such as live music, concerts, and movies have replaced *Ludruk*. It was until the 2000s when artists and the community of *Ludruk* reappeared with modifications and put some contemporary elements in the

performance. By examining the contemporary and modification form of current *Ludruk* practices, it can be well connected to research on popular culture. Besides, *Ludruk* is now assumed to constitute a variety of popular and entertainment performances. As an example, the observation of *Ludruk* here acknowledges the social change and motivation driven by those transformations.

The *Ludruk* can also be approached by the concept of “carnival” deployed by Mikhail Bakhtin (1984: 5). He argues that carnival and humour “were sharply distinct from the serious official, ecclesiastical, feudal, and political cult forms and ceremonies”. It means procession is seen as a space in which the society could celebrate the festival without considering their hierarchical status and law by the government. The production of *Ludruk* shares something similar because it is a liberating moment for people to act and speak freely. Bakhtin also distinguishes the culture in a carnival as three forms: the ritual spectacle of the carnival or comedy performance, the parodies show, and also a variety of coarse speech. Ritual is also one of the qualities to describe carnivalesque by Bakhtin. Thus, in this context, *Ludruk* as folk culture and theatre, which performs ritualistic, are amongst them of cultural studies area.

In the same vein, a broader perspective of performance in cultural studies has been adopted by Richard Dyer (2001: 371-381). He proposes the revival of entertainment as the kind of performance composed and developed by professional players for gaining interest. It has a relationship with business, professional managerial, and profitable income. Entertainment is produced according to the taste of its audience by giving them what they wish to see, such as pleasure and leisure more than a ritual performance.

In this case, turning into an entertainment form of theatre, *Ludruk* could be assumed as a part of the cultural industry. The cultural industry provides accessible entertainment for the consumer to adapt. This idea of industry relates to the commodification product, which is designed to fulfil costumers’ satisfaction (Horkheimer & Adorno, 2002). The current *Ludruk* production is assumed to fill the cultural industry’s interests to preserve the audiences’ pleasure. Moreover, the cultural industry also follows the same recycled formulas with other product under the same scheme of production. Thus, the entertainment type of this theatre is commodified and consumed for the sake of signification, identity, and leisure.

1.1.3. *Ludruk* from the Perspective of Performance Studies

The perspective of Performance Studies is used in order to examine the case of *Ludruk* in Surabaya. The existing literature by Richard Schechner (2013: 52-57) focuses mainly on the performance that is constructed in ritualistic and human activities. Artistic, ritual, and playful space are the objective could find in the area of performative research. The term ritual here encompasses play, sports, popular entertainments, and performing arts such as theatre, dance, music, and performance of everyday life. These arguments support the idea that all activities, practices, events, or behaviours which are presented and performed are considered as performance. Performance studies do not only focus on life at the stage and under the spotlight but also include the common aspect of humans.

Prior to the work of Richard Schechner (2015: 9) entitled “*Performed Imaginaries*”, what it means to perform is to engage in the lifelong activity and become someone else and our self at the same time. This reasoning shows that everyone in a daily routine has a role and engages in daily performance. The focus of the studies is sometimes correlated with the implementation of social, professional, gender, race, or even class in this point of view. *Ludruk* theatre, as the object of the study, is associated with social representation and cultural interaction in order to describe the current production of *Ludruk*.

Performatives’ aspect requires individuals and community which are framed and performed in one single dramaturgy. It indicates that examining a theatre from its group perspective can also be done in research. Erving Goffman (1956: 13-15), in his work entitled “*The Presentation of Self in Everyday Life*,” explains performance as the activity by individual or group in a particular time of a specific setting. He also describes that performance is a routine or habitual activity that is presented to the audience. Besides, the society and the current trend change. As a result, it leads to the assumption of how changes and modifications in performance or other popular culture should be adopted. Consequently, this current study on *Ludruk* performance aims to see the changes in society, which also affects the changes in the performance.

The idea of examining *Ludruk* in a sequence of time is important in understanding how the *Ludruk* and its function changes (Schechner, 2013). Performance, in general, is an instrument to express the emotion. According to Schechner, the function of performance can best be treated under seven different functions of performance he has found in order to describe its usage in society. These are to entertain, create beauty, mark or change identity, make or foster community, heal, teach or persuade, deal with the sacred and the profane. There is no exact order on how vital each function compares with each other because it depends on how the producer and audience see the performance. Moreover, one performance might also have more than one function, which marks its existence.

Ludruk is considered to shift from folk theatre to modern entertainment and more to contemporary products. Even in history, *Ludruk* was found in a ceremonial and religious activity conducted by people such as during the harvest season, marriage celebration, or other ceremonies. In a ritual activity, two significant notions help to understand how ritual works in performance; these are ritual as religious and secular (Schechner, 2013: 53). Ritualistic here means that *Ludruk* performed and existed as routines, habits, and behaviours of the everyday life of the people in the community (Peters, 2016).

Ritual as sacred activity relates to the collective value or ideology of the people in a particular place sacralised by the people to obey (Supriyono, 2005). These values include religious, belief system and symbolisation of the performance towards the superhuman power. Meanwhile, the particular activity links to the everyday life ceremony or festival. This type of rite means that temporal activity related to human behaviour is included.

According to research conducted by Victor Turner (1977: 10), in the ritual structure, people correlate the social dynamic with ritual performance. This argument determines that some elements in the rituals are performed in the symbolic social function in the community. From that perception of ritual, *Ludruk* theatre could be categorised as social rituals. It functioned as both sacred and secular practices in the society where *Ludruk* existed.

In a sacred behaviour, *Ludruk* was used to show gratitude during the harvest or new age to the supernatural power. There was even a local belief showing that if someone has done the harvest season without having *Ludruk* could bring a stroke of bad luck. As a secular act, *Ludruk* was used in daily behaviour as for leisure and festive. The fact that people used *Ludruk* in the ceremony, carnival, and everyday life signifies the secular aspect of *Ludruk* in the community. In summary, *Ludruk*, as a ritual, expressed the social settings and significant belief in society.

1.1.4. The Concept of Efficacy and Entertainment in Performance

According to Schechner (2005: 135-137), there are two notions which exist in the binary concept of how human and the performative aspect of specific performance are related one to each other. They are efficacy and entertainment, which depict how performance functions in society. Both efficacy and entertainment influence each other, and it depends on the level of each type in a particular performance. Efficacy refers to the ceremonial performance that is rich in symbolic value amongst the performance itself, performer, and audience as a member of the community. These two notions are used in examining *Ludruk* theatre in Surabaya.

It is assumed that the IBSN group, the first *Ludruk* group to be examined, signifies the efficacy which tries to preserve the originality of the *Ludruk*. In contrast, the Luntas, as a new generation of *Ludruk* with its openness and modification, signifies the entertainment. By analysing efficacy and entertainment braid of performance, this prospective study is designed to provide the cultural production of *Ludruk* in Surabaya. Moreover, with all the different elements found in both groups, this work is also expected to identify the cause of transformation in today's *Ludruk* production. However, one thing to note about this classification is that the way theatre works in society depends on the function, situation, the place where it is demonstrated, and those who perform the show. This idea implies that there is no specific efficacy or entertainment of performance; it all depends on the intention.

Efficacy performance refers to ritual practice, while entertainment involves modern and contemporary theatre. In production, it depends on which aspect dominates the most (Schechner, 2005: 116). In the efficacy performance, the dominations of the show are

ritualised, stick to constructed rules, and usually last for a long time. This explanation of efficacy signifies that ritualistic has been established for a long time and considered as a traditional performance. In other words, they have existed from generation to generation. Consequently, the historical construction in efficacy performance creates a specific belief system and symbolic value rooted in society.

The significant view of performance causes efficacy and ritualistic to be more preserved and conservative. As a result, minor transformation or modification has been conducted in the production of culture. Efficacy, in this case, has interchangeable meanings with value. They share a similar concept on the ability to produce particular symbolic meanings and power beyond its existence. It might relate to the belief, ceremonial, or religious significance when it is performed. Related to *Ludruk* production in Surabaya, these elements are similar to the characteristic of the first *Ludruk* group examined, IBSN.

On the contrary, the Luntas as the second *Ludruk* group shows class orientation, individualism, and slow business. They dominate the production of entertainment performance. *Ludruk* by the Luntas functions as a contemporary performance in the modern period because its performance is more open to transformation. A performance that is dominated with entertainment value aims to present a fun and meantime pleasure as the audience watches. Here, performance is more on a commercial scale as it is produced for more people to watch rather than for them to engage. Due to its frankness to transformation, entertainment braid persistently adjusts the interest and taste of the audience. So, the type of popular and modern entertainment is present-day and contemporary. Likewise, the Luntas group of *Ludruk* is considered as an entertainment performance because it is open to change by the current situation.

Conversely, shifting in the orientation of a specific artwork is appreciated as the way chosen by the artists to realise their art to convey a particular meaning. It is a form of realisation of artwork that contains aesthetic search efforts that are different from the conventional type. There are several reasons exist which encourage the artists to make changes in the performance. It becomes one of the ways through which creation is realised. Besides, the conceptual platform to that is the basis of creativity. The shift of artwork is assumed as one of the reasons because they targeted the young generation as

the audience. Lastly, it is common for the work of art that shows symptoms of fundamental change.

1.1.5. Globalisation and Interculturalism in Performance

Intercultural in *Ludruk* is assumed to be one of the reasons for transformations in its elements of the performance. Therefore this study focuses on the intercultural aspect found in the current *Ludruk*. It is assumed that the shift in *Ludruk* from traditional to contemporary is caused by the globalisation of culture nowadays. Modern and contemporary theatre is believed to interrupt the principle of conventional theatre with the usage of the current method and formula (Leach, 2004: 1-2). The modern culture of performance has created and perceived new experience in theatre production. The modern lifestyle and globalisation in cultural production have affected the structure of *Ludruk*. Thus the influence of the culture of others through modernisation affects the style of *Ludruk* groups. For this concern, the view of intercultural performance is used to build the shift of scenes in the production today.

However, it is better to understand globalisation and its connection to the performative study. Globalisation has to do with the interaction and contact between cultural homogenisation and cultural heterogenisation (Appadurai, 2011). It is applicable in human everyday life, culture, behaviour, economy, information. The concept is then correlated with the idea of cultural entropy and the intercultural aspect of human behaviour. These both ideas are the result of the intersection of one of the cultures with foreign cultures.

To be more specific, research towards Andean folkloric music was conducted by Michele Back (2015: 16) and published in his book entitled “*Transcultural Performance: Negotiating Globalized Indigenous Identities*”. It is argued that globalisation happens as the result of cultural contact and exchange between identity and behaviour because of travel, migration, and other transnational flows. All practices related to the intersection and meeting between cultures will produce transcultural products and methods. Transcultural practice here generally symbolises the multifaceted and contemplation of the socio and anthropology perspective.

Moreover, from the perception of the globalisation study area, the merge or hybridisation between local culture and global culture constructs a new idea of cultural practice (Ewa Morawska, 2014: 105). This argument is further supported by the fact that what matters in globalisation is the local system. Furthermore, it is also affected by glocalisation as the cultural exchange. Glocalisation is believed to be the merging of global and local (Sigismondi, 2011). In which, the glocal culture is the result of two different culture both globally and locally, which interact and influence one to each other. Thus, the focus study here more examines the intercultural aspect found in the production of *Ludruk* in Surabaya and how this discourse is built-in society.

There are six forms of cultural interaction described by Olivia Harris in Eriksen (2001: 259), which can be used to understand how globalisation and cultural interaction may appear in society. Hybridisation is the first model that means mixing of multiple cultural influences. This concept refers to a continuous process where each culture is assumed to be combined with other influences, regardless of their origin. The second model is colonisation which presupposes works in the power relation concept. Colonisation disseminates the notion of domination, exploitation, and violence towards the submissive entities. However, this model is not suitable because there is no constraint of power from a foreign culture in the form of art. Similar but more subtle than colonisation, the third model uses the term borrowing, which describes the borrowing culture in the correlation.

The fourth model is alternation, which accepting two different cultural pieces of knowledge and not merges those two concepts. Assimilation or direct identification is mentioned to be the fifth model of cultural interaction. It is applied by declining the past identity and accepts specific foreign cultural knowledge, which they thought to be more advantageous. Lastly, it is innovation and creativity, which does not put much attention to the origins but the contrast and agency involved in the process instead.

Regarding the globalisation and cultural exchange process in *Ludruk* performance, hybridisation mentioned above is the most appropriate cultural form to use to describe the interchanges found in *Ludruk*. Innovative and creative types of culture are also used in this research to see the transformations conducted by two *Ludruk* groups. Due to their emphasis on diverse interaction and influence amongst cultures, the two are expected to

complement each other. Hybridity here describes *Ludruk* to be moulded with different culture as the modern and contemporary world know it to happen. Meanwhile, the innovative and creative processes behind those mixtures are used to describe what adaptation and negotiation are used in creating *Ludruk* contemporary now. For that reason, the notion of hybridity as the globalisation formation in culture is used in this research to understand how foreign culture influences *Ludruk* performance. Mostly, the variation and imaginative aspects to put in *Ludruk* are expected to be the way how *Ludruk* adapts to globalisation.

The world has become a global environment today that influences people in various ways. This process is caused by the increase of interaction and movement of art between components in a work of art (Yohanes, 2017: 355-359). Besides, the phenomenon of globalisation of art does work because of the appearance of the ideologies of arts. Meanwhile, they have interacted in the intercommunication of art. The mixing of creativity also urges the globalisation in the work of art. Moreover, there are many references used as source culture. Lastly, the development of problems faced by a particular community also influences the purpose of the performance. Jonathan Dollimore (as cited in Lo & Gilbert, 2002) argues that cross-culture not only about the traverse or significant shift in performance, but it also includes the blend or mix and contradiction. In fact, concerning the case study, *Ludruk* nowadays in Surabaya is assumed to transform in the elements of performance as the result of interculturalism. In the performance, *Ludruk* mixes the folk theatre and contemporary elements.

Based on the perspective of intercultural performance, in facing modification and cultural exchange, there are two types of responses given by art performers (Martin, 2004: 6-8). Some people preserve what has been built as an effort to remain the originality of the culture. This attempt to keep the performance unblended signifies the art performers who do not want to lose their originality in the performance. Meanwhile, some presume to play with their creativity as a result of meeting new people from other cultural backgrounds. This type of art performer produces a contemporary form of performances that are influenced by their experience in this modern and diverse society. In other words, refusal and acceptance are two possible responses that may appear in facing the intercultural aspect of the art performance.

Both behaviours above, refusal and acceptance, are possible to find in the society, even in between tendency usually happens. By taking the perspective of intercultural performance, it is assumed that the IBSN group signifies the people who preserve the performance pure with minor modification. On the other hand, the Luntas as the second group signifies a new generation that brings the contemporary idea and cultural mix in the performance. The use of this perspective highlights the current intercultural performance that can be seen as the representation of the reality of the social community. Therefore, by using this mixed-culture perspective, the reality of *Ludruk* production in this vast era is expected to be distinguished.

1.1.6. The Hourglass of Culture Theory

Patrice Pavis (2005: 3-5) in *Theatre at the Crossroad Culture* argues that the notion of intercultural in *mise en scene* or stage performance occurs among discussion between text and context. This multicultural performance signifies that crossroad of performance is the intervention of different background, customs, and alternate approach. Crossroads in the performance means the intersection between cultures. It is either by touching the surface and passing close by one another or recreate something new as the result of cross-breeding. The hourglass model in performance studies by Pavis is an influential theoretical model in intercultural performance. This cultural transfer is used to describe the dynamic movement of cultural elements that influence changes in a specific cultural performance. This exchange of culture is applied between races, societies, ideology, culture, dialects, and classifications. Eleven elements influence the formation of a contemporary theatre.

From the cultural scheme above, the aspect of theatre experiences displacement and movement through the narrow neck of the hourglass (Pavis, 2005: 4-5). The culture is like the grains of culture which transport following the stream formed by the hourglass system. The movement pace from the source culture to the target culture might be slow or fast. This migration is influenced by the filter formed throughout the passage, such as performer, audience, and community. In other words, more open contact, friction, and contamination that occurred in the hourglass of cultures also cause a creative crisis in the work of arts.

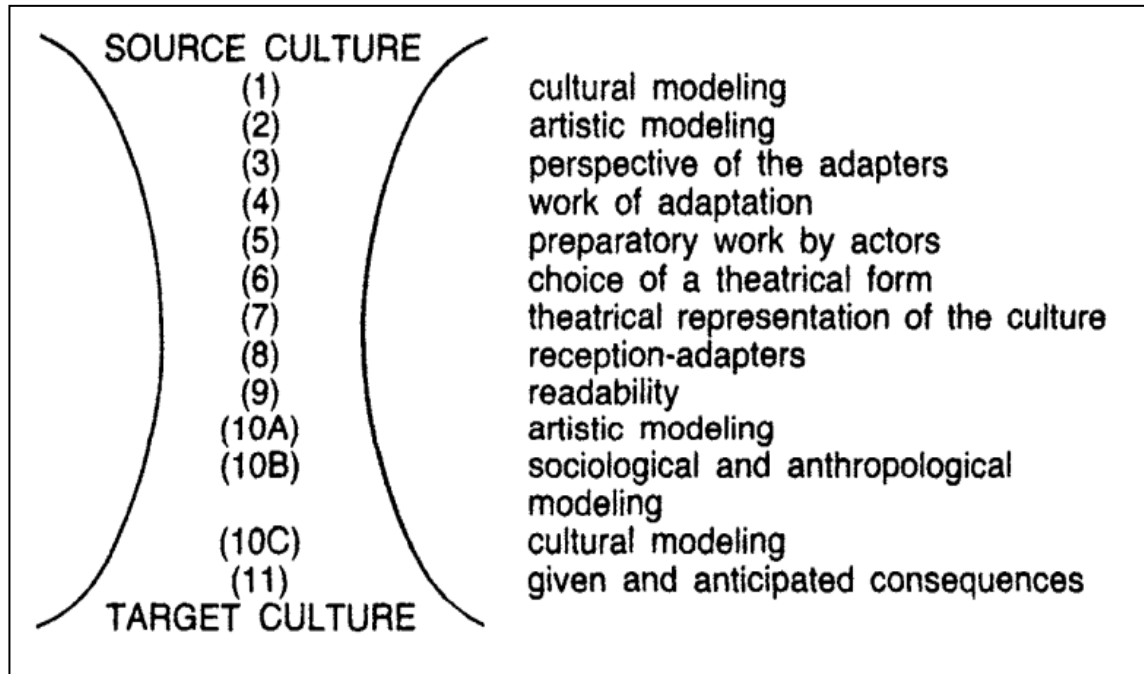


Figure 1: The Hourglass of Cultures by Patrice Pavis (2005: 4)

Moreover, in the intercultural performance approach, an hourglass-filter is used to analyse performance and its practice. It is also used to understand the current technique of theatre analysis. The hourglass of cultures consists of several cultural elements as a filter of how theatre and performance may transform from the source culture on the top to the target culture on the bottom. Each element in the hourglass-filter model is considered as sand in an actual hourglass. It is then filtered the movement of culture as the hourglass is turned upside down. The sand here signifies the filters of elements affecting the cultural change in the performance. Meanwhile, the hourglass turns upside down indicates the culture of society as a general that experience changing, merger, and confrontation.

Cultural modelling (1) and artistic modelling (2) represents the original form of a performance. The influencing culture has the basic cultural concepts of the community involved and the ideological function in the artistic practice of theatrical performance. The perspective of the adapters (3) is a relativist point of view which perceives universality. It is the step when subjects agree that cultures are universally equal. This is a fundamental point where a performer acknowledges the culture of others. This standpoint leads to the work of adaptation (4), which is used to control information and

to recognise messages. Work performed by the source culture is started to be learned by the adapters.

The diversity and relativity of culture in (3) and (4), the preparatory work by actors (5) reflects the background and basis culture of the actor. The entire actor's past activity, habitual work, and theatre knowledge affect the way a performance is generated. This setting is then formed in the choice of a theatrical form (6). The dramatic representation of the culture (7) conveys the use of theatre as an instrument of culture. So, this focuses on the representation, and the performance of the theatre signifies culture, belief, value.

Afterwards, the reception-adaptor (8) means that the adapters start to accept the new culture by the ethnocentric position. This process includes communicating, planning the manifestation of the idea, and deciding the form of theatre. This adaptation process is then determined in the readability stage (9), which results in acceptance or refusal of foreign influence. The reading process is essential in cultural transfer because it affects the reception work (10). However, the given and anticipated consequence (11) is the determining stage because the audience decides whether the cultural exchange in the performance is acceptable or not.

However, Pavis argues that two possible risks may occur in the hourglass-filter process as the process of cultural movement happens; the mill and the funnel. In the mill process of cultural aspect in performance, the source culture will be blend with other cultures, which can destroy the particularity and originality of the culture. This process leads to the damage of the culture and not being constructed into the target culture. On the other hand, the funnel process will let any of the cultures absorb the substance without allowing the filters or the cultural elements which exist in the hourglass to reshape the culture. This mixing culture in the hourglass indicates that the object remains original until it reaches the target culture and does not get affected by the filters.

The analysis of intercultural of stage performance and theatre in the hourglass-filter model focuses on the fusion, the capacity to gather, the composition, and the thickness of sand of cultural filter. They are applied to let the culture flow from the top to the bottom. It means that this filter model in a cultural performance is used to understand

the position of our own culture and others and how it reacts to the strainer as an obstacle or supporter. The hourglass represents the cultural performance in general as a dynamic space of people from different cultures and traditions which encounter changes and blend of culture. Precisely, this model is used to identify the intercultural transfer that occurs between the layers of the cultural element.

1.2. Related Studies

1.2.1. The Transformation of the Cultural Discourse of Javanese *Arek* and Javanese *Mataram* in *Karya Budaya Ludruk Mojokerto*

A research conducted by Autar Abdillah (2016) talks about the historical relation of *Arek* Java culture (*Ludruk* was born in *Arek* Java culture) and *Mataram* Java culture (the neighbour region) towards the transformation of *Ludruk*. Entitled as the Discourse Transformation of Javanese *Arek* and Javanese *Mataram* Culture in *Ludruk* Mojokerto Cultural Works, Abdillah focuses on the historical background of *Ludruk* development from the perspective of discourse theory by Michael Foucault. Having been published as a PhD dissertation, Abdillah sees the interchange between two cultures in the diaspora, philosophical, belief system, symbolic, values, moral view, and effective manners, which influence the *Ludruk*.

As a result, it is found that the interchange of culture between Javanese *Arek* and Javanese *Mataram* occurred slowly in a long historical constellation. The use of discourses, archaeology, and genealogy by Foucault contributes to finding that the negotiation of transformation happened in the formation of historical correlation between two cultures. Several kinds of literature and arts, including *Ludruk*, are formed as the interchange of the cultural production of Javanese *Arek* and Javanese *Mataram* influences one to another.

Focusing on the same point of *Ludruk* formation and changes of the folk theatre, previous research by Abdillah has explored the historical and discourse. At the same time, we compare two *Ludruk* groups, IBSN, and the Luntas. It argues that even the authenticity or originality of a cultural production does not exist just out of anywhere. According to history, the formation and existence of *Ludruk* have experienced

interchange and influence of several aspects and cultures. It goes back to the assumption that the interculturalism of many cultures in this present time is possible in the development of *Ludruk* itself. Little is known about how the contemporary *Ludruk* works in a big city, and the writer tries to provide current work focuses on the shifts of *Ludruk* production.

1.2.2. Dynamism in *Ludruk* Folk Theatre: Facing the Changes of Entertainment Trends in East Javanese Society

Vita Amalia Puspamawarni has conducted a work about shifts in *Ludruk* (2006) entitled *Dynamism in Ludruk Folk Theater: Facing the Changes of Entertainment Trends in East Javanese Society*. She focuses on the dynamism, characteristics, and changes of *Ludruk* towards the contemporary product in that era. There are four concerns described, the dynamism of *Ludruk* from past to present, the problems and dilemmas faced in *Ludruk* production, the effort conducted by *Ludruk* in facing the shifts of entertainment trends, and lastly, the opinion from young generation about traditional arts. As a result, managerial and funding problems are the two most significant obstacles they face in developing the *Ludruk*. Moreover, there are two main points to support the dynamism, the first is the modifications in some elements of *Ludruk* from time to time, and the second is the flexibility and multi-functioned characteristic reflected in *Ludruk*.

This work by Puspamawarni contributes to creating the underlying assumption that theatre performance also transforms over time. It is also proved that modification and transformations are applied in *Ludruk* for a couple of years ago when the study was conducted in 2006. However, it was about 12 years since the work on dynamism in *Ludruk* was published, so the more current identification on *Ludruk* production from the perspective of interculturalism is conducted. Moreover, focusing on two specific groups which represent two different generations of *Ludruk* practitioner within a particular region of Surabaya generates fresh insight to this area.

1.2.3. Rites of Modernization, Symbolic and Social Approach of Indonesian Proletarian Drama

As a report of a study on *Ludruk* conducted by James Peacock (1968) in Indonesia, this book entitled “*Rites of Modernization, Symbolic and Social Approach of Indonesian Proletarian Drama*”, examines the symbolic value and social aspect of *Ludruk*, in the society. Moreover, this existing literature on *Ludruk* in its early ages is extensive. It focuses mainly on the concept of the rites of modernisation, which describes the ritual symbol of *Ludruk* in the current society. This resource indicates that the entire elements displayed in *Ludruk* reflect the contemporary practices of the community. In addition, some details about the social background of *Ludruk* and the symbolic values of *Ludruk* is provided. By using the anthropological approach of folk theatre, Peacock records the response given by the audience, owner, and actor towards some *Ludruk* show he attended, which offers the reader precise analysis of how *Ludruk* was used in political interest and the ritualistic value by the people.

Published in 1968, this report described the *Ludruk* production in the past in the 1960s, and it is found to be different from the present *Ludruk*. With the assumption that people change and also how they examine and use theatre performance shifts, it is expected to give a current reference on *Ludruk* from a social perspective. Aside from the different time gap exists, the standpoint of *Ludruk* production by IBSN and the Luntas is substantially different because it provides the socio-cultural aspect of the changing of *Ludruk* time by time. However, some interpretations about *Ludruk* from Peacock’s work are used as a reference to building the idea of how *Ludruk* becomes part of the community.

1.2.4. Intercultural Performance: The Balinese – American Model

It turns out that the assumption of interculturalism in a performance in Indonesia does not only appear in *Ludruk*. A research on Balinese performing art mixed with the American approach is conducted by Stephen Snow (1986) in his essay of Intercultural Performance: The Balinese – American Model. Bali is one of the islands in Indonesia, famous with its tourist sites and cultural heritage dominated by Hindu culture. This study focuses on the East-West exchange of civilization at that time, which influences the performance traditions in Bali, which are conducted by three artists from America. They are Islene Pinder, John Emigh, and Julie Taymor, who use their creative works of Balinese art to perform the intercultural in the Balinese-American performance.

Through the observation, examination, and evaluation of three different objects of Balinese-American Dance Drama, Balinese-American Masked Story Drama and Balinese-American Mask Making and Shadow Puppetry, Snow (1986) concludes that the intercultural performances enacted have three significant levels. A source of inspiration is the first level of Balinese theatre usage that the ideal art of Balinese culture inspires them. That inspiration leads the artists to experience an in-depth learning process towards Balinese culture directly in Bali. They have worked with local Balinese artists who influence the American artists in mixing the tradition they have to learn creatively. Lastly, the hybridisation of the experience and performance is the primary level because they actualise the traditional Balinese technique in their theatre production in their home country. This work by Snow, published in 1986, uses different objective in the matter of conventional Indonesian performing arts. However, it contributes to providing an example of how a study on intercultural performance can be done.

CHAPTER TWO: METHODOLOGY

Focuses on the methodology and theoretical framework chosen to collect and analyse data, this chapter mainly describe the research methods used. It also provides the research questions and sampling method used. Nicholas Walliman (2011: 7) argues that research methodology is valuable to design the study and keep the research valid by using the proper method and approach. The use of research design helps to decide the tools of the trade, to outline the literature framework, to find a suitable way of data collection, to analyse the information, and to come with the conclusion.

This study uses the social research approach in the implementation process. The results of social science research are expected to affect people's behaviour and daily life (Neuman, 2014: 8). This *Ludruk* study is expected to describe the social behaviour of the local community in Surabaya. They are then is linked to the *Ludruk* practice as a traditional theatre. Thus, this chapter provides information on methodology and shift after modernisation related to social research on *Ludruk* performance.

2.1. Research Questions

In the entire research process, defining the research problems is crucial because it affects the whole process of research writing. The research problem or research question serves as the basis of the study. Fred L. Kerlinger (as cited in Kumar, 2011: 57) says:

If one wants to solve a problem, one must generally know what the problem is. It can be said that a large part of the problem lies in knowing what one is trying to do. (1986: 17).

Research questions are the formal structure of objective study because through questions. The complexity of objectives is compacted into questions, so it is easier to achieve (Woolf & Silver, 2018: 28). Through research questions, the methodology used is also implied to have narrow and focus analysis straight to the point. Moreover, constructing the objective helps one to assemble the research problems. This present-day study about *Ludruk* theatre in Surabaya aims to assess recent shifts and modifications in the *Ludruk* practice. From this perspective, there are several questions formed in order to fulfil the objective in *Ludruk* practice in Surabaya in this modern and urban society, as follow:

1. How are the current *Ludruk* performances occurring in Surabaya?
2. How do social changes affect *Ludruk* in Surabaya?
3. What the intercultural transformations exist from ritual efficacy to popular entertainment from the perspective of performance studies in *Ludruk* now?
4. What are the negotiations and innovations conducted by two *Ludruk* groups (*Irama Budaya Sinar Nusantara* group and the *Luntas* group) that exist in 2019?

The research questions above are answered by using a qualitative approach that combines two approaches to data collection and data analysis. A mixture of phenomenological and ethnographical approaches are used here. They are one of the most common procedures for determining the social aspect of Cultural Studies. A detailed explanation is available below.

2.2. Qualitative Approach

Qualitative method of analysis uses the verbal description in a particular social case and is considered as the most suitable technique to use in this type of research. This subject of *Ludruk* and its intercultural aspect is consistent with the nature of qualitative research, which investigates the reason for human behaviour (Kothari, 2004: 114). It is argued that compared to quantitative research, qualitative relies on more in-depth and quality of entities in the deliberation. The use of verbal descriptions in a particular social context is also one of the features of the qualitative method of analysis (Moleong, 2005: 27). The qualitative method is also beneficial in describing the shifts of *Ludruk* performance proposed by both the old and new generation. It includes the innovation and negotiation from both aspects of organising and structure presented in the *Ludruk*.

Performative work and its relation to society, which falls under Cultural Studies are expected to describe the lived experience of a specific community. Paula Saukko (2003: 5), in her book “*Doing Research in Cultural Studies: An Introduction to Classical and New Methodological Approaches*,” says that Cultural Studies emphasises the experience, culture, and reality together. This argument indicates that the qualitative approach in Cultural Studies examines lived experience of everyday life in the discursive and social dimensions. Cultural Studies area examines the cultural practices

and products. While here, *Ludruk* is a product of art and ritual culture of the local. Thus, the Cultural Studies perspective helps to examine the shifts of *Ludruk* today to become popular entertainment. Moreover, under the Cultural Studies, the existence of contemporary *Ludruk* in Surabaya becomes one of the phenomena of society and culture to assess. Meanwhile, the performance perspective helps to give a point of view based on theatre. The performative study is an essential determinant because it leads to the notion of efficacy and entertainment of a performance. This study attempts to examine the experience of *Ludruk* practice in order to determine social change and how it relates to society where *Ludruk* exists.

There are several characteristics of qualitative research which helps the researcher to build the argument. For example, there are many varieties of empirical data involved in qualitative research such as a case study, cultural text and production, interview, observation, personal experience, and any other human behaviour (Denzin & Lincoln, 2005: 443). It indicates that in order to write comprehensive qualitative research, it requires more true experience towards the objective. It is possible to say that it needs more profound observation, participation, and interview in order to provide research that is rooted in knowledge. Participation, observation, and in-depth interviews are conducted in order to provide the empirical data required.

In qualitative research design, there are five different types of approaches to using in social research; these are narrative research, phenomenology, grounded theory, ethnography, and case studies, respectively (Creswell, 2007: 53). These five qualitative approaches are conventional in the general process yet distinguish in detailed usage and purpose. In the case of *Ludruk* performance, the mixture between phenomenological and ethnography approaches is the most suitable technique to answer the research problem and fulfil the objective.

The phenomenological approach focuses on the participation of a particular group in the community which experiences a specific situation. Clark Moustakas (as cited in Creswell, 2007: 58) says that this method focuses on understanding what people experienced and how they experienced it. The human and lived events are used as the objective because it aims to establish the relation and influence between people's behaviour and the phenomenon itself. This method is related to the work on *Ludruk* in

Surabaya because it uses the lived participation of the people from *Ludruk* community. Moreover, a study on the field based on current circumstances gathers data from those who experience the phenomenon. Direct contact toward the *Ludruk* artist and government works in cultural art and performance consistent with the necessary procedure in a phenomenological approach. The use of this approach is expected to describe and reveal the transformation and intercultural aspect found in *Ludruk* theatre today.

Together with the ethnographical approach, the thesis focuses on understanding and interpreting the behavioural pattern of a particular culture-sharing group (Glesne, 2016). Therefore, the argument suggests that this approach uses the whole cultural group instead of the individual in order to see how the group's behaviour might affect society in general. This approach is appropriate because it aims to analyse the socio-cultural aspect of *Ludruk* production by using two existing groups. Moreover, the theme of social change, which affects the shift in *Ludruk* performance, entirely agrees with the notion of ethnography to observe how a particular group works in the cultural concept. The use of in-depth interviews, observation, and direct engagement with members of the cultural group is one of the procedures in the ethnography approach. This research uses the ethnographical approach in order to gather data mainly from interviews and observations as research techniques.

2.3. Research Area, Sample, and, Population

To acquire all the related and necessary information, interview, and participant observation towards the practitioners are conducted. Both to the former and newer groups are observed to get the data collection method as the primary data. Several interviews with local academicians who researched *Ludruk* and also government staff in the culture and tourism department are conducted. On the other hand, secondary data, documents, and artefacts related to the works on *Ludruk* performance urban culture, traditional, and folk theatre. They are used to understand the historical changes of *Ludruk* since its appearance in the early of the 20th century until today.

A researcher needs to do the sampling process towards the data and information. In examining a particular society or group, sampling or selecting a smaller representative

from a larger group or population is needed to prevent broad and extensive but unused information (Walliman, 2011: 93). Choosing the right sampling method provides a proper representation of the population used in the research. Moreover, the population in the sampling method means a collective number of people or observations as the subjects. This population involves objects, organisations, people, and events.

Due to practical implementation, the research areas of this thesis are limited to *Ludruk* performance by two active *Ludruk* groups in Surabaya. As the original theatrical performance of East Java, *Ludruk* is available in some of the cities with strong cultural ties to the *Kebudayaan Arek* or Arek Culture. *Kebudayaan Arek* can be found in the central area of East Java, which includes Surabaya, Mojokerto, Malang, Bojonegoro, and Jombang. *Arek* is the most potent cultural tribes because it has lacked the influence of other cultures (Abdillah, 2015). Known as a coastal native, the *Arek* people are reliable, stubborn, and loud. *Ludruk* grew massively in *Kebudayaan Arek* as a proletarian drama but is currently facing destruction.

How *Ludruk* is performed in Surabaya in 2018-2019 is explicitly becoming the main focus. It is because Surabaya was known as the ideological centre of *Kebudayaan Arek*. After all, since the 16th century, Surabaya was selected as the capital and military basis as the capital of East Java Province. Its access to the quay and crossed by the Brantas River, the longest in that area, made it the centre of East Java civilisation. Even more, today, Surabaya, is expected to provide more variety and contrast data on the existence of *Ludruk*. Mostly, it is used to analyse a folk theatre in the modern and contemporary era. For these reasons, this thesis focuses on *Ludruk* in Surabaya because it is assumed to provide more variety of data to collect.

The population of *Ludruk* in East Java in the 1940s itself had reached almost 800 of *Ludruk* groups. However, it is hugely decreased to just less than a hundred at this moment. In Surabaya, there are about five to seven *Ludruk* groups found at the beginning of this research process, such as IBSN, the Luntas, Kartolo, RRI Surabaya, and Karisma Baru. Amongst those existing numbers of *Ludruk* groups, IBSN and the Luntas are chosen as the sample of the study. These two groups are better well-known compared to other groups. They also have been highlighted in some news and social media. Both are active in re-introducing *Ludruk* within the last three years. These two

groups were also established in Surabaya, so they have Surabaya's identity in the performance.

Moreover, they represent and suitable for the objective of this study most. IBSN was first established in the 1920s with the name of IB or just *Irama Budaya*, which is then renewed and reborn into IBSN in 2015. Specifically, IBSN is chosen because it has the experience and witnessing the dynamic of *Ludruk* performance and history. For the Luntas, it is a new group and brings contemporary in the performance, which is very interesting to use in this study. As a result, the Luntas is expected to be able to tell more about contemporary *Ludruk*.

Mainly, according to Matthew B. Miles & Huberman A. Michael (1994: 46), in organising an appropriate sample of research, there are four parameters to use; settings, actors, events, and processes. These four types of parameters enable the researcher to be more on focus, so the benefit of these parameters is considered influential. Setting refers to the scene, situation, or place in which the object is positioned. A discussion of the *Ludruk* group and performers who perform it in Surabaya lies beyond the scope of the study. Actors as the second parameter refer to the characters or those who participated in the work or process. Both IBSN and the Luntas groups from Surabaya are used as participants because they are limited to the first criteria.

Irama Budaya Sinar Nusantara (IBSN) is the first group to examine which have been performing *Ludruk* since the 1980s. The group's leader and artists are experienced, and they also have a permanent venue on which they regularly perform every Saturday. They are also hired and invited to perform by a large number of organisations and even government branches from other cities. This situation indicates that they have a vast experience in performing the show. However, they recruit new talents and children as a part of the regeneration project they propose. IBSN receives financial funding from the local government in order to survive and keep practising the *Ludruk*. They recreate old stories of *Ludruk* and also use some minor modifications in the performances, which make it even more interesting for the audience.

On the other hand, the second group to examine has a different profile and financial system of funding. This group aims to motivate the movement of *Ludruk* among

society, especially the younger generation. Regardless of their young experience, this group is also active in performing and introducing *Ludruk*, especially to the young audience. Sometimes they are invited to particular events and high schools to promote the existence of *Ludruk* to the young generation. However, some of the members or actors have no experience at all in performing. With the lack of skill in *Ludruk* and several transformations and modifications to their performance, this group faces criticism from some traditional *Ludruk* performers and some audiences.

The third parameter is events which symbolise things that happen during the process, such as behaviour and actual performance. The stage performance both lives and in audio-visual material of two *Ludruk* groups are considered as part of primary data. Moreover, their behaviour behind the stage is also essential in determining the symbolic value of *Ludruk* performance for society. The adopted sampling method also encompasses the whole process of *Ludruk* performance and its existence in the community. For that reason, the process as the fourth criteria is used in choosing the groups as the object. The groups chosen under process must remain active in performing *Ludruk* within the last three years. Based on this condition, they are more suitable and could well represent the aim of the research.

2.4. Methods of Data Collection

One of the critical usages of the ethnography approach is to provide sufficient and principal data in the research practice (LeCompte & Schencul, 2013: 2). This argument indicates that the method and process of collecting data in the ethnographical research might affect the quality of the research. There are some data collection methods in qualitative research that depends on its aim and structure. Research should also implement the right data organisation of how the data sources are collected. The data used are divided into two different categories of sources, primary data and secondary data. Primary data refers to the sources which are collected directly by the researcher, while secondary data utilise the data and research which have been collected by other researchers.

Specifically, primary data are collected through direct field observation, interview, or questionnaire by the researcher. On the other hand, secondary data are collected from

other documents or research. Mainly they have been written before by other authors, such as published books, journals, government reports, private data, or any handbook (Prabhat & Prabhat, 2015). Both primary and secondary data are used to help the analysis process. For that reason, this methodology section specifically discusses how both primary and secondary data are collected to support the analysis of *Ludruk* performance.

In the data collection process, the researcher must observe the following steps of setting up the limitation to avoid complexity, collecting the data and information, and constructing the way to keep the data. According to the book “*Research Design: Qualitative, Quantitative, and Mixed Method Approaches*” composed by John W. Creswell (2014: 19), there are four basic ways of data collection that could use. Data from four types of primary are analysed to know to assess the shifts in *Ludruk*. These are observation, interviews, documents, and audio and visual materials. From these four categories, observation and interview are considered as the primary data collection techniques. Meanwhile, documents, audio, and visual materials are considered as secondary ones.

2.5. Research Instrument

Observation as the first source of primary data is when a researcher takes notes on the actions and behaviours of the objective. Robert M. Emerson, Rachel I. Fretz, & Linda L. Shaw (2007: 352) suggest “participant observation – establishing a place in some natural setting on a relatively long-term basis in order to investigate, experience and represent the social life and social that occur in that setting – comprises one core activity in ethnographic fieldwork.” Direct experience towards the participants in observation is required because it allows a researcher to notice details of the object that might not be captured through questionnaires or interviews. Taking a role among the object to experience a particular field is one of the characteristics of the observation process. Observation towards two active groups of *Ludruk* IBSN and the Luntas were conducted from July to September 2018 and also July to August 2019.

In specific, observations were conducted during their routine rehearsal and performance. It has been recorded that the first observation towards IBSN was conducted on 13 July

2018 in THR Art Centre in Surabaya, in which IBSN *Ludruk* performs. At that time, Meimura, as the chief of IBSN, explained more about the history of IBSN and how hard it is to preserve *Ludruk* from the artists' perspectives. The researcher also got the chance to talk to other members and *Ludruk* players. In total, there are three *Ludruk* performances by IBSN that have been observed for this study. It was on 13, 14, and 28 July 2018. Each of the observations was last for 1.5 to 2.5 hours. The first was conducted during the rehearsal time, and the other two were during their performances. The participant chose the venue and time of observation at the comfortable ones. Moreover, the place where IBSN perform was selected to see their natural behaviour in their home.

As an additional, observation during the rehearsal time would give the researcher more additional data on how *Ludruk* production is conducted. While they rehearsed, the situation was relaxed because almost all the artists knew what to do. They knew their position well. The hardest part was managing those children players because they seemed to be amateur and restrain. The researcher was also able to do direct interaction with the group's members. During the performance, it was also observed how the audience behaviour was.

Meanwhile, the observation towards the Luntas group was conducted two times. The first observation was held on 9 August 2018 in the same venue, THR Art Centre Surabaya, during their rehearsal. Meanwhile, the second observation was conducted on 16 August 2018 when the group was invited to perform in Santa Maria High School Surabaya. As a part of field research, the researcher was also got involved as a crew member during that performance. This experience is beneficial to get to know *Ludruk* performance and their characters even more. Moreover, the monitoring and observation process towards both IBSN and the Luntas groups around their venue and during their performances provide more detailed information about *Ludruk*.

For this second group, the researcher observed that they are inexperienced players because the backstage situation was tense. The players made quite significant mistakes during the performance. It urged the producer to be mad, and the ambience was not good. However, the performance was closed well, and the audiences were entertained.

Most observations usually go hand in hand with interviews since these two processes complement one another. Combining observation and interview might give the researcher a broader image and details of the object from their perspective. An interview is one of the social interaction processes which enables participants to answer the question set by the researcher. There are several forms of interview processes, which include face to face, focus group interviews, and distance interviews, such as email, phone, or any other form of information and communication technology.

Interview procedures are performed towards the *Ludruk* artists, government officers involved in culture and art, and academicians who specifically studied *Ludruk*. Both open-ended and semi-structured interviews were conducted between July and September 2018 in order to allow respondents to provide a free and actual response to questions. These interviews also allowed the researcher to develop further questions based on respondents' responses. Wayne Fife (2005: 93) also argues, "asking questions in such a fashion that the person being interviewed has the right to interpret the question and take it any place he or she pleases." So the participants are free to answer and give their opinion without limiting their choice.

However, a list of questions is set beforehand to keep the interview focused on the main research question or objective. A sample of this interview towards the *Ludruk* artist, which was used as one of the leading information to determine how the social change in *Ludruk* performance occurs and affects the *Ludruk* production, is attached to the appendices. In total, seven people are interviewed, which are divided into three types because there are also three categories of the interview in this study. The questions than are also classified based on those types.

It is worth to note that the original name of the interviewees is used instead of a symbol. In the findings and discussions, the researcher prefers to use the original name in signifying the audio and video recordings during the interviews and observations. Specifically, the first is interviews towards *Ludruk* artists from IBSN and the Luntas groups as the data. As the second, interviews on academicians who study *Ludruk* are also conducted. Lastly, the government representative is also *interviewed*. In total, there

are seven people to interview in this study. Four people are the *Ludruk* artists, two academicians and one government representative¹⁸.

Firstly, interviews were conducted towards representatives from both IBSN and the Luntas groups. The interviews towards *Ludruk* artist from IBSN group was conducted on 13 July 2018 towards Meimura and Hengky Kusuma. The interview and discussion process were continued two times on 14 July 2018 and 28 July 2018. Meimura was selected to participate because he is the IBSN group leader. Moreover, in his age of 50s, he is also experienced in tradition and theatre. By interviewing him for more than an hour, it is expected to show the organisation system and ideological perspective of the group. The second person to interview from IBSN group is Hengky Kusuma. Hengky has been playing *Ludruk* since the 1980s. He was selected as the participant because he is one of the oldest and experienced players in his middle 50s who knows *Ludruk* for decades ago. The interview process lasted for 20 minutes while he was waiting for his rehearsal.

Meanwhile, interviews towards the Luntas group were represented by the group leader and producer of the group, Robert and Mita, on 9 August 2018. Robert and Mita is a husband and wife, who built the Luntas in the appreciation of culture and tradition. They both have been playing theatre for years before decided to create the new generation of *Ludruk*, as they claim. It was then also continued on 16 August 2018 after their performance in Santa Maria High School Surabaya. From these interviews, the judgment and analysis process towards the object was obtained.

The second type of interview was conducted toward academicians as it is also vital to understand *Ludruk* performance from an academic perspective. It was slightly challenging to retrieve data or articles on *Ludruk* in Indonesia because the open-access journals are hard to find *Ludruk* related articles. However, it was beneficial to interview Autar Abdilllah and Henricus Supriyanto. These two researchers in Surabaya and Malang (both are cities in East Java provinces) who have been doing studies on *Ludruk*. They also have researched *Ludruk* from the historical perspective and discourse. For

¹⁸ More details about the participants interviewed in this study are available in the appendix.

that reason, having them to interview would help to build the *Ludruk* understanding from the academic perspective.

Autar Abdillah is a doctoral graduate from doctoral from Social Science program, from the Faculty of Social Science and Politic Universitas Airlangga, Surabaya. He is currently lecturing in the Dramatic Arts, Dance, and Music Programme in Surabaya State University. He also has published an article entitled “*Ludruk in the Culture of Arek.*” Interview towards Autar was conducted on 1 August 2018 and 28 August 2018. The interview was placed in his office to be more comfortable while he was showing his latest research on *Ludruk*.

Henricus Supriyanto has also published several books and articles such as “*Lakon Ludruk Jawa Timur*” and “*Kidungan Ludruk.*” He also was once a *Ludruk* artist and now focuses on the current *Ludruk* studies. He is a professor at University with *Ludruk* as his study interest. This interview contributes to constructing the evolution and chronological order of *Ludruk* theatre from the past until today. In order to understand the transformation experienced in *Ludruk*, it is also essential to acknowledge the historical background of *Ludruk* from his perspective. His expertise as both artist and academician is rarely to find. Henricus was interviewed twice in his workshop in Malang City on 11 August 2018 and 7 September 2018. He owns a library in which all the manuscripts mostly about *Ludruk* are placed. It has been a fortune for the researcher to be able to access the manuscripts. In his late 60s, he is still able to recall and retell his memories when he was a *Ludruk* artist.

The last was conducted towards the head of the Art Centre of East Java Office under the Department of Culture and Tourism East Java Province. An interview with Sukatno was held on 6 September 2018 and aimed to determine the *Ludruk* performance and the existing group from the government perspective. The interview was conducted in his office and lasted for more than an hour. Local government plays an essential role since they sometimes create cultural events, which include *Ludruk*. So, it is necessary to get information on *Ludruk* population in East Java. As the head Art Centre of East Java Province, Sutikno has complete data on *Ludruk* population, not only in Surabaya but also in a whole East Java. It is also beneficial to understand the development and

transformations of *Ludruk* that might or could get more attention from the government perspective.

Collecting the published documents is considered as a part of secondary data, which includes; related journals, previous studies, electronic books, and any other sources which support the examination process. Literature research on news, articles, and YouTube videos are conducted to get more information on both groups. Moreover, academic books, journals, academic articles relating to performance, *Ludruk*, and interculturalism are retrieved.

The researcher then synthesises these documents to find an appropriate method, theory, and phenomenon. Besides, the video documentary of both groups is used to provide the documentation of the performance as a whole.

2.6. Methods of Data Analysis

Once data have been collected, the following step is to prepare the data for analysis. In the qualitative data analysis cycle, there are three main foundational steps of doing research analysis, noticing, collecting, and thinking (Seidel, 1998). This basic general model of data analysis helps the researcher to precede the data. Noticing things, collecting things, and thinking about things is in a non-linear process since the cycle might keep repeating itself in an infinite spiral. Data analysis is also recursive as a researcher can jump to another step in the middle of the process. Lastly, it also a holistic process in which each step is considered a whole process.

According to Lexy J. Moleong (2005), there are several ways included in the analysis process as data transcription, data reduction, categorisation, data synthesis and analysis, and lastly, testing hypothesis. To begin with, once the data have been collected, data transcription is needed to make sure the information is enough to be analysed. Moreover, it is also essential to keep the data well storage and organised. All the interviews and audio materials are converted into a written text so that the data analysis process is easy to manage. The following step is reducing data because the data collected might too wide. Besides, not all the information obtained is used in the analysis. The data that have been obtained and stored is then reduced. Only the data to

support the shift of *Ludruk* and negotiation applied in the *Ludruk* are used. For that reason, only the opinion and data related to the objective, theoretical framework, and the guideline are used and the filtering process.

In addition, categorisation of the information means that the data are divided into several sub-categories concerning the purpose, theory, and statements of the problem to make things more organised. Michael Quinn Patton (2002: 440), in his book "*Qualitative Research & Evaluation Methods*," mentions that organising the data helps the researcher not to get overwhelmed with the amount of information. It helps to breakdown the data into categories of the research based on the outline. The categorisation is applied here in a similar way described by Patton. The data are to find the intercultural aspect of *Ludruk* theatre.

CHAPTER THREE: FINDINGS AND DISCUSSION

This third chapter contains findings and discussions on the examination of the intercultural elements found in *Ludruk* in its latest condition. The findings section presents the group profile, information on group history, the characteristics of the players, how they are recruited, and their performing schedules. In other words, this section focuses on describing the narrative aspect of each *Ludruk* group. The information about the group, the member, and the production system are also described here.

The discussion part focuses on the implementation of the hourglass filtered model of intercultural performance towards the IBSN and the Luntas groups. It also presents the data analysis by using concepts from performance studies. Here, cultural elements found in both groups are examined in order to find out what transformations and factors exist in the *Ludruk* production. First, the efficacy-entertainment defines the stance taking in *Ludruk* by IBSN and the Luntas. Then, the hourglass of culture defines the transformations and modifications found in *Ludruk* performances.

3.1. The Primal Narrative of *Ludruk*

In this finding section, the data have been collected is presented towards three different formations of *Ludruk* performance. The first was *Ludruk* from 1965 when the caravan *Ludruk* was first introduced. Concerning the current *Ludruk*, IBSN is the first example that existed since the 1980s and was only known as *Irama Budaya*. “*Ludruk Irama Budaya* is one of the oldest *Ludruk* groups in East Java, and they precisely performed in Wonokromo Surabaya. It was then re-managed by Meimura to become *Irama Budaya Sinar Nusantara*, though the performance quality is not yet adequate” (interviewed with Autar Abdillah, 25 July 2018). *Irama Budaya* then developed and evolved into *Irama Budaya Sinar Nusantara*. Lastly, the Luntas group as a whole contemporary *Ludruk* group initiated by the young and contemporary generation is usually performed once in a week. Again according to Autar Abdillah’s observation, these two *Ludruk* groups grow up together and significant in the last four years.

Moreover, in analysing these three different formations of *Ludruk*, there are several categories used from the data collection and observation to simplify the analysis process. These categories include; the language used in the performance, space and time of when and where the performance is conducted, costume and equipment that support the whole performance, the people who organise the group, and of course the spectacle of the whole *Ludruk* performance. By setting up these elements, it is expected to provide comprehensive data of *Ludruk* performance from each *Ludruk* group. Also, it exemplifies the intercultural praxis in theatre performance.

The first findings describe how *Ludruk* was performed back then in the 1960s because it was considered as the golden period, and the *Ludruk* troupes were well known. Robert Peters (2013), in his book “*Surabaya, 1945-2010: Neighbourhood, State and Economy in Indonesia’s City of Struggle*” mentions that between the 1950s and 1960s, *Ludruk* was one of the favourite night-long clown comedies that roving troupes moved from one *kampung* resident to another. During that period, *Ludruk* consisted of eight elements from the opening act to the closing show; traditional *ngremo* dance, rhythmic verse (*kidungan*), songs (*jula-juli*), comedy joke (*lawakan*), interlude (*selingan*), drama roles (*lakon*), music instrument (*gamelan*), and cross-dresser (*bedhayan*) (Puspamawarni, 2006).

The appearance of each element depends on the director’s preference, “even though there is a sequence of phase uses in *Ludruk*, they sometimes changed or re-organised the sequence,” (interviewed with Henricus Supriyanto, 11 August 2018). It was found that *Ludruk* performance follows a specific sequence in order to perform *Ludruk* thoroughly, as in Figure 2. Later this sequential order of *Ludruk* performance is also applied towards both *Ludruk* groups examined. Thus, there are five phases in the order of *Ludruk* performance based on the manuscript data obtained. *Ludruk* performance begins with an opening song or dance to welcome the audience, which depends on local culture embraced by the *Ludruk* group. It is then followed by the *Ngremo* dance, *jula-juli* songs by the cross-dresser, the comedian, and the drama role (Maimunah & Aribowo, 2015).



Figure 2. The Sequence of *Ludruk* Performance

Cross-dresser is becoming one of the most critical parts of *Ludruk*. In the early age of *Ludruk*, it was rare to find woman artist to perform in theatre because of the gender role formation in the society. “At that time, it was still taboo for women to join the performing show” (interviewed with Henricus Supriyanto, 11 August 2018). Therefore, the male had to play a role as a female character at first in *Ludruk* performance. Since then, the image of male portraying females was attached to *Ludruk* performance. The real term used to define *bedhayan* in *Ludruk* is *waria*, which means *wanita* (woman) and *pria* (man).

From the research has been done by Tom Boellstorff (2004), the term *waria* was mostly used on stage for entertainment purposes. Even the term *waria* is not used only in *Ludruk* performance but also used in other comedic performances in Indonesia. This phrase is used a lot to refer to the performative aspect of a male in female clothing for a specific purpose; to entertain. For that reason, the use of notions like cross-dresser addresses *waria* in *Ludruk* because this current study only focuses on the artists’ appearance and performance on stage.

Furthermore, the performance is started by a traditional *ngremo* dance, which usually performed by one to three dancers. *Ngremo* is also one of the traditional dances from East Java, which portrays courage and bravery with its firm yet a compelling male-like movement. It is a male-style traditional dance but performed by a female artist (Sunardi, 2009). Accompanied by gamelan music, this opening dance takes about 5-10 minutes and is used to show their expectation to the deity. However, sometimes this dance is delivered by a woman. Each city in East Java has a different version of *ngremo* dance in terms of rhythm, movement, and clothing style. The general purpose of each *ngremo* dance is the same, to symbolise the power of humankind. Therefore, the *ngremo* dance performed in *Ludruk* varies from one city to another.

After that, a group of cross-dressers called as *bedhayan* come out to the stage and start to sing the typical traditional song for specifically for *Ludruk* as *jula-juli* with gamelan music as the background. Cross-dresser in *Ludruk* is usually portrayed by a male who dresses as a female in traditional women's clothing of East Java province, *kebaya*¹⁹. They also perform with full makeup and *sanggul*²⁰. There are about five to ten cross-dressers who sing and make a slight movement in a particular formation stage following the gamelan music. The *jula-juli* songs are also different in four distinct tracks depending on four major cities where *Ludruk* developed; Surabaya, Jombang, Madura, and Malang. “Different city uses different dialect and rhythm based on the story and their culture. For example, *Ludruk* Malang uses polite and formal language because they tended to do *Ludruk* about the history of the kingdom in Indonesia a long time ago. In contrast, *Ludruk* in Surabaya uses rough and informal language which captures daily activities”, (interviewed with Henricus Supriyanto, 7 September 2018).

Noticeable from *Ludruk* is the role of *bedhayan* by the cross-dressers because *Ludruk* is associated with male artists dressed in complete female traditional clothes of *kebaya* with full makeup and *sanggul*. The transgender community in Surabaya itself is one of the most significant communities. They work in the beauty industry, such as

¹⁹ *Kebaya* is an appropriate dress in Indonesia since the colonisation of the Netherland until 1900s which represent local Indonesian women (Locher-Scholten, 2000).

²⁰ *Sanggul* is an Indonesian term of big hairpiece on the back of women's heads (Williams, 1990). It is typically traditional women's hair bun and used as traditional accessories for Javanese woman. It usually has sort of stick as the decoration.

the beauty salon, as an artist/singer, and even as a sex worker. However, a transgender person who works as a *Ludruk* artist has higher social acceptance because of their role and may improve their self-actualisation in society (Maimunah & Aribowo, 2015). That is to say, that cross-dresser in *Ludruk* has both on-stage and off-stage identity as a female. The voices produced when they sing similar to a female voice, and also the way they behave, walk, and talk.

At least two comedians perform *kidungan* or rhythmic verse, which signifies the distinctive characteristic of *Ludruk*. *Kidungan* is used as the benchmark of a *Ludruk* performance because of the excellent quality of *kidungan*, and joke performance is crucial. In this step, the comedian has to soothe the audience's mood so that they would stick to the performance entirely with their *kidungan* and *lawakan* or jokes as well. Two comedians talk to each other about what is happening in society and even depicts a social critic in the existing cultural norms. This type of dialogue stage is inserted with *kidungan* or rhythmic verse, which increasingly builds up the performance and uses local dialect and slang. "This stage act consists of both *kidungan* and *lawakan* which are considered as the main parts of *Ludruk* show to entertain people with local jokes," (discussion with Edy Karya²¹, 28 August 2018). Moreover, *kidungan* is also talked about social conditions that are known only by locals.

Lakon or the drama role is another critical component of *Ludruk*, which portrays the narrative and theatrical aspect of the whole performance. This drama role contains the moral value or the social case in the storyline. There are several types of *lakon* or narrative in *Ludruk*, such as fairy tales, local wisdom, local history, tradition, and everyday life of the local people. Each *lakon* presentation is usually divided into either three, or five, or seven-phase, and it depends on the director and how long the story is. Moreover, in between the phases, there is an interlude performance of *jula-juli* song, traditional dances, or another short comic by the comedians.

²¹ Edy Karya is the head of the *Ludruk Karya Budaya Mojokerto* group from Mojokerto city. He was active in *Ludruk Karya Budaya Mojokerto* from 1993 until today. He has also joined the Mojokerto city government for some periods and worked on cultural issues, mostly *Ludruk* and its preservation effort, retrieved from <http://sutarko.blogspot.com/2012/06/cak-edy-karya-mempertahankan-ludruk.html> , 11 November 2019. (Lathif, 2012).

One thing to note within the whole *Ludruk* performance is the use of gamelan music to accompany the performance. *Ludruk* is preferably a complex performance compared to a contemporary theatre because it includes gamelan. Gamelan is a traditional musical ensemble consisting of several musical instruments such as metallophone, xylophone, bamboo flutes, hand-played drums or *kendhang*, gong chimes, and singer from several parts of Indonesia (Walton, 2007). It is used to accompany specific traditional art performances such as dance, ceremony, wedding, and even theatre.

In *Ludruk*, the addition of gamelan music called *gending* is played by more than five persons, and also several traditional female singers called *sinden*²². What distinguishes *Ludruk* from any other local theatre is the use of those instruments in support of the whole performance from opening performance, *ngremo* dance, *kidungan*, *lawakan*, *jula-juli* songs, and even the drama role. Gamelan builds up the ambience of the performance. Thus, gamelan is the only musical background used in *Ludruk*.

The finding of how *Ludruk* was performed and portrayed before it experienced a significant decline in the entertainment industry in the 1990s is also described here. This information is expected to set a basic understanding of the narrative of *Ludruk*. This data was collected from the interviews as well as the secondary sources. These findings on recent *Ludruk* groups are also expected to provide a comparison of the narrative and group profile. The information of both groups is presented to fulfil the following criteria; the history of the group including the group's characteristics, the players and how they are recruited, the performance's schedule, the organisation system, and the narrative of the performance. One performance or *lakon*, which provides the narrative aspect brought by each group, is used and analysed.

²² Traditional songs and music in Indonesia are usually sung by a female singer or known as *Sinden*.

3.2. *Ludruk* by Irama Budaya Sinar Nusantara Group

3.2.1. *Irama Budaya Sinar Nusantara's* Trajectory in *Ludruk*

IBSN was the renewal of *Irama Budaya Ludruk*, a group established by Mak Sakiya Sunarjo in Surabaya and has been existed since 1987. It was one of the favoured *Ludruk* groups during its golden era until 2012, when the founder passed away (Maimunah & Aribowo, 2015). This group also witnessed community-related transformations which occur in the entertainment industry when the people no longer preferred *Ludruk*. Even, the demand of *Ludruk* was decreased, and every time they had performed, there were only less than 20 people came and saw the performance.

However, in 2015, this group was reborn and re-managed with a new name as *Irama Budaya Sinar Nusantara* (IBSN) and was expected to bring changes and bring revival in *Ludruk*, especially in Surabaya. In general, this renewed group is used to support the three visions of IBSN. First, they want to keep *Ludruk* existing in Surabaya. Secondly, to build a developed and innovative *Ludruk* art. Lastly to encourage involvement in the regeneration of *Ludruk* by inviting children and young new performers. “Yes, we are concern about *Ludruk* survival; that is why we promote the “Save *Ludruk*” movement. It is a significant cultural heritage of Surabaya” (interviewed with Meimura, 13 July 2018).

With the help of Meimura, one of the theatre artists in Surabaya, IBSN got the financial aid from the Regional Representative Council of Surabaya City in 2018 to provide 52 *Ludruk* performances as one of the attempts to save the local culture. They regularly performed *Ludruk* once in a week in Taman Hiburan Rakyat (THR) or Amusement Park in Surabaya. THR was well known as the carnival park of Surabaya people where people could find games, rides, attractions, and other entertainment activities. Behind this park, there is a place called *Kampung Seni* or Art Village with two theatres and one small amphitheatre in which *Ludruk* and any other traditional performance were conducted. To have IBSN *Ludruk* performed in this venue clearly emphasising the effort attempted by the government and the local community to preserve local culture.

Moreover, IBSN applies free entry for audiences because they got financial aid from the Surabaya government as one of its ways to preserve *Ludruk* existence. "The government give enough for us to perform, so we are happy that *Ludruk* re-emerged amongst society", (interviewed with Meimura, 13 July 2018). This idea underlines that IBSN *Ludruk* group fulfil its objective to introduce *Ludruk* as folk theatre. They do not want to make a profit but to make *Ludruk* exist again as a culture. *Ludruk* by IBSN is functioned to fill audiences' interest in ritualistic and traditional value.

According to several interviews towards Meimura and Hengky Kusuma as the leader and member of IBSN, it is found that most of the players are senior players who have been playing *Ludruk* since the existence of the old *Irama Budaya* group. Even the producer and creative director of IBSN have enough experience in *Ludruk*, which makes this group a bit rigid and the close-minded idea of transformations. The group is organised and open for anyone to participate. "It is good to see that all these (old and experienced) players are happy to perform again" (interviewed with Hengky, 13 July 2018). Even though they have had another work to live, performing *Ludruk* again indicates that *Ludruk* is still essential.

However, several young players are also recruited with the expectation that regeneration will save *Ludruk* from extinction. For *bedhayan*, *lawakan* and *lakon* are performed by well-grounded players. "Yes, because, it is our goal to have regeneration, so the old and experienced *Ludruk* players take role in the difficult and complex part of the performance, such as *bedhayan* and *lakon*, while new players, mostly are elementary school children, play and easy part in the opening act" (interviewed with Meimura, 13 July 2018). Meanwhile, the beginners involved in the opening dance, and *ngremo* dance are those who live near the art village. There are about 20 children between 5 and 12 years old who joined this group. They are not attached to the group performance all the time because they are still studying at school. They were happy, and even some children are encouraged by their parents to join.

3.2.2. The Conservative Narrative and *Lakon* by *Irama Budaya Sinar Nusantara*

Observation and interview towards IBSN were conducted between August and September 2018 by attending several of its rehearsals and performances. Direct

interviews towards the group leader and manager of IBSN *Ludruk* group were conducted in its venue. In examining the narrative, the data is retrieved from the researcher's observation while attending the performance. One of their performances observed is entitled *Pabrik Masuk Desa* or *Factories Built in Village*. This example is used to describe the IBSN group from its narrative and the elements of their performances. This *lakon* or story was about the conflict between sub-urban people, government, and a manufacturing company. It displayed the struggle of the local people who did not want to sell their homes and lands to a new factory project by a private company. Thus, according to the type of *lakon*, it is a proletariat story that depicts the everyday life of the sub-urban people, which happens in society.



Figure 3. Vocal Group in *Ludruk* by IBSN

The *Ludruk* show began by a vocal group who sang the IBSN song about local wisdom and Surabaya City. Performed by thirteen children who wore traditional clothes, from East Java and Surabaya, this phase lasted about five minutes and was accompanied by gamelan music. Then it was followed immediately by the *ngremo* dance performance by three children who dressed in the *ngremo* outfit in black and white colour. According to Meimura, the director of IBSN, these two phases were performed by children because this renewal of the *Ludruk* group aims at involving more children to join and learn *Ludruk*. “We asked and taught children who live around THR as an effort to start the regeneration process, in the hope that they can be the future generation of *Ludruk*,”

(interviewed with Meimura, 13 July 2018). Though the children are given a small part of the performance, they are enjoying and having fun in the group.

After that, a *kidungan* phase took place where a group of cross-dresser singers came to sing traditional songs in the local Javanese language. Generally, nine people perform the typical *Ludruk* song live with the music from *gamelan*. In the *kebaya* dress with full makeup, they elegantly sang and performed dance movements by following the rhythm. Some of the *bedhayan* players have been performing *Ludruk* for more than thirty years. “These people have had a tough life, *Ludruk* has helped their economy (status), so helping them is one of our purposes (to re-organise IBSN),” (interviewed with Meimura, 13 July 2018). They are *Ludruk*’s old players, and they understand *Ludruk* well. They grew up in the *Ludruk* industry, so when *Ludruk* almost faced extinction, their economic situation was affected.



Figure 4. Cross-dresser Performance by IBSN

The fourth phase is *lawakan*, in which two comedians uttered both verbal and non-verbal jokes during dialogue on stage. For instance, in a *Ludruk* show attended, the *lawakan* was about the factory construction in the village, which was preceded by two people who sing together. Accompanied by music *gamelan*, one of the audiences came forth to the stage to request a song and gave the money to sing it. This action

in *Ludruk* is known as *nyawer*²³. “*Lawakan* (or comedy joke) is the hardest role in *Ludruk* because it is a natural comedy,” (interviewed with Meimura 14 July 2018). It means that there is no script prepared for this act but the general storyline. One of the *lawakan* artists even added, “Even though I have been playing the *lawakan* for decades, it still requires experience because there are many improvisations thrown while on stage,” (interviewed with Hengky Kusuma, 13 July 2018). In the end, the comedians gave an introduction about what had happened in the village brought about the main story.

After the interlude phase, a stage was set inside one of the villagers’ houses made of green bamboo, and there were three wooden chairs and one table. This narrative was about a dialogue between a married couple who worked as farmers for their rice field who did not want to sell their land. It turned out that this couple was the only resident who had not approved to sell their home and rice field for the new construction project.



Figure 5. The Shadow Play in *Ludruk* Performance

In the last scene, several children and people were doing public march in a shadow play formation, which was exciting and new for *Ludruk* performance. A video was also used in this *lakon* to show the actual documentary of people’s march to protest against the factory. “The documentary and video collection were done by a university student who

²³ *Nyawer* refers to the action by the audience to give money to the performer to play the audience’s request.

wanted to help Ludruk and us”, (interviewed with Meimura, 14 July 2018). This performance signifies that there are many people from different social class do care about *Ludruk*.

3.3. *Ludruk* by the Luntas Group

3.3.1. The Luntas’s Trajectory in *Ludruk*

The second group to be analysed is the Luntas, established in 2015 as *Seniman Muda Surabaya* or Young Surabaya Artist, which later shifted into the Luntas in 2016. Interviews with the Luntas’s founders, Mitha and Robert, were conducted from August to September 2018. Since its inception, this group has been actively performing *Ludruk* in several places such as schools, professional theatres, and even malls. The Luntas is a community of young people with a simple mission to develop and preserve the existence of *Ludruk*, mostly among young people in Surabaya. They wish to mix the traditional art of *Ludruk* with modern culture and contemporary elements.

The members of the Luntas group mostly have neither prior experience in *Ludruk* performance or theatre performance. “Off the stage, we have our normal routines as students, bank officers, and even as private workers who join the Luntas group just as a hobby”, (interviewed with Mita, 9 August 2018). They claim that *Ludruk* is not the place for them to make money but experience and learn traditional art. They perform when they are free, and there is no obligation for them to stay in the community forever. In other words, it is a free community, open for everyone of different backgrounds, ages, and works to join.

This phenomenon production is seen as the result of creative experience by the creative supporter of the Luntas. The creative tendencies of a period are shaped by the social experiences absorbed by the artist. The fact that all the artist component in the Luntas come from different background, it creates transformations in the orientation of their work. Means it reflects their particular meaning, value and imaginative product. “I was joining theatre club at the university and learned to play *Ludruk* a couple years ago with Meimura,” (interviewed with Mita, 9 August 2018). Mita and Robert, who are also

theatre players, then thought that with their professional skill, they could help to save *Ludruk* in their way by establishing the Luntas *Ludruk* group.

The Luntas has no regular performance, but they also get invited by several institutions and schools to introduce *Ludruk*. Even though they have no permanent place to perform, they manage to work with the second party. The institution which invites them is usually paying for the production cost. In other time, the Luntas has been performed in THR theatre to for several times by their willing. To make the *Ludruk* production possible, they apply the entry fee for the audience for 20.000 Indonesian Rupiah or equals to 1.5 United States dollars. It is not a significant amount of money for entertainment, because as a comparison, music concert costs approximately 100.000 Indonesian Rupiah or 7 United States Dollar. They also organise merchandise to sell to help fundraise for the group. “We are an independent group who do not get any help from the government or other institution. So we think the creative alternative on how to get income for production costs”, (interviewed with Robert, 9 August 2018).

However, this organisation system shows that even though they want to introduce *Ludruk* to the young generation, they still want to make a profit out of it. This finding goes along with the cultural industry’s idea that popular culture is produced for commodity. Moreover, the Luntas has also presented the new and modern aspect of global culture. It even emphasises that *Ludruk* by the Luntas is designed to satisfy the growing needs of the mass public. In this case, they modified their performance to be adapted to the needs of the young generation. Thus, the performances are transformed to be more suitable and fit for young people. As an example, western music, magic show, and cheerleader aspects in *Ludruk* are considered as mass culture. They serve the interest of the people, young adult, as the audience, in the commodity and cultural industry. They follow the mainstream industry by portraying western and global culture.

3.3.2. The Modified Narrative and *Lakon* by the Luntas

Suster Gepeng, a horror story, is one of the example of *Ludruk* by the Luntas to be examined. The story is considered a mythical story of *lakon* in *Ludruk* because it uses one of the local urban mythologies of Surabaya. This horror story has been in existence in Surabaya for over a decade. It is about a nurse in the most significant local hospital

owned by the city government who died by an elevator. The words *Suster Gepeng*²⁴ is translated as a flattened nurse and talks about the mythology of the local ghost. In other words, this urban mythology tells a story about the death of a haunted nurse in a hospital. There was no legal evidence nor official newspapers found, but this story has circulated among the people as any other urban legend. The *Ludruk* performance of the Luntas observed depicts the chronological story of *Suster Gepeng* as the drama role in a humorous way. Specifically, the sequences of phases in this *lakon* follow these five orders of the opening act, *ngremo* dance, *kidungan*, *lawakan*, and *lakon*.

The opening act began with the performance of three children doing a traditional dance from the neighbouring province West Java, *Tari Merak*. Though there are differences in the rhythm and particular characteristics between East Java and West Java, according to the interview with the group producer, Mitha, *Tari Merak* was chosen to give a different idea of any other Indonesian traditional dances to the people in East Java. Lastly, this opening dance was used to welcome the audience before coming to the *lakon*, as *Tari Merak* does.



Figure 6. *Tari Merak* by the Luntas in *Ludruk* (manuscripted by the Luntas)

Tari Merak means Peacock Dance because it symbolises the delicacy of the peacock movement. Tjetje Somantri first introduced this contemporary dance in the 1950s.

²⁴ *Suster Gepeng* is one of the urban horror stories in Surabaya, which depicts the story of a nurse who died in the most prominent local hospital.

Followed by gamelan music, this dance expresses the peacock's pride in the beauty of its tail, which is represented in the dancer's body and face (Ardjo, 2012). It is then followed by a *ngremo* dance, which was performed by three children with a proper *ngremo* outfit. There was no distinction between this *ngremo* compare to other *ngremo* in *Ludruk* performance. However, still, children were involved in this dance in order to keep this tradition alive.



Figure 7. Cross-dresser by the Luntas in *Ludruk* (manuscripted by the Luntas)

Kidungan, in the third phase, is usually performed by cross-dressers who are naturally male living and dressed as a female. They are usually known for their feminine behaviour, and character with full makeup and traditional hair bun of *sanggul*. However, the *bedhayan* version of this *lakon* by the Luntas group was entirely different. It was clear that the cross-dressers were just normal men who wore traditional woman *kebaya* with fair make up men's natural hairstyle. Moreover, it could be noticed that their attitude, while they sang and moved, was rough. Thus, they were doing lip-sync help by the real *Sinden* singer under the stage together with the *gamelan* music player. In comparison to the typical cross-dresser's presentation where men dress and look like women, the cross-dresser performed by the Luntas wore *kebaya* for fun, and they looked like men in their presentation.

Their performance of *bedhayan* also has a plot twist in the middle of the show. The live music performance of *gamelan* was switched to an audio recorder of The Final Countdown song by Europe, one of the greatest hits in the music industry. The performers then changed their stage position, and some of them were even pretending to play the song live in a band with a fake guitar and drum. They acted as if they were at a rock concert. After one minute, it was then followed by recorded *dangdut* music²⁵, a piece of popular Indonesian music and they danced to the music. This *bedhayan* performance was different compared to the actual *bedhayan* performed in *Ludruk*. It used rock music and *dangdut* music from audio recorder instead of a traditional song by *gamelan* music.



Figure 8. Modern cheerleader as *bedhayan* by the cross-dresser performer

Another example of unique *bedhayan* performance is also portrayed in the performance by the Luntas observed by the researcher. As the opening act, they used modern cheerleaders performed by the artist instead of traditional dance. The men performers wear woman clothing too with hair wig but in a modern cheerleader way. “So, today we are performing at the high school event to celebrate our independence day, and the theme is the struggle of the heroes. We deliberated by using modern cheerleader so it

²⁵ *Dangdut* music is one of the local genres of Indonesian Pop Music, which is influenced by the Indian, Arabian, and Melayu types of music in the beat and electrical instruments. It is usually associated with a local type of *dangdut* dance (Wichelen, 2005).

would not be boring and more fun”, (interviewed with Mita, (16 August 2018). However, the concept is still the same that they used cross-dresser for the *bedhayan* act but is packaged more attractively.

Lawakan or the humour, the third part of *Ludruk* performance was performed as it used to be, by two comedians in traditional Javanese cloth for man. There were no significant differences for this *lawakan* part as the *gamelan* music was still there to provide several gimmicks while they performed. Moreover, in the end, they gave a glimpse of the *lakon*. The *lakon* of *Suster Gepeng* was set in a hospital and portrayed the regular hospital activity with several doctors, nurses, security officers, and some patients. Since *Ludruk* is a media for people to express their aspirations and critics, this *lakon* also expressed their criticism. For instance, in one of the dialogues between a doctor and patients, they mentioned the national health insurance system in Indonesia from their point of view. The drama went on as usual until the part where a nurse named Maria got into an accident, trapped and crashed in a broken elevator, and died.



Figure 9. The Use of Bohemian Rhapsody in *Ludruk* by the Luntas (manuscripted by the Luntas)

After that, the hospital management contacted Maria’s family to inform them of her death, while Maria’s father is haunted by her as if she was still alive. This storyline was presented with humour and jokes because it was *Ludruk*. However, when it came to the

funeral ceremony, there were relatives, colleagues, and friends who came to pay their last tribute to Maria. The most exciting part was when the ceremony leader directed the attendants to sing a Bohemian Rhapsody by Queen together. Thus, modern music appeared again in this *Lakon*, which is opposed to the traditional nature of *Ludruk*.

Notwithstanding all the contemporary aspects and rough performance, the audience seemed to enjoy this *lakon*. This *lakon* described one of the Surabaya's urban legends with *Ludruk* character even though organised in a modern concept. Those who were familiar with this myth could relate well and enjoy the *lakon*. "Thankfully, the audiences showed a good response every time we performed. We usually sell the performance ticket on Instagram, sold out in a few times", (interviewed with Mita, 9 August 2018).

3.4. The Change of *Ludruk* from Efficacy to Entertainment Found in Both Groups

Transformation in performance studies is described by Schechner (2005: 106) as an efficacy-entertainment braid of performance. This braid of performance is a binary concept that symbolises and actualises the shifts found in performance. While the concept of efficacy refers to the ritual aspects of performance, entertainment refers to the theatre. What distinguishes the two is efficacy-entertainment focuses on the function and the context of the performance. Meanwhile, ritual-theatre relation is about where, who, and under what conditions performance is given.

Figure 10. below describes the performance quality scheme used to analyse the performances by IBSN and the Luntas. This discussion starts by classifying each *Ludruk* group based on its efficacy-entertainment form. In short, there are eleven qualities to describe each formation by considering the performers, the audience, and the performance itself. By using this performance dyad, the performances by IBSN and the Luntas groups are classified into a suitable category.

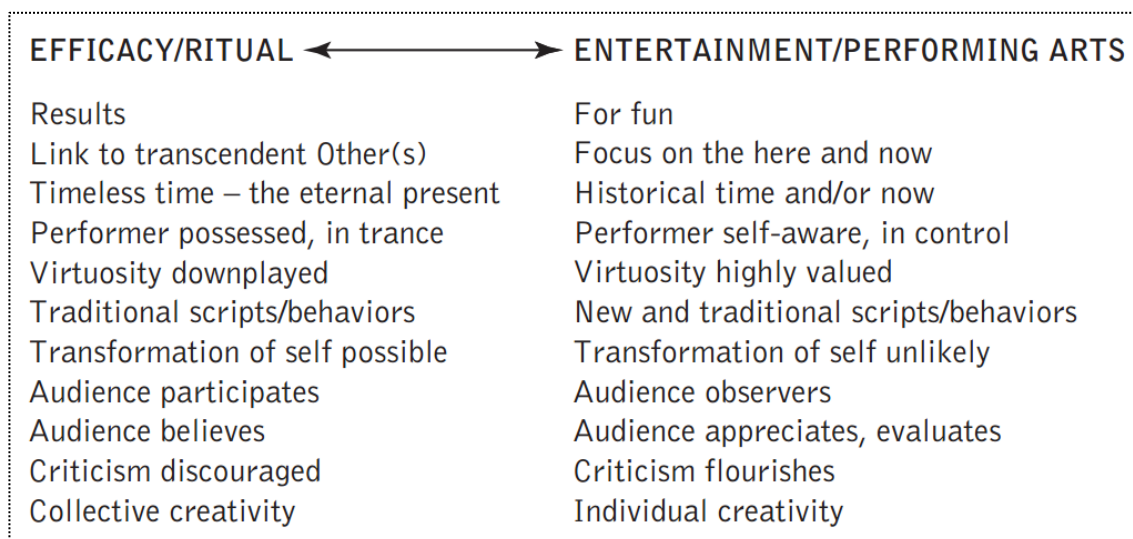


Figure 10. The Concept of Efficacy-Entertainment Braid (Schechner, 2013: 79)

There are several essential qualities of performance that have considerable relevance for the findings. In regards to the efficacy-entertainment concept, this study focuses more on the basic concepts, performers, and functions and not the audience's perspective. It is aimed to examine shifts in *Ludruk* through its production. Also, since performance cannot be categorised as either a full efficacy or performance, this analysis aims to determine the tendency of each *Ludruk* group instead. The analysis thus includes the transformations in contemporary *Ludruk* performances.

However, there are only six out of eleven qualities that are appropriate to be examined. Determining performance as efficacy or entertainment depends on where, by whom, and in what circumstances they are performed (Schechner, 2005: 116). Thus, those features best represent the objective of examining contemporary *Ludruk* production. The findings of IBSN and the Luntas group are examined with these characteristics to identify which form of performance, efficacy, or entertainment that most appropriate for each *Ludruk* group.

The conceptual feature of *Ludruk* performance becomes the most straightforward indicator because it relates to the performers' methodology or routine. Ordinary people easily observe this element of *Ludruk* they perform. Comparing IBSN and the Luntas performances, it can be concluded that the concept brought by the Luntas is more modern and contemporary. It is because they include several contemporary features and influences from foreign culture. The use of modern ideology in the

performances while combining traditional and contemporary features has placed the Luntas into the entertainment-based *Ludruk*. The rock music recordings played in their narrative signifies their openness to change. “We use a more modern aspect of performance because we think that it can attract younger people. We chose something closer to them”, (interviewed with Mita, 16 August 2018). Meanwhile, the IBSN group did not use significant transformations and contemporary features in their performance. Thus, they are considered as traditional theatre.

It could then be concluded that the occurrence of shift and modification depends on how performers’ creativity and agreement to make innovations in their performance. From the *Ludruk* performers’ perspective, who work behind the scene and on stage, their conception and thoughts in creating the performance matter. In other words, *Ludruk* performance, which leads towards an efficacy theatre, is usually a collective activity because the basis of the performance is pre-determined.

The formation of *Ludruk* performed by IBSN is a part of a traditional and collective vision because this group attempts to keep the tradition, “We want to preserve *Ludruk*, so it does not extinct”, (interviewed Meimura, 28 July 2018). However, since the Luntas is more open to change, they are likely to embrace individual creativity by the artist in order to create a new and innovative *Ludruk* performance. This indication can be seen from their performance that uses more innovative elements such as magic show, modern live music, and funny wardrobe instead.

The analysis of the practice of each *Ludruk* group above determines the functional view of each performance. Based on the observation and interviews, IBSN is assumed to be more efficacy than entertainment. IBSN works in a symbolic time and has a ritualistic value. The players are experienced and have been performing since the 1980s. “Some of our artists have played *Ludruk* for decades, and I understand how *Ludruk* means to them and how *Ludruk* could help them survive (financially),” (interviewed with Meimura, 13 July 2018). They view that *Ludruk* should be performed in conventional ways. The fact that IBSN still carries on the normative behaviour of *Ludruk* until today signifies that they nurture and consider *Ludruk* as a tradition. In other words, they force the audience to accept the *Ludruk* concept they propose, even though it is outdated. In Schechner’s

(2013: 81) terms, efficacy performers like them know who they are and what they do because they have a solid sense of identity.

On the contrary, *Ludruk* by the Luntas is performed as entertainment because they are open to changes. They are also willing to negotiate some elements of the performance to meet with the audience's expectations and characteristics. They also focus on the present and current trends. *Ludruk* for entertainment is organised for commercial purposes. The Luntas sells tickets to the audience to see their performance and produces merchandise for sale as well. Thus far, it could be concluded that IBSN performs *Ludruk* as the efficacy of culture and tradition, while the Luntas performs *Ludruk* as entertainment.

Moreover, it is also found that the Luntas most represent modern and industrialised performer. They mostly transformed their performance standardised into mainstream performance. By using western culture, they agree that it would attract young people most for pleasure. Audience as the consumer is also worked as a producer since they indirectly control the group to give what interest them the most; modern and pleasing aspect of culture. They seemed to perform it differently compared to other *Ludruk* group. Nevertheless, they proposed a similar thing to the global culture. The researcher sees this as the variety of culture in *Ludruk* production.

3.5. The Use of Intercultural and Globalisation in Current *Ludruk*

In his research, Schechner (2013: 265) argues that globalisation is responsible for the transformations and the emergence of intercultural features in performance. Globalisation or foreign culture, which influences society does affect the characteristics of local performances and entertainment as well. Schechner maintains that globalisation is well integrated into all structures of human life: the social, political, cultural, economic, and also ideological aspects. Globalisation enriches cultures and performances since creativity and dynamic progression are required to build a bridge between cultures.

Explicitly, both *Ludruk* groups seem to have intercultural elements as an impact of interaction with western cultures. In what follows, the western or foreign influences on

both groups are examined. It is found out that *Ludruk* performance as local culture in Surabaya is now influenced by the newer and more popular concept of performance. They are expected to attract more audiences. By increasing intercultural exchanges, the transformation in *Ludruk* as traditional performances naturally happens. “The eternal thing in this world is change, also in culture. Introduced by my uncle, I have known *Ludruk* since I was a teenager, and I experienced it first-hand that *Ludruk* since the 1980s also did not stop in one place”, (interviewed with Henricus Supriyanto, 11 August 2018). It signifies that the transformations in this contemporary era do make sense and possible.

In contemporary *Ludruk* now, the interchange elements involve from one culture to another allow the regeneration of the folk theatre. It is now known as contemporary *Ludruk* theatre by the Luntas. Modern and contemporary elements shown by two *Ludruk* groups have created different features of theatre performance because of the new cultural features they hold in merging the western and local elements.

In one of the narratives performed by IBSN entitled *Pabrik Masuk Desa* or *Factories Built in Village*, there were no significant influences from western culture. This narrative mainly uses traditional elements of *Ludruk*, and it has only minor transformations. While looking at the elements of *Ludruk*, the opening act, *Ngremo* dance, *kidungan*, and *lawakan*, the material is based on *Ludruk* traditional element. “We do not make various changes, but the use of documentary video and shadow show here help the performance to be more modern,” (interviewed with Meimura, 14 July 2018). However, in the last scene of *lakon* or narrative, they use a moderately different feature of shadow performance to increase the dramatic effect. In this narrative about a new factory built in the suburban area, the people’s struggle and protest to the new factory, which takes away their land, is portrayed in a shadow. The act is then closed with a documentary video about the same kind of protest in real life.

Ludruk performance by IBSN has some current transformations or modification by using new technologies in the audio-visual media. With the help of technology, this performance becomes an example of new media technology usage in traditional performance. This audio-visual technology concept is supported by Mark Poster (2006). His research is stating that the new technology of communication such as a computer,

television, or any other electronic media in present-day society suggests the growth of efficiency of the interchange. This innovation enhances the production of leisure and consumption and signifies the cultural transformation.

Virtual reality is also described as new technology that removes boundaries between real-time and virtual time. Recording facilities and innovation, both in audio and video, modify the sense of time. Virtual reality introduces an idea that reality has multiple formations as a constituent of the whole experience. In a *Ludruk* performance by IBSN, the video of a past march against factory's personnel and the government in real life reappeared in the fiction story performed by *Ludruk*. The video was used to stimulate the energy, people's movement, and aspiration in the form of recording data.

In terms of *Ludruk's* social functions, this media signifies that *Ludruk* is an integral part of society. In other words, the video shows that a *Ludruk* performance they share is real, relatable, and representative. *Ludruk*, therefore, functions as an alternative medium for people to express their concern and discomfort. In other words, the video emphasises that their performance is real, can find the community, and reflect their circumstance. The use of audio-visual devices in this traditional *Ludruk* performance is considered as an innovation since they are aware of putting modern and contemporary elements to entertain people.

Ludruk performance by the Luntas shows the more western influence. There are two forms of changes that could be associated with modern and western. Similar to the IBSN group, this group also uses audio recording to replace live *gamelan* performance. As described earlier, traditional *Ludruk* uses *gamelan* in all parts of the performance. *Gamelan* music consists of several instruments like metallophone, xylophone, bamboo flutes, hand-played drums or *kendhang*, and gong chimes. *Ludruk* performed by the Luntas did not only use this *gamelan* set but also Western instrumental by the help of the audio-recording cassette. "Since we are all from the young generation, we use something close to us as well in the performance, such as rock music", (interviewed with Robert, 9 August 2018). This breakthrough of *Ludruk* signifies awareness and openness to the new technological development by using audio and video instrument.

In terms of narrative, *Ludruk* by the Luntas groups is more open towards a western and global culture. In one part of the scene, they used two modern forms of music to substitute *gamelan* music. Moreover, in the middle of *the bedhayan* part, it was replaced by a rock song, The Final Countdown, by Europe. Though it was combined with a popular music genre in Indonesia, *dangdut*, this part was successful in building the audience's mood. Because it was such an odd yet humorous gestures by the performer. This audio recording of The Final Countdown and *dangdut* music accompanied the performers for almost three minutes.

Secondly, during the funeral ceremony scene, Bohemian Rhapsody by Queen was played instead of a *gamelan* tune. This song was suitable for the grieving circumstance and gloomy mood that the show was attempted to establish. Even the way the song was performed imitated the choir in a Christian community, which was not Indonesian tradition. The performance by the Luntas was transformed into a different aspect of culture. Both The Final Countdown and Bohemian Rhapsody are considered as the world-famous rock songs in history. Using contemporary concept as such is in line with has been proposed by Fischer. Intercultural theatre is when European, western, or modern practice is used in a non-western concept. *Ludruk* performance by the Luntas used western music, which emphasises the intercultural aspect from western culture to put in a traditional theatre.

For these modifications in term of concept, wardrobe, and content, the Luntas group sometimes becomes a controversy that “Some *Ludruk* artists disagree with our concept, and they said we are not *Ludruk*, that we are just playing around,” (interviewed with Mita, 9 August 2018). However, those arguments are ignored by most of the members because they have proven that they are still active. Most importantly, they have their audiences. In fact, shifts in culture are possible.

Moreover, another work in globalisation and intercultural concept mentioned that such modern music consumed by massive population globally means that it is a global product, industry, and technology (Giannachi, 2007: 9). The notion of modern entertainment means that global and popular media product is a part of global culture process. The fact that the Luntas groups used two rock songs by two world-famous rock bands highlights that the production of *Ludruk* nowadays is influenced and inspired by

international cultural products. It can be concluded that *Ludruk* narrative by the groups examined is an intercultural form of theatre because it keeps the traditional local elements of *Ludruk* performance but also incorporates the global influence. This hybridisation of culture is performed not only to preserve *Ludruk* tradition in society but also to meet the audience's expectations in society today.

These findings somewhat are correlated with the concept of cultural industry in cultural production. Both groups are combining popular culture and local culture with local and low culture to create what is needed and expected by the audiences. All the intercultural aspect and transformation are conducted to achieve its appeal amongst society. The decrease of *Ludruk* back then in 1960 forced them to be more suitable and applicable in the current modern community. The performance elements are adopted to the mass consumption to reach out to the majority portion of the public.

3.6. The Hourglass Model Formed

In this part of the analysis, the hourglass model in performance is used to see the movement and interchange between the social and cultural elements in the type of intercultural performance (Pavis, 2005: 2). This cultural modal is used in order to describe how the cultural elements in each *Ludruk* group transform and perform a dynamic movement. It includes the ideology, dialects, and classification of the performance. The way these cultural models work has been briefly described in the theoretical preview in the previous chapters. Eleven elements influence the formation of a new theatre. However, it does worth the note that the cultural transfer in the hourglass of culture is turned upside-down.

3.6.1. IBSN in Hourglass of Culture

In the relativism (3) “concept of adaptation” of foreign culture, IBSN shows minor adjustment. IBSN prefers to perform *Ludruk* conventionally as it is and as it used to be. Even though IBSN uses contemporary elements, the overall performance remains the same. They are aware of modern technology and tools in order to make the performance more attractive. However, they also preserve *Ludruk* with all the traditions and symbolic elements. In other words, IBSN conserves by introducing *Ludruk* with minor

improvement and innovation. The fact that there was no foreign culture found in the narrative or five phases of *Ludruk* performance indicates that IBSN has low adaptation in (4) “the work of adaptation” of a foreign culture. This group tries to convey the message that *Ludruk* is a tradition that should be known and maintained as a local heritage.

These insignificant changes might be caused by (5) “the preparatory work by actors” or information gathering sessions by actors. The actors’ and managements’ background and culture affect the way *Ludruk* theatre is formed. In this IBSN case, the members and actors are divided into two groups, old and new actors. The experienced actors have worked in *the Ludruk* industry for years. *Ludruk* is a part of them, and they know precisely what *Ludruk* is and how to construct the theatre.

Meanwhile, the second group consists of children who are expected to be the successors of *Ludruk* in the future. These children become part of the regeneration progress proclaimed by IBSN. These children were raised and live in a *Ludruk* environment. Some of them live in *Kampung Seni* THR or THR Art Village, which is known as the operation centre of *Ludruk* and IBSN. Their parents or relatives are *Ludruk* practitioners. Based on the actor’s background, (6) “the choice of a theatrical form” by IBSN is to introduce a traditional culture of *Ludruk* to younger performers.

“The theatrical representation of the culture” (7) conveyed by IBSN is that *Ludruk* survives nowadays by introducing and handing down this tradition to the younger generation. IBSN is more focused on *Ludruk* survival in society. IBSN initiates *the Ludruk* learning program for children around THR Art Village by inviting and teaching to play *Ludruk*. This strategy is believed could raise people’s awareness and participation to help *Ludruk* survives. Mostly, it is used to attract children player as the regeneration process. However, there are no examples of (8) “reception-adapters” found in their performance. In other words, their (9) “readability” moment to adopt foreign culture does not demonstrate significant differences in the cultural transfer. As one of the respondents’ states, “we tried to re-introduce *Ludruk* which has been existed for decades,” (interviewed with Meimura, 18 July 2018). IBSN accepts media technology devices and is aware that they also need to keep up with the changes that happen in society.

Those elements from (3) to (9) signify the cultural element that contributes to the cultural change in *Ludruk*. As a result, the product of theatre in the hourglass referred to point (10) “the perception of work” as the outcome product. The transformation of *Ludruk* described in “general culture modelling” (10c) shows that *the Ludruk* version performed by IBSN aims to keep the traditional elements. “The artistic modelling” (10a) of professional practice is similar to the basic concept of *Ludruk* by the inventor. The fact that IBSN weekly produces *Ludruk* means that they are committed and aim to revive *Ludruk* tradition in society. Another defining element is the audience as the given and predictable consequences (11) because, in the end, audiences define the continuance of the performance. “Most of our audience are people who have known *Ludruk* who long *Ludruk* performance,” (interviewed with Meimura, 13 July 2018).

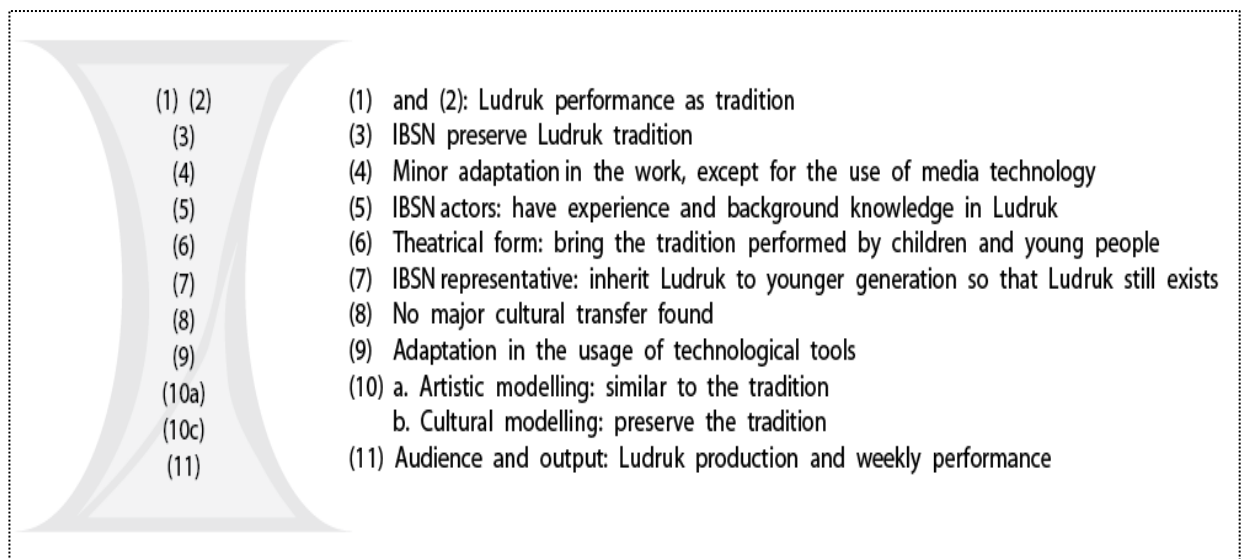


Figure 11. The Result of Hourglass of Culture in IBSN

This hourglass process is well described in Figure 11. above. In conclusion, people accept IBSN as *Ludruk* group, which can be inferred from the number of audiences who come to their performances. However, it is observed that most the audience are people who know *Ludruk* before, and think that *Ludruk* by IBSN brings their memories back.

3.6.2. The Luntas in Hourglass of Culture

The Luntas presents higher relativism than IBSN in the open “perspective of adapters” (3) for other culture. Based on the interview with group members, they are aware that

the modern audience has popular taste. They realise that if they do not use contemporary music and entertainment, the future generation does not see *Ludruk* as entertainment suitable for their age group but an old fashion tradition. Thus the group intends to establish a new generation of *Ludruk*. Therefore, it is shown in their “work of adaptation” (4) that they include several forms of foreign entertainment such as magic show and western rock music, and combines them with traditional dances from another province. *Merak* dance from West Java was presented as an opening act instead of East Java’s local dance, which shows their openness and understanding of other local culture from Indonesia. “Sometimes, our performance concepts are mixed and use the culture from other places, as long as it is good, and following the placement and fits the theme well,” (interviewed with Mita, 16 August 2018). This statement highlights that *Ludruk* by the Luntas is a universal form of theatre because it appreciates the culture of others.

The tolerance and openness shown by the Luntas derive from the background knowledge of the group members as they are the young generation. Their “preparatory work by actors” (5) reveals that this group is dominated by newcomers in *Ludruk*, even in the theatre. Most of the actors have a regular off-stage life as a student and a professional, so they learn to play *Ludruk* and theatre in the Luntas. However, the producer and director of the Luntas are from the theatre, so at least they are aware and could fulfil the requirements of *Ludruk* as theatre. “We dare to establish this group because we care about *Ludruk*, and at least we understand how *Ludruk* is performed” (interviewed with Robert, 9 August 2018). The Luntas signifies multiversity value because the group consists of people from different backgrounds and knowledge about culture, theatre, and *Ludruk*. Thus, “the choice of the theatrical form: (6) performed by the Luntas close to a contemporary *Ludruk* because the young generation put their narrative, perspective, and approach in creating a *Ludruk* performance.

Ludruk by the Luntas conveys “a theatrical representation of the culture” (7) as a generation renewal of *Ludruk*. They proclaim that they are not only preserving *Ludruk* tradition but also introducing *Ludruk* to young people in a way young people see entertainment. This act is done so that younger generation reforms or remakes *Ludruk* in a contemporary way. Therefore, it is concluded that the Luntas accept the adaptation

process in “reception-adapters” (8) towards a modern and global culture. Moreover, the (9) “readability” of cultural transfer is seen that *Ludruk* by the Luntas adapts, uses, and implements the foreign culture and concept in the performance.

As a result, *Ludruk* by the Luntas is performed in a modern and contemporary manner from “artistic modelling” (10a) in the intercultural performance. “Everyone can join the group though they have never been involved in *Ludruk* or even theatre, we proceed together to form a new generation of *Ludruk*,” (interviewed with Mita, 9 August 2018). They construct *Ludruk* from a tradition to something more familiar and relatable in the modern urban society in a big city.

From the perspective of “sociological and anthropological modelling” (10b), this kind of *Ludruk* signifies the current social condition of the community, which has been influenced by western culture. Hence they adopt and negotiate the cultural elements in “cultural modelling” (10c) of *Ludruk* to fit into the society so that *Ludruk* can be recognised and accepted by the society, particularly by the young generation. The whole process in the Luntas is available in Figure 12 above. In conclusion, the cultural transfer in this *Ludruk* community decodes the tradition and cultural boundaries of *Ludruk* as the theatre of people.



Figure 12. The Result Hourglass of Culture in the Luntas

The broader society well accepts the cultural products by this group because it brings multicultural aspects in the performance. The performers are from different background, and so are their performances. The audience and output of the performance in (11) “given and anticipated consequences” can be looked through their social media and YouTube account, where they share their event calendar and *Ludruk* video. “We are also get invited and performed in schools for few times, so the pupils know that there is a local Surabaya culture called *Ludruk*, and they enjoyed it,” (interviewed with Mita, 9 August 2018).

3.7. Current *Ludruk* Means for Heritage

Based on the hourglass of culture analysis towards both groups, a comparison of the two results shows that IBSN and the Luntas experience different cultural processes, which creates different outcomes in the *Ludruk* performance they are holding in these present days. The result of IBSN analysis signifies that *Ludruk* by IBSN holds the heritage of *Ludruk* as their native culture by using a similar concept to the original performance. While the Luntas is more adapted and negotiated with the diverse aspect of culture. The researcher sees this as a natural occurrence of cultural production because they both have different reference and cultural experience to produce their version of *Ludruk* now.

A strong assumption shows how a braid efficacy and entertainment is applied in this hourglass of culture. It is revealed that those cultural elements movement in the hourglass of culture helps to trace the possible transformations of *Ludruk* by two groups. One anticipated finding was that IBSN shows the characteristic of efficacy performance because they carry the traditional and ritualistic element of performance. IBSN is still preserving the original performance of *Ludruk* though minor changes are applied to look newer and attract the audience to come.

In the meantime, the Luntas symbolises more contemporary and entertainment elements because they adjust more to the taste of the current audience by inserting modern music and another interculturalism aspect in the performance. The Luntas is more open to change and modification that suitable to the current situation in Surabaya. This finding can be interpreted as a part of the creative experience by the Luntas because they are

trying to fit in with the young generation as the target audience. It fulfils the objective of why this group was established at first hand.

Thus, in answering the question of how *Ludruk* means for Surabaya and the heritage, two results represent differently through IBSN and the Luntas. From the *Ludruk* production by IBSN, *Ludruk* symbolises as one of the heritage cultures of Surabaya citizen that need to be preserved and encouraged again. This result underlines one of the IBSN's objectives to keep the culture alive and pass *the Ludruk* tradition from generation to generation. The re-introduction of *Ludruk* conducted by IBSN is expected to prevent *Ludruk* from extinction. Meanwhile, the Luntas sees *Ludruk* tradition as something young age can enjoy if it is more representable for the audience.

It is concluded that both groups try to fulfil the responsibility to keep *Ludruk* tradition as a local cultural heritage to preserve. In other words, the current *Ludruk* performance in Surabaya is now developing with more options that *Ludruk* suitable the most for the audience. The variation of *Ludruk* by both IBSN and the Luntas signifies the multiculturalism in Surabaya, though both groups use different strategies to introduce *Ludruk* to modern society today.

3.8. Intercultural Practice: The Negotiation Process of Culture in Current *Ludruk*

These results provide further support for the hypothesis that tradition is a process of culture that involves progress and activity amongst the elements in actual interaction. The case of two *Ludruk* groups wants to deprive the traditional image in a work of art. It means what becomes tradition is usually becoming a pattern and standardisation. Tradition in theatre builds the dominant discernment that it must always be associated and likened to specific local characteristics or ethnic identities.

As a continuous process, this study shows that theatre performance has no ending yet, and it keeps changing and developing over time. What it means with inheriting the traditional culture is not only by keeping and owning the culture. Nevertheless, it also to take an active role in becoming the history of work of art. It is found out that both *Ludruk* groups have strived for various ways and strategies to re-increase *Ludruk* production and performance.

Defending does mean not only defensive but also creative and innovative. *Ludruk* by IBSN shows that they want to preserve *Ludruk* tradition as original as possible. Moreover, they also show revolutionary and progressive to re-introduce *Ludruk* and start the regeneration process. IBSN has been initiated and conducted a negotiation approach to the government because the government should also take part in maintaining *Ludruk* as local heritage. Meanwhile, moving forward does means not only progressive but also evaluative. The researcher finds that the Luntas group has been worked on and evaluated *Ludruk* existence from what happened in the 1980s when the number of *Ludruk* groups sharply decreased. The Luntas as a new generation group has negotiated their performance to be suitable and fit with today's young generation as the targeted audience.

In other words, the two groups equally carry out their respective roles in the production of *Ludruk* in this present time. The Luntas group, which was considered to deviate from *Ludruk*'s essential values, has followed at least three primary and standard of *Ludruk* traditional performances. However, it is also balanced by the globalisation of art following the current culture. The researcher finds that they show struggle and effort under the function of this theatre as a forum of maturation of values. This analysis of the two *Ludruk* groups implies that it is not only about the attempt of the real revolution, but also the struggle to reveal the version of reality tries to expose from of *Ludruk* theatre production.

From the finding and analysis, this study relates to cultural studies which discuss the veracity of diversity in pluralistic harmony. Diversity in the production of theatre is contemplated as a tribute to multiculturalism in society. Even though it is not threatening the existence of the art, heterogeneity is sometimes considered as damaging the traditional value. In a cultural community, the assumption of a structure in the implementation of the art product is not reliable. Culture is closely related to inheritance, shared experience, which is managed and modified. Thus, it attaches to the community and human. So, theatre as a product of culture is always in a restorative situation because it has no end.

Since the focus lies on two *Ludruk* groups grow in Surabaya city as the capital of East Java Province, it is found that Surabaya city provides more complex and diverse

elements. Surabaya is a multifaceted city in terms of ethnicity, social, economic status, and educational background. These categories build the city into a multicultural city. As a city of heterogeneity, Surabaya influences *Ludruk* transformation and development in the way it is following the plurality of the city. Even though both groups are from Surabaya, they grow differently based on their preferences to obtain the tradition or even adapt to society today.

Ludruk, as one of the local cultural products of Surabaya, is assumed to be disappeared if the western culture and product keep coming and the society chose them instead. It has been discussed before that this interculturalism is the result of globalisation. It is an undeniable condition that contemporary times has also shifted the people's interest in an entertainment product. Several *Ludruk* groups have tried to survive by using the traditional performance of *Ludruk* and experienced failure. Modern entertainment such as Hollywood movies, modern dance performances, international musical concerts, and television all affect people and their leisure behaviour. With some negotiation and strategy by IBSN and the Luntas groups, they offer a contemporary variation of *Ludruk* performance. The appearance of a new generation of *Ludruk* becomes an alternative for the audience to experience folk theatre in a contemporary way.

The interesting fact is the use of audio-visual, video, modern band music, and rock song to accompany the theatre performance. These could be examples of tactic and strategy by the *Ludruk* groups to provide the alternative solution of out of dated and old tradition. Back to the perspective of entertainment in popular culture, these *Ludruk* groups present what people want in the entertainment industry. At the same time, they try to preserve the local culture too. From the findings and discussion above, it is interpreted that the transformations and negotiations in *Ludruk* symbolise the pride of local culture and the realistic idea of globalisation. It means current *Ludruk* in Surabaya aware that contemporary and modern entertainment come from a foreign culture that might disrupt the existence of local culture. So, they use changes and modifications instead.

From the analysis above, it has shown that even though the two *Ludruk* groups implement and execute a distinctive version of *Ludruk* performance, they both could catch their respective target of audience. It shows that they have innovations and

breakthroughs to increase the value of *Ludruk* theatre in society. They use different materials and sources in absorbing and implementing their performance based on their cultural traces before *Ludruk*, and so the outcomes are different too.

3.9. The Reflection of Findings From the Research Questions

Based on the research questions on this study, this research found out that:

1. The current *Ludruk* performances in Surabaya are divided into two types of traditional performances. Surabaya, as a metropolitan city, has various performances to offer. Audiences who wish for conventional and traditional *Ludruk* performance may be like *Ludruk* from IBSN and its kind. IBSN still preserves their authenticity and objective of the performance. Though some modifications are applied, IBSN group is most considerate *Ludruk* group in term of tradition. Meanwhile, the Luntas group is more modern and put much more western and modern cultures in the performance. The Luntas group close mostly to the entertainment of the cultural industry. They focus on their demands on the economy and socio-cultural aspects. It is found out that the existence of more new groups creates more various of *Ludruk* performance type to offer to the audience. It will depend on the audience which type of *Ludruk* they wish to see. There is no wrong of having more option, but it emphasises more on the cultural industrialisation of tradition under current conditions.
2. The social change affects *Ludruk* in the way each element of the theatre are performed. It is found out that modern culture affects the current *Ludruk*. Social changes are considered as one of the reasons why *Ludruk* has shifted. The attempts to attract the audience to *Ludruk* performance is the main reason that these two *Ludruk* groups modify their performance. They are forced to transform into entertainment performance because the world and society require them too. Also, the idea of industrialisation is another significant reason why *Ludruk* is mutated into this particularly entertaining performance. It means that they have to adapt popular forms of entertainment. They learn from the history that they need to keep up with the current issues and condition. They try to fil their purpose in preventing the extinction of *Ludruk*.

3. The intercultural transformations found in *Ludruk* production in Surabaya are mainly related to the western and modern culture. They got inspired by how western cultures are now more preferred and attractive. From the observation, showing more traditional aspects makes audiences, who are mostly young people, to get bored quickly. These intercultural aspects are applied to attract more audience. More audiences mean more demands on *Ludruk* performance. In other words, the existence of *Ludruk* will be maintained. The transformation of *Ludruk* from ritual into entertainment are applied through those intercultural shifts from western and modern culture.
4. Still related to the intercultural changes of *Ludruk*, there are also some modification and negotiation showed in the performance. These negotiations are believed to be conducted to prevent the extinction of *Ludruk*. This research found that the innovation of *Ludruk* performance is in several aspects of the theatre. The use of modern music from audio player to substitute the live gamelan music as a companion is the most significant modification performed. *Ludruk* supposed to be accompanied by live gamelan music the whole performance. However, the second group, the Luntas, uses more audio-recording of western music. Secondly, the wardrobe used by the artist is also transformed in several performances. Thirdly, the use of other culture's traditional dance shows that the mutation of *Ludruk*. Lastly, the use of new media technology in the performance is also considered as the negotiation found in the current *Ludruk*.

CONCLUSION

The struggle to keep *Ludruk* from existence still involves more commitment and determination from the artist, community, and government as the active participants in society. The movement to save *Ludruk*, which began in 2017, does not guarantee that *Ludruk* will still exist until ten years ahead. However, these two *Ludruk* groups analysed in this work show an impeccable and positive impression in saving *Ludruk* performance by using innovation and transformation in the performance.

This last chapter consists of two major points; a summary of the key findings and direction and recommendations for future research and work are described. The recommendation relates to *Ludruk* performances, and also to the intercultural aspect of performance studies. This present study is expected to be beneficial in academic discussions.

Summary of the Key Findings

Using two currently existing *Ludruk* groups, IBSN, and the Luntas, the analysis focuses on the formation and structure of recent *Ludruk* performances in Surabaya. With the support of the efficacy-entertainment braid of performance studies, it is found that both *Ludruk* groups have different tendencies in performing *Ludruk*. This can be seen from their characters to describe how their *Ludruk* show functions in society.

The original *Ludruk* from the 1950s functioned as a ritual to display people's circumstances. *Ludruk* was also used to demonstrate people's struggle against the ruling power. Due to several factors in the entertainment industry, such as modern music, movie, and television, the popularity of *Ludruk* declined and was almost lost. In response to this threat to the existence of *Ludruk*, its artists and some communities modified *Ludruk* performances in several ways, such as in the musical performance, wardrobe, and additional show.

However, it can be concluded that IBSN has a similar function to the previous form of *Ludruk*. IBSN tends to characterise the ritual and traditional function of *Ludruk* because they attempt to conserve the *Ludruk* tradition in this era. IBSN is most suitable as an efficacy performance because they uphold the tradition and normative behaviour

of *Ludruk* theatre. Though IBSN uses several contemporary elements in performing *Ludruk*, it still represents the efficacy branch because it is closer to the tradition. In other words, IBSN symbolises and maintains the *Ludruk* tradition of efficacy and attempts to introduce this tradition to the people.

The Luntas is considered as entertainment form due to its unique characteristics and features. It has been found that the Luntas applies more innovative elements in the performance by using modern music audio from Queen, modern wardrobe, magic show, band performance, and slang language. Moreover, in response to the interest in entertainment in modern society, the Luntas utilises more negotiation strategy. In order to attract the audience, the *Luntas* makes several modifications that are suitable for the current social conditions. This group counts itself as a renewed form of *Ludruk* because they do not want to limit their creativity to the tradition. The Luntas adapts their performance to be acceptable to modern society. In other words, the Luntas is performed as popular entertainment.

In conclusion, this study on *Ludruk* in Surabaya found that the latest *Ludruk* existence and production show transformations and modifications in the elements of the performance. Each *Ludruk* group has different objectives and strategies to ensure the continuation of the *Ludruk* after it experienced a significant setback in the late 20th century. Evidence on the social change in modern society unavoidably affects the production of *Ludruk*. This modification is described as the intercultural aspect of performance found in the latest *Ludruk* performance.

Furthermore, it was found that there have been some adaptations to contemporary elements of performance and foreign cultures. In particular, they use modern music instead of traditional *gamelan* music, audio-visual media and technology, magic shows, and shadow performances. These examples emphasise that intercultural change from global culture is affecting the performance in both *Ludruk* groups, IBSN, and the Luntas. With the shift of society to be modernly civilised, the *Ludruk* performance does change too. In other words, social change in the Surabaya community has a significant influence on performance. Besides, the *Ludruk* artists are trying to adapt their performance based on the audience's taste of entertainment. How good and well managed an art performance is, the audience remains to be the most legitimate judge

ever. An art performance does exist if the community as the market and audience agrees.

It can be concluded, therefore, that *Ludruk* in this new era functions as an intercultural performance. *Ludruk* performed by IBSN and the Luntas combine both traditional elements of *Ludruk* with global and other influences. This merging or hybridisation of culture performed is a kind of negotiation and strategy to maintain the *Ludruk* culture in society. They are found to meet the expectations of today's audience in modern society.

Notably, the intercultural elements of IBSN and the Luntas are examined by using the idea of the hourglass of culture. This schematic technique analyses the *Ludruk* performance proposed by both groups in order to understand how innovation, elements, and social aspects affect those transformations. Compared to IBSN, the Luntas shows a more complicated transformation amongst all eleven elements existing in the hourglass of culture. Moreover, the current *Ludruk* performance by IBSN fulfils only the cultural modelling as it attempts to preserve the tradition in *Ludruk*. Meanwhile, the Luntas shows more conformity to the modelling scheme because. As part of sociological and anthropological modelling, they demonstrate a more reliable connection to the present-day modern society. In conclusion, IBSN is very devoted to its aims of reviving the *Ludruk* tradition in society. In contrast, the cultural transfer by the Luntas decodes the tradition and cultural boundaries of *Ludruk* as the theatre of the people.

Direction and Recommendation for Future Research in Intercultural Performance and *Ludruk* Performance.

Regarding the recommendation for future research, the limited and scope of the study provides the framework for future inquiries. The actual and current *Ludruk* production in Surabaya is represented by two groups, IBSN, and the Luntas. The analysis of both groups concludes that *Ludruk* performances have innovated and adjusted to modern society in Surabaya. However, as previously mentioned that *Ludruk* exists not only in Surabaya, it is recommended that this kind of analysis will be applied to *Ludruk* performance in other cities or regions. Therefore, the latest study and information on how *Ludruk* is produced in this new age will be more extensive and prevalent.

In line with the first recommendation, audiences as the consumer of the contemporary and intercultural concept of performance are worth to notice. Thus, as a second recommendation, looking at the audience's perspective will be possible and significant for future research. The audience is one of the essential actors that can determine whether a particular performance is worth watching or not. It can be a valuable parameter to justify the existence of *Ludruk* in modern society. So the existing *Ludruk* group can make some adjustments of what to be included in *Ludruk* based on the audiences' suggestion. It will be more suitable to know what the audience wants if the campaign of reviving *Ludruk* performance wishes to fulfil.

The insight gained from this study will be of great assistance to show the intercultural phenomena in a local tradition in Surabaya from the perspective of social science. From the point of traditional artists, transformations are forbidden because they can ruin the essential element of tradition. The result of this study is expected to contribute to the understanding of culture and society in constant interplay. Also, this study of dynamism and transformation proved how *Ludruk* theatre is in Indonesia.

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APPENDICES

APPENDIX 1 – QUESTIONS OF INTERVIEW

Appendix 1: Interview Protocol with *Ludruk* Groups.

1. How long your *Ludruk* group has been active to perform?
2. What kind of representation do you want to show with your *Ludruk* performance?
3. How are the members of this group recruited?
4. How is the organisation system applies in your group?
5. Do you and all your members know *Ludruk* before?
6. How often does this group perform in a week and where do the performances take place?
7. How do you distinguish current *Ludruk* compare to other modern entertainment?
8. What do you think about other *Ludruk* groups?
9. What is your hope through this movement?

Appendix 2: Interview Protocol with *Ludruk* Academicians.

1. How long have you been studying *Ludruk*?
2. How do you notice the differences between *Ludruk* in the 1990s and now?
3. What do you think of the new generation of *Ludruk*?
4. Do you think, from the academic perspective, what are the basic rules of *Ludruk* performances?
5. Do you think that social change also affects *Ludruk* performance?
6. How does the study of *Ludruk* occur from time to time?

Appendix 3: Interview Protocol with Government.

1. How many *Ludruk* groups exist in East Java, and specifically in Surabaya?
2. What are the government roles, especially those under the Art Centre of East Java Office?
3. How does the government observe the current traditional performance, such as *Ludruk*?
4. What are the efforts conducted by the government in order to keep the existence of *Ludruk*?

APPENDIX 2 – TRANSCRIPTION OF THE INTERVIEW

Transcription 1: Interview with the representative of IBSN Group

No.	Question	Answer
1.	How long your <i>Ludruk</i> group has been active to perform?	The new IBSN was re-activated around 2015, but the original of IB was established since the 1980s.
2.	What kind of representation do you want to show with your <i>Ludruk</i> performance?	In 2018 we received financial aid from the Surabaya Regional House of Representatives (DPRD) for the production. However, previously, it was spontaneously from the artist to continue worked (and performed <i>Ludruk</i>). We see this as an asset to Surabaya's local wealth. Compared to how other countries' governments protect their cultural wealth, such as Kabuki, which is made as a special Japanese theatre (by the government). So what we stand for this. Why <i>Ludruk</i> , which was there during the age of the struggle (and independence) of the Indonesian people, is not treated like that. At least it shows that <i>Ludruk</i> still exists, meaning that the existence of <i>Ludruk</i> is still fought for by themselves.
3.	How are the members of this group recruited?	Sometimes students from STKW or Wilwatikta School of Arts Surabaya help by organising the (decoration), playing, and dancing in the performance. The player is also not permanent.
4.	How is the organisation system applies in your group?	If there are people or friends from art who miss <i>Ludruk</i> and want to play, we are open to let

		<p>them come and practice, and then we can play (together). <i>Ludruk Tobongan</i> is like us because there is a place of its own. There are a lot of <i>Ludruks</i> in the villages. They play (<i>Ludruk</i>) if they are considered (invited), not like us.</p>
5.	<p>Do you and all your members know <i>Ludruk</i> before?</p>	<p>I was personally active in theatre before I jumped in <i>Ludruk</i>. Most of us already know the basics of <i>Ludruk</i>. Rehearsing within three days is also possible for us to perform. Because we have a clear identification of stories and characterisations that will be performed. We all learned at least how to dance with its counts, or are able to bring the <i>jula-juli</i>. The role of art should not be flat and the same all the time, anything must be clear. So we are old (and experienced), and we are used to it. So the importance of experience is so that the figures played are clear.</p>
6.	<p>How often does this group perform in a week and where do the performances take place?</p>	<p>We had our performance regularly once in a week in THR Surabaya</p>
7.	<p>What if there is one standard or element of <i>Ludruk</i> missing in the show?</p>	<p>What should be called <i>Ludruk</i> must be complete, starting from <i>Ngremo</i> to the characterisation role. When one of the elements is removed will be incomplete. <i>Ngremo Ludruk</i> must have a <i>kidungan</i> aspect. Otherwise, the name is only <i>Ngremo</i> dance.</p>
8.	<p>How do you distinguish</p>	<p>Our <i>Ludruk</i> is different because we still</p>

	current <i>Ludruk</i> compare to other modern entertainment?	maintain the standard. Whereas <i>Ludruk</i> is community based because they are young they try various things. Yes, in our opinion it's okay. They tried to bring this art closer to the public again. And that no one told (from the government). Then we are optimistic that <i>Ludruk</i> in Surabaya will not disappear.
9.	What do you think about other <i>Ludruk</i> groups?	Those from the community sometimes play without <i>ngremo</i> , without <i>kidungan</i> too. But it is cool and (fine) because I see their obsession and goal. What is interesting is that they offer (new) concepts. The weakness is that they sometimes imagine (and relate) <i>Ludruk</i> as total humor. In <i>Ludruk</i> , there are standards and manners.
10.	What are your goals in your <i>Ludruk</i> group?	Sometimes some art schools have extracurricular in <i>Ludruk</i> and help us. We aim to maintain the existence of <i>Ludruk</i> in Surabaya, at our own expense initially. Then, we also make innovations in <i>Ludruk</i> . And lastly, we aim to participate in regeneration.
11.	What is your hope through this movement?	Almost all Foreign researchers see <i>Ludruk</i> as a big (significant) and unique theatre. Because it does not only consist of one theatre element, the <i>Ludruk</i> theatre is designed to be open. So we hope the regional and central government can focus on <i>Ludruk</i> . At least the cultural arts in each region are improved to increase tourism.
12.	IBSN is quite experienced in <i>Ludruk</i> . How does this group	In the past, there are stories of Sarip Tambak Oso, Sawunggaling, Sakera, and others.

	<p>see <i>Ludruk</i> and its history?</p>	<p>Everything was made adapted to the sociological conditions of society at that time. We are also trying to run (and use) it on the show now.</p> <p>In Soekarno eras, <i>Ludruk</i> became the showbiz, played in the National Palace. After that, due to bad politics, such as the G30SPKI, <i>Ludruk</i> was considered to be part of it. So at that time, <i>Ludruk</i> artists did not want to do (<i>Ludruk</i>) anymore.</p>
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Transcription 2: Interview with the representative of the Luntas Group

No.	Question	Answer
1.	How long your <i>Ludruk</i> group has been active to perform?	I once joined <i>Ludruk</i> , but there was a desire to build a more modern <i>Ludruk</i> . In late 2015 we decided to make <i>Ludruk</i> , only three people of us. It is then developed until today.
2.	What kind of representation do you want to show with your <i>Ludruk</i> performance?	We prefer to be called the new generation of <i>Ludruk</i> , called <i>Ludrukan</i> . Because even before <i>Ludruk</i> appeared, they transformed from <i>Besutan</i> and <i>Lerok</i> . It is also part of regeneration again. How <i>Ludruk</i> can exist and demand and keep up with the times. Existence is when others recognise it. When we appear and are recognised by people, that is called existence
3.	How are the members of this group recruited?	Indeed, our concept is almost 80 percent of humor, because in Surabaya as an industrial city, it would be stressful at work. So when they join Luntas, they can get rid of stress. Many (of the members) joined because of a hobby. In any promotion we are different and full of humor. So those who are free can join.
4.	How is the organisation system applies in your group?	Luntas has received two times of financial aid. Mostly we covered ourselves for the production cost. We sell merchandise, tickets, and even some institutions that invited us. We do not do <i>Ludruk</i> to earn money.
5.	Do you and all your members	Only some of us who knew <i>Ludruk</i> and

	know <i>Ludruk</i> before?	<i>lawakan</i> (or <i>Ludruk</i> humour). Most of us are new and green.
6.	How often does this group perform in a week and where do the performances take place?	We practice every Tuesday and Thursday, but more incentives when approaching the performance. We do not have a specific place to perform. We can perform anywhere.
7.	How do you distinguish current <i>Ludruk</i> compare to other modern entertainment?	We sometimes also see the original story from the existing and legendary <i>Ludruk</i> . However, we also always add additional "spices," which is "latest and current". Then we deliberately modified it, and we resembled something more contemporary. Many people say that this is not original. But, this is the creative power needed by the young generation today instead. So we see what is booming or viral among today's society (young people).
8.	What do you think about other <i>Ludruk</i> groups?	They are very dedicated, we also know them. Yes, it is not the same as contributing to local art
9.	What is your hope through this movement?	We wish this THR to be alive again as an arts centre, as a parameter of traditional arts in Surabaya. Surabaya needs a tourist village that contains the original traditional arts of Surabaya.
10.	The Luntas is quite new in <i>Ludruk</i> . How does this group see <i>Ludruk</i> ?	I think we have the willingness and passion for keeping <i>Ludruk</i> . Though we are new, we have our audience. Some of us know <i>Ludruk</i> , and we know people who can help us to perform, such as the <i>gamelan</i> players. We present <i>Ludruk</i>

		differently. We targetted the young generation, that is why we have the modern and contemporary approach, in the management, marketing, and performance.
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Transcription 3: Interview with Henricus Supriyanto

No.	Question	Answer
1.	How long have you been studying <i>Ludruk</i> ?	The first time I got involved in <i>Ludruk</i> was when I was in elementary school. I helped out my uncle, who owned a <i>Ludruk</i> group in the 1950s. I was close to <i>Ludruk</i> since I was a little. Then I used <i>Ludruk</i> as my topic dissertation until I am announced as a professor at Udayana University, Bali.
2.	How do you notice the differences between <i>Ludruk</i> in the 1990s and now?	The <i>Ludruk</i> artist and audience are divided according to their range of (understanding). Some who are loyal to conventional type are mostly craving for <i>Ludruk</i> standard to obey. Some are not following the standards, but <i>Ludruk</i> elements must still be considered. The elements of <i>Ludruk</i> that must be considered are the character of East Java, East Java language, the daily problems of the story, then the open mindset of East Java. Of course, different. <i>Ludruk</i> appears from a different experience of time to time.
3.	What do you think of the new generation of <i>Ludruk</i> ?	So performance can shift because of some reasons. (They are) social, political, socio-cultural, socio-economic conditions. The need makes people change and includes the management of the show and their organisation. So I think it is okay if the new generation wants to make changes.

		<p>The conventional group of people expects the standards in the <i>Ludruk</i> to remain the same. However, groups of young people do not have to (still follow the standard), because the era transformations. What lasts forever on this earth is change.</p>
4.	<p>Do you think, from the academic perspective, what are the basic rules of <i>Ludruk</i> performances?</p>	<p>Curators, performing arts researchers, critics, and academics contribute only for the (critical) thinking. However, the one who judges (and sentences) is the audience. Because (<i>Ludruk</i>) it is purpose for the audience (to be shown). Performance without the audience is not a show. So that Plato's theory still applies (here). 1. The ruling group 2. The creator group 3. The user group. The creator must try to study the tastes (and interest) of the public or the user. Here, it means the audience.</p>
5.	<p>Do you think that social change also affects <i>Ludruk</i> performance?</p>	<p>Of course, the social change theory is possible, as a variety of performance art that is not static. They still paid attention to the standard or but it was not absolute, so they even saw progress. Well, what developments are seen. One thing that shifts the mind of the audience and the player is technology — the storyline and how it produces change too. The current <i>Ludruk</i>, if they follow only the standard of <i>Ludruk</i>, will die. They will not stand firm, they can not.</p>
6.	<p>How does the study of <i>Ludruk</i> occur from time to time?</p>	<p>Before <i>Ludruk</i> appeared, it was named as <i>Besut</i>, which turned into <i>Lerok</i>, then transformed into <i>Ludruk</i>. Variations in social change affect the</p>

		play or narrative of <i>Ludruk</i> . So <i>Ludruk</i> always changes and develops too.
7.	How should <i>Ludruk</i> perform (now)?	Creativity produces work, but good and bad works are (decided by) public opinion and audience. Until, if a (particular) performance is a very good one, but it is not appropriate (or suitable) with the audience, it will not be an excellent performance. The criteria to be good or not belongs to the audience to appreciate. Moreover, we cannot adjudicate the audience (this is) following the eras. So, (whether) it is good or not depend on the target public and the audience.
8.	What is your opinion about conventional people who talked about modern <i>Ludruk</i> is not <i>Ludruk</i> ?	It depends on their perspective. Point of view. The first group agree with the point of view that it must not change, so it must obey the principles on the grip. So, it is a pure traditional group. Then there is the second group, the transition group, in which the element of tradition exists, and a whole new element exists too. The third group is purely contemporary, discarding the tradition and looking for a new one altogether. So it depends on which group they belong to (in this case).
9.	What about the concept of originality?	Nothing (is original), because everything flows and then changes quickly. All people try to take action because of the cultural industry, with the concept of innovation. Traditional (and conventional) people will say it is "new". New is an innovation.

Transcription 4: Interview with Autar Abdillah

No.	Question	Answer
1.	How long have you been studying <i>Ludruk</i> ?	I am interested in traditional Javanese performances, such as <i>Ketoprak, Ludruk</i> . 1. The traditional theatre is more sincere and live. 2. The people, there is an instinct to speak on behalf of the people. 3. There are guidelines, stories and lessons that can be earned. 4. Know better on social problems. 5. Unite, anyone can join and unite (one to another). But I interested more in <i>Ludruk</i> when I started my research for doctoral.
2.	How do you notice the differences between <i>Ludruk</i> in the 1990s and now?	<p>Now it still exists but is rarely found in cities. More (and easy to find) on the outskirts of the city. Now it grows more in the village</p> <p>The new generation is more up to date by using social media with accessible information and media.</p> <p>Now they can be called Contemporary <i>Ludruk</i>. They are in the context of <i>Ludruk</i> that comes out of the grip of the actors and in general. They can be categorised as contemporary <i>Ludruk</i>.</p>
3.	What do you think of the new generation of <i>Ludruk</i> ?	<i>Ludruk</i> is not fixed, but flexible, depending on requests from the events. It means, (because) the purpose of <i>Ludruk</i> is entertaining. And (<i>Ludruk</i>) is oral history, not written history. The new generation could be the cultural movement

		of young people
4.	Do you think, from the academic perspective, what are the basic rules of <i>Ludruk</i> performances?	As a researcher, not an actor, we can see why, because the public wants it (shift). Since a couple of years ago, there have been several new elements such as snake dance performances. Now it depends on <i>Ludruk</i> manager, which can be used to handle. It must follow the request of the audience and the audience.
5.	Do you think that social change also affects <i>Ludruk</i> performance?	The standards of <i>Ludruk</i> are always developing. (And) the important things are <i>Ngremo</i> , <i>kidungan</i> , <i>jula-juli</i> , and <i>bedhayan</i> . It depends on the principle of each group. (They) can not reduce or eliminate <i>Ludruk's</i> identity. However, replacing <i>Ngremo</i> with Rap is fine as long as they do not eliminate its elements. It is fine and still called <i>Ludruk</i> .
6.	How does the study of <i>Ludruk</i> occur from time to time?	Research on <i>Ludruk</i> shifts, and what (kind of) truth can be accepted by <i>Ludruk</i> artists? The refusal is probably because the market is damaged. They have their market that should not be damaged by-products that do not (reflect) <i>Ludruk</i> . How can <i>Ludruk</i> not shift? But that impossible, because before it became <i>Ludruk</i> , it (<i>Ludruk</i>) started to develop from <i>Besutan</i> and <i>Dardanela</i> .
7.	How do you position yourself as an academic and a researcher?	You have to bring the two sources A and B, together. If they refuse, accept or in the middle of being accepted, just follow it.

		Then our study follows, the demanding aspects of transformation, the new perspectives, and the new ways of how <i>Ludruk</i> works.
8.	What is the difference between <i>Ludruk</i> such as in Malang, Surabaya, and Jombang?	Dialect is the most significant one because the language used is different from one city to another. And the people who produce the <i>Ludruk</i> . <i>Ludruk</i> in Malang works clean compared to Surabaya because some are from educated people.

Transcription 5: Interview with the representative of the Government

No.	Question	Answer
1.	How many <i>Ludruk</i> groups exist in East Java, and specifically in Surabaya?	There are many groups whose names are registered, but those that are settled and still exist are not that much.
2.	What are the government roles, especially those under the Art Centre of East Java Office?	Of course, we foster several art shows, one of which is <i>Ludruk</i> . There are several activities carried out by the government where later these groups can join. The function of the government is to bring up an ecosystem of events for <i>Ludruk</i> . We bring up goods, updates, and markets even though the hardest thing is to build markets and ecosystems.
3.	How does the government observe the current traditional performance, such as <i>Ludruk</i> ?	Many of our traditional arts have finished their service in the entertainment or have been extincted. The main support of art is in society (audience). The cultural product is the ecosystem, and its buffer is in the middle of the community. If the community (audience) does not need it, it will be gone and finished. <i>Ludruk</i> and <i>Wayang</i> used to the showbiz people, the main spectacle in the showbiz. Now is the modern era, because everything has shifted to digital, television. That is how it shifted.
4.	What are the efforts conducted by the government in order to keep the existence of <i>Ludruk</i> ?	Preservation requires regeneration of actors; there is actualisation. So if art products are not actualised, they will be left behind. Then it takes an event, in which the community and the

		perpetrators meet. Then there are also parties who have caused this event to emerge. Preservation is not just about making a product, that is only one element. We are trying to build the event.
5.	What are the difficulties in preserving culture?	What is difficult now is the regeneration of the market and the audience. Regeneration of the cultural players is easier. Even though they have been practised <i>Ludruk</i> , which is good, but if the market does not exist is difficult too.
6.	How about transformation in culture and <i>Ludruk</i> ?	Arts must be tangent and related to one another. It is common for an art and show to imitate or glance when there is something new that appears (in the society). Traditional <i>Ludruk</i> felt stiff in appreciating the new (ones coming). However, the performing arts of cultural products that have been stagnant and do not want to change will approach to death. <i>Ludruk</i> has also metaphorically made from <i>Besut</i> , <i>Lerok</i> , <i>Ludruk</i> .

APPENDIX 3 - TABLES

Table 1: List of *Ludruk* artist and member interviewed.

No.	Name	<i>Ludruk</i> Group	Year Founded	Date of Interview	Duration
1.	Meimura	IBSN	2015	13, 14, 28 July 2018	1 hour each
2.	Hengky Kusuma	IBSN	2015	14 July 2018	20 minutes
3.	Robert	The Luntas		9 August 2018`	20 minutes
4.	Mita	The Luntas		9, 16 August 2018	1 hour each

Table 2: List of Other Personal Interview.

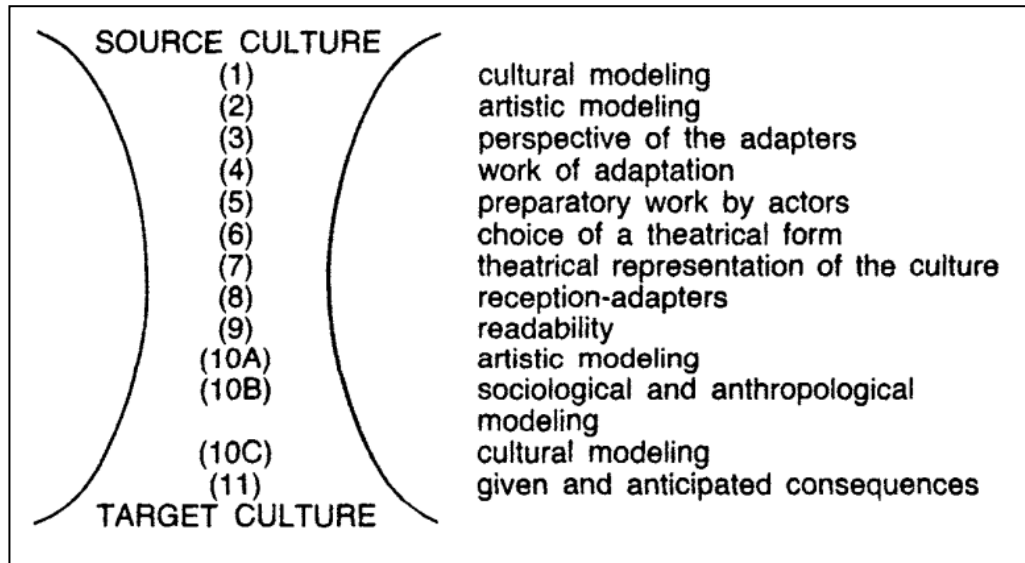
No.	Name	Occupation	Interviews Conducted	Duration
1.	Prof. Henricus Supriyanto, M. Hum	<i>Ludruk</i> artist and lecturer at PGRI Adi Buana University Surabaya	11 August, 7 September 2018	1.5 hours each
2.	Dr. Autar Abdillah	Lecturer at Surabaya State University	25 July, 1, 28 August 2018	1 hour each
3.	Sukatno	the head of the Art Centre of East Java Office	6 September 2018	1.5 hours

Table 3: List of Other Observation

No.	Event	Organizer	Date	Information
1.	Babad Bumi Tarik Raden Wijaya by <i>Ludruk Lerok Anyar</i> (Malang City)	East Java Cultural Park	4 August 2018	East Java Province under the Cultural Park invited several <i>Ludruk</i> performances from other cities to perform in Surabaya.
2.	Discussion on Cultural Value: <i>Ludruk</i> and <i>Reog Ponorogo</i>	Department of Culture and Tourism East Java and Cultural Value Preservation Centre D.I. Yogyakarta	28 August 2018	Discussion of cultural principles on <i>Ludruk</i> and <i>Reog Ponorogo</i> together with artist, practitioner, government, art community, and society, with Edy Karya Mojokerto and Autar Abdillah as the speakers.

APPENDIX 4 - FIGURES

Figure 1: The Hourglass of Cultures.



Source: The model of hourglass of culture use in the study (Pavis, 2005: 4-5).

Figure 2: The Sequence of *Ludruk* Performance.



Source: Aulia Anis, 4 March 2019.

Figure 3: Vocal Group in *Ludruk* by IBSN.



Source: Aulia Anis, 14 July 2018.

Figure 4: Vocal Group in *Ludruk* by IBSN



Source: Aulia Anis, 14 July 2018.

Figure 5: The Shadow Play in *Ludruk* Performance.



Source: Aulia Anis, 14 July 2018.

Figure 6: *Tari Merak* by the Luntas in *Lundruk*.



Source: Manuscripted by the Luntas, 2 March 2019.

Figure 7: Cross-dresser by the Luntas in *Ludruk*.



Source: Manuscripted by the Luntas, 2 March 2019.

Figure 8: Opening performance by the Luntas.



Source: Aulia Anis, 16 August 2018.

Figure 9: The Use of Bohemian Rhapsody in *Ludruk* by the Luntas.



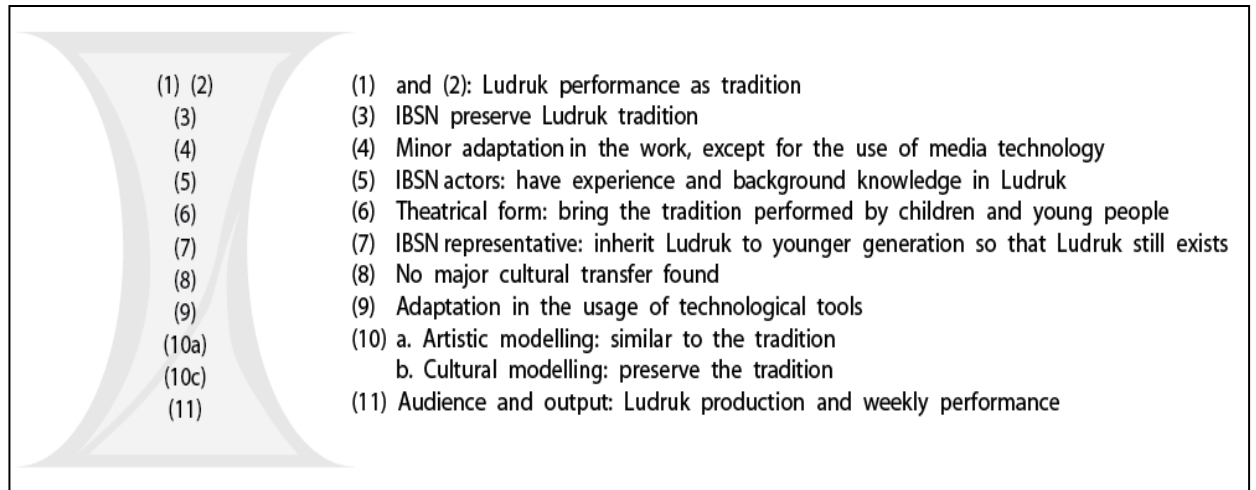
Source: Manuscripted by the Luntas, 2 March 2019.

Figure 10: The Concept of Efficacy-Entertainment Braid.

EFFICACY/RITUAL ←	→ ENTERTAINMENT/PERFORMING ARTS
Results	For fun
Link to transcendent Other(s)	Focus on the here and now
Timeless time – the eternal present	Historical time and/or now
Performer possessed, in trance	Performer self-aware, in control
Virtuosity downplayed	Virtuosity highly valued
Traditional scripts/behaviors	New and traditional scripts/behaviors
Transformation of self possible	Transformation of self unlikely
Audience participates	Audience observers
Audience believes	Audience appreciates, evaluates
Criticism discouraged	Criticism flourishes
Collective creativity	Individual creativity

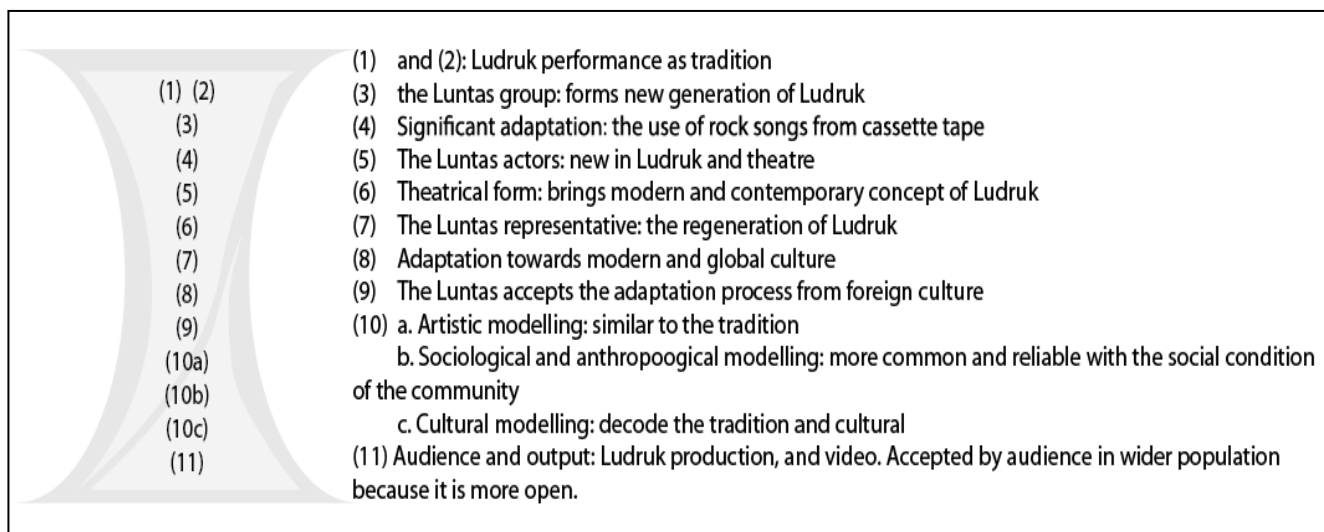
Source: The structure of efficacy-entertainment braid of culture (Schechner, 2013: 79).

Figure 11: The Result of Hourglass of Cultures' implementation towards IBSN.



Source: Aulia Anis, 4 March 2019.

Figure 12: The Result of Hourglass of Cultures' implementation towards the Luntas.



Source: Aulia Anis, 4 March 2019.

Figure 13: One of the spots from THR or *Taman Hiburan Rakyat* (People's Amusement Park), in which the *Ludruk* performance by IBSN group is conducted.



Source: Aulia Anis, 13 July 2018.

Figure 14: *Kidungan* performance by cross-dresser artists from IBSN group.



Source: Aulia Anis, 13 July 2018.

Figure 15: Comedy joke performed by IBSN.



Source: Aulia Anis, 13 July 2018.

Figure 16: The use of multimedia in *Ludruk* performance.



Source: Aulia Anis, 13 July 2018.

Figure 17: Opening dance in *Ludruk* by single performer.



Source: Aulia Anis, 28 July 2018.

Figure 18: An example of monthly announcement of *Ludruk* and other cultural performance by the government.



Source: Aulia Anis, 26 July 2018.

Figure 19: Another *Ludruk* performance by Ludruk Lerok Anyar from Malang City as a comparison of *Ludruk* from other cities.



Source: Aulia Anis, 4 August 2018.

Figure 20: Schedule of activities of *Ludruk*.



Source: The Luntas's official Instagram @theluntas, 8 August 2018.

Figure 21: *Ludruk* from the Luntas about the heroic action of independence.



Source: Aulia Anis, 16 August 2018.

Figure 22: Interviewed with Prof. Henricus Supriyanto, M. Hum.



Source: Aulia Anis, 7 September 2018.

APPENDIX 5 : MAPS

Map 1: *Ludruk* is considered as the local culture of *Kebudayaan Arek* or *Arek Culture* from East Java. Below is the map of Arek Culture in yellow colour.



Source: Retrieved from <http://rennindritha.com/2019/04/08/orang-jawa-timur-kasar-eits-nanti-dulu/> 25 November 2019 (Indritha, 2019).

GLOSSARIES

Arek

Arek is one of the civilizations in East Java, which has powerful, outspoken, and stubborn. This *Arek* Culture includes Surabaya, Mojokerto, Jombang, Malang. *Ludruk* grows in *Arek* Culture.

Bamboo flutes

Suling or bamboo flutes is one of the traditional musical instruments in Indonesia and used in many regions. It functions as traditional flutes but made in bamboo.

Bedhayan

Bedhayan is one of the elements of *Ludruk*, which shows traditional songs come with *gamelan* music performed by cross-dressers.

Cross-dresser

In *Ludruk*, the cross-dressers are usually called transvestites who present a group of men in woman clothes and entertain the audience in between the performance by singing.

Dangdut

Dangdut is a popular music genre of Indonesia which combines the Arabian and Indian music with a specific musical instrument. As a result, the music is enjoyable to dance.

East Java

Indonesia consists of 38 provinces which have different culture, language, and civilization one to another. East Java is one of the provinces located in the eastern part of Java Island.

Gamelan

Gamelan is a traditional musical ensemble consist of several musical instruments such as metallophone, xylophone, bamboo flutes, hand-played drums or *kendhang*, gong chimes, and singer from several parts of Indonesia.

Interculturalism

Interculturalism implies the idea of cross-cultural tradition and the exchange of culture in society.

Irama Budaya (IB)

The Irama Budaya group performed as the ancient form of Ludruk by IBSN before *Ludruk* performance experienced a long setback in the 1980s.

Irama Budaya Sinar Nusantara (IBSN)

IBSN stands for *Irama Budaya Sinar Nusantara*, one of the *Ludruk* groups in Surabaya that are used as the object of the study.

Jula-juli

Jula-juli is the compilation of songs performed in *the kidungan* part of *Ludruk* by a cross-dresser.

Kampung

Also known as *kampong*, it refers to unique urban inhabitants or village in a densely populated area or city. *Kampong* can also be found in other Southeast Asian countries such as Indonesia, Malaysia, Singapore, and Brunei Darussalam. It characterised as a residential area in a small alley.

Kampung Seni

In Surabaya, there is a place called *Kampung Seni* or Art village in which *Ludruk* is produced recently. There is a mini amphitheatre, an indoor theatre that is surrounded by a residential area.

Kebaya

The traditional woman used to wear *kebaya* for daily activities. However, nowadays, *kebaya* is worn mostly on a special occasion such as ceremony and performance.

Kendhang

It is a traditional musical instrument in Indonesia and some Southeast Asian countries. Similar to percussion but it has a two-headed drum and played while the player is seated.

Kidungan

Kidungan is the singing part of *Ludruk* performance performed by both *sinden* and cross-dresser.

Lakon

Lakon is the character, narrative, or storyline in *Ludruk* performance. It distinguishes the plot of theatre in *Ludruk*. It is an essential part because it explains the main scenario of the performance.

Lawakan

One of the *Ludruk* elements which present two comedians play their jokes and sometimes satire.

Lerok Besut

Besut was the first character or *lakon* in *Ludruk* and interestingly portrayed as a man in a white vest, black linen, and red Turkish hat (from Ottoman Empire) and brought the story about their belief system at that time.

Lerok Ngamen

Ngamen means play or sing music in the street from one place to another in Indonesia. The very first type of *Ludruk* in the 1907s was performed by a street performer in the form of singing and *gendang* music to entertain people from place to place like *ngamen*.

Ludruk

Ludruk is a traditional theatre of people in the East Java area which depicts not only theatre, but also songs, music, jokes, and dance. It was formally established in Surabaya, Mojokerto, Jombang, and Malang cities.

Luntas

Luntas stands for *Ludrukan Nom-noman Tjap Soerobojo*, the new generation of *Ludruk* Surabaya organised by the young generation.

Ngremo

Ngremo is one of the traditional dances from East Java, which portrays courage and bravery because the movement is firm yet compelling and a male-like. It is a male-style traditional dance but performed by a female dancer.

Nyawer

It refers to the action by the audience to give money to the performer to play the audience's request.

Sanggul

Sanggul is an Indonesian term of big hairpiece on the back of women's heads for traditional Javanese women.

Selingan

Selingan is the interlude part of *Ludruk* performance.

Sinden

Traditional songs and music in Indonesia are usually sung by a female singer or known as *Sinden*. *Sinden* captures beautiful singers in traditional woman cloth *kebaya*.

Surabaya

It is the capital city of the East Java Province and the second most significant metropolitan city in Indonesia. The people have an important cultural characteristic of *Arek* culture and also modern at once.

Suster Gepeng

Suster Gepeng is one of the urban horror stories in Surabaya, which depicts the story of a nurse who died in the most prominent local hospital.

Tari Merak

Tari Merak means Peacock Dance because it symbolises the delicate peacock movement from West Java Province, which has different characteristics compared to East Java.

THR

It stands for *Taman Hiburan Rakyat* or People's Amusement Park in which people could find games, rides, attractions, and other entertainment purposes. This area is also closed to *Kampung Seni* or Art Village, where several traditional performances are presented.

RESUME

Aulia Anis is an Indonesian who was born in Surabaya, one of the biggest cities in Indonesia. She has lived in Turkey since 2016 for her Master Degree. She was graduated from English Language and Literature in Universitas Airlangga in Surabaya and used the topic of community studies and popular consumption as the undergraduate thesis. She attended a master in Cultural Studies in Sakarya Üniversitesi in 2017 and funded by YTB (*Yurtdışı Türkler ve Akraba Topluluklar Başkanlığı*) from the Turkish Government. She is planning to work in a non-government office area or private institution related to language and culture, community, and digital culture after graduating from this programme. She is interested in the study of community work, art and culture, education and technology, popular culture, urban culture, and digital culture. Should you need any information regarding this research and her professional chance, please contact aulia.anisaulia@gmail.com.