

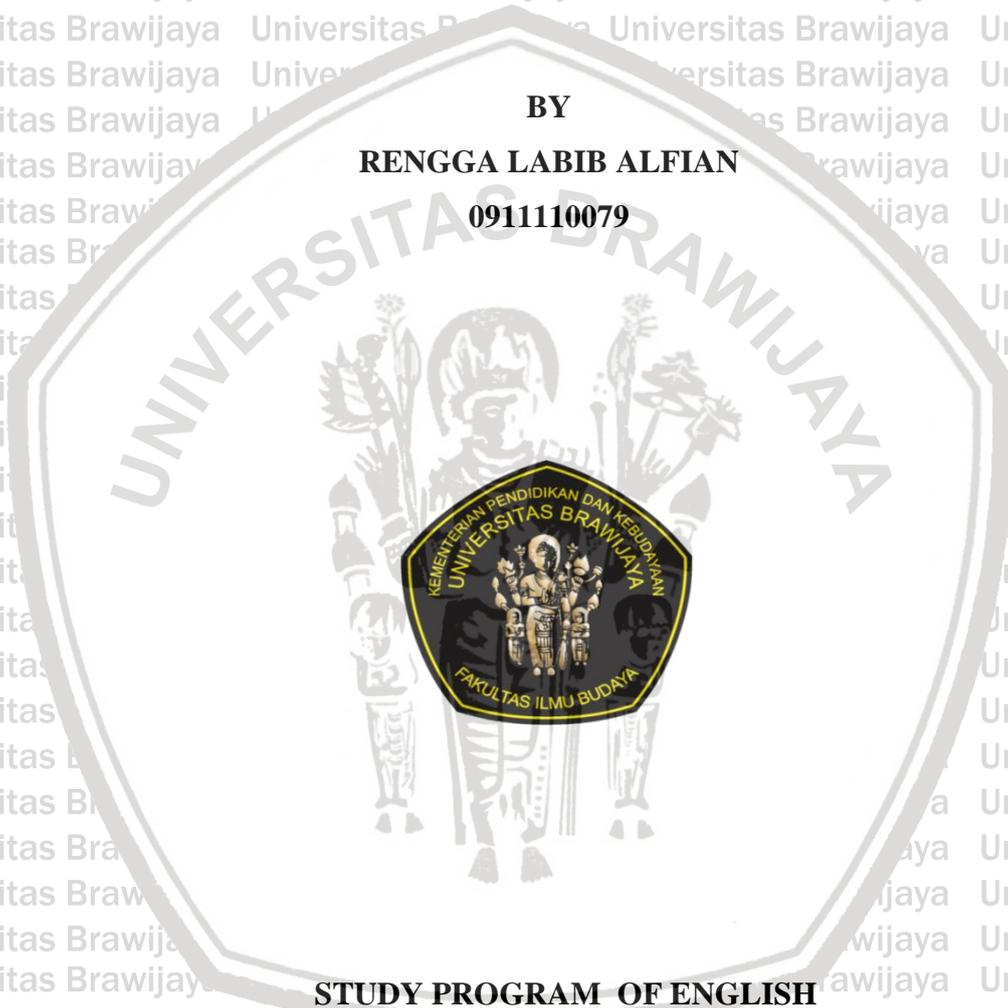
**THE MIXTURE OF JAVANESE AND ISLAMIC CULTURES IN
"GAMBRUNGAN" AS MADIUN'S LOCAL TRADITION**

THESIS

BY

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**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURES
FACULTY OF CULTURAL STUDY**

UNIVERSITAS BRAWIJAYA

2014

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THESIS

Presented to
Universitas Brawijaya
in partial of fulfillment of the requirements
for the degree of *Sarjana Sastra*

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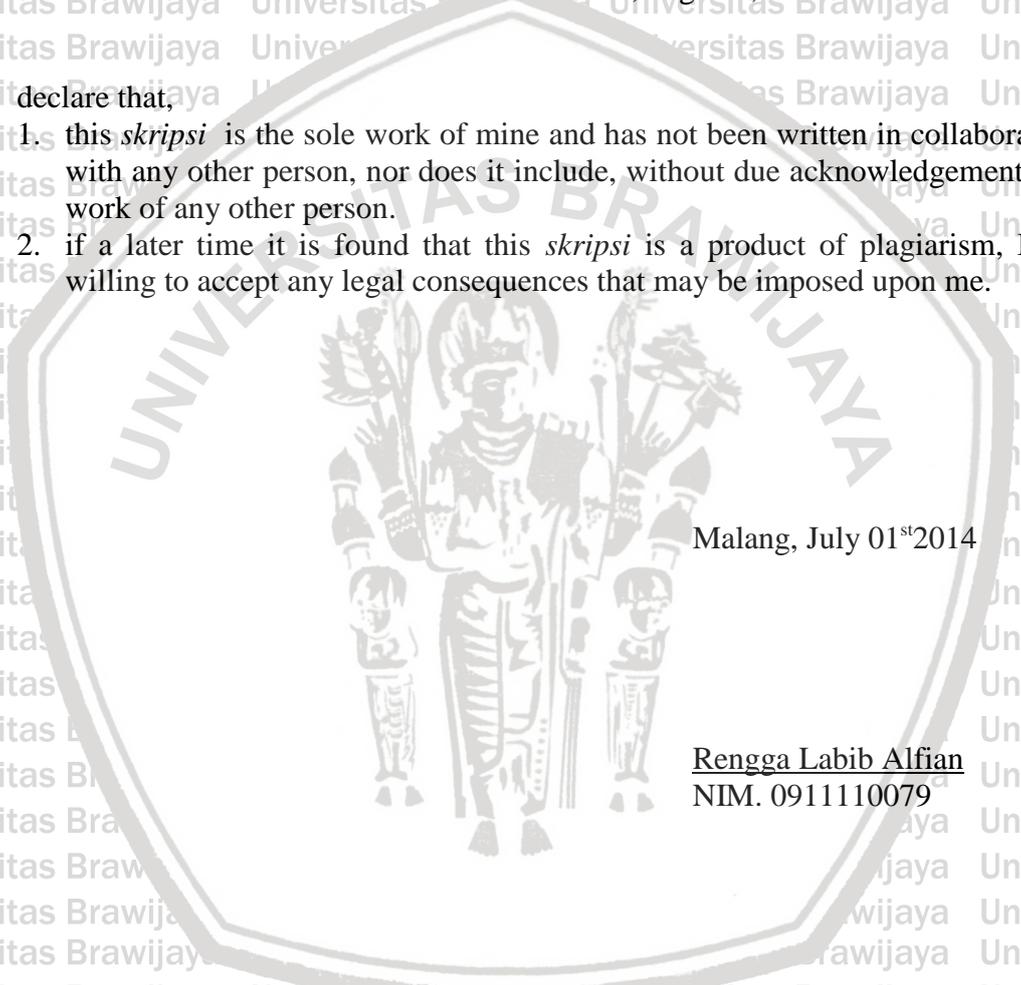
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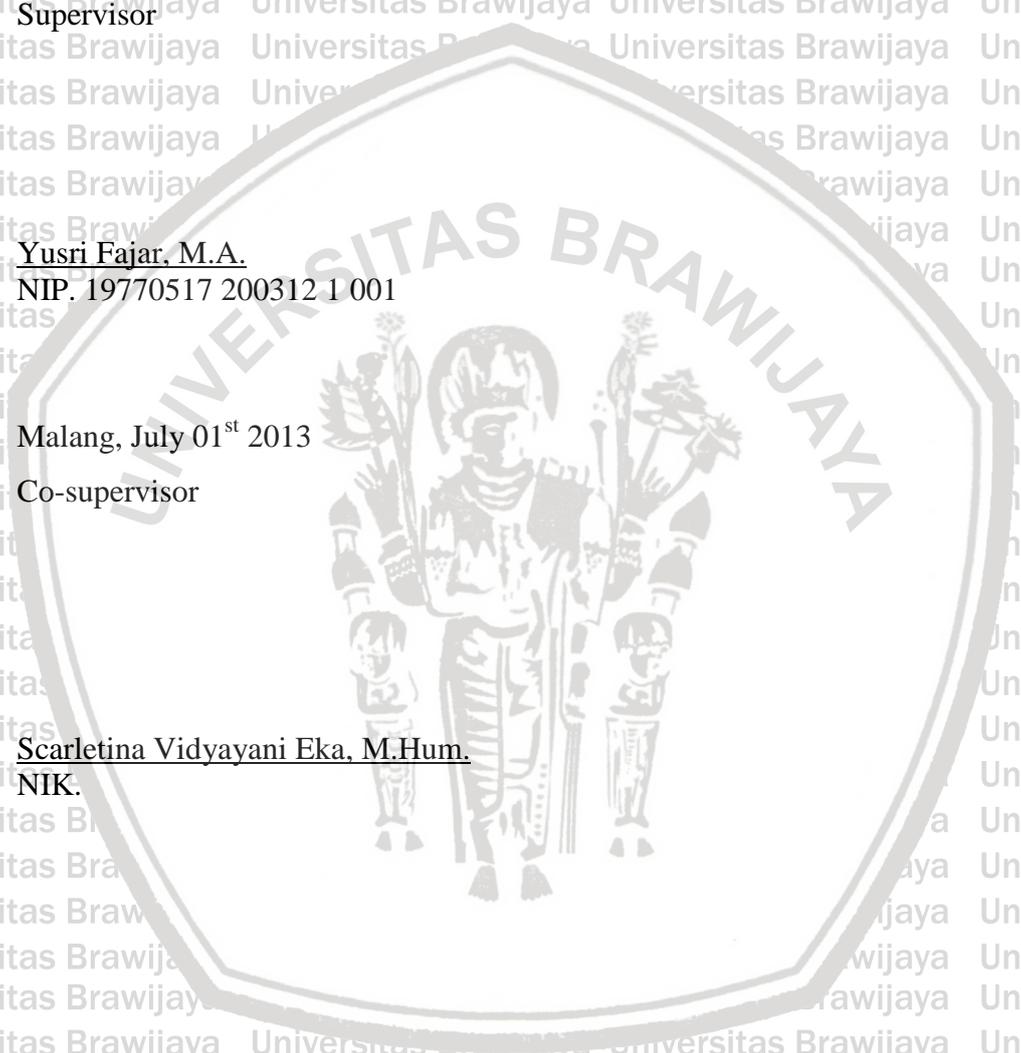
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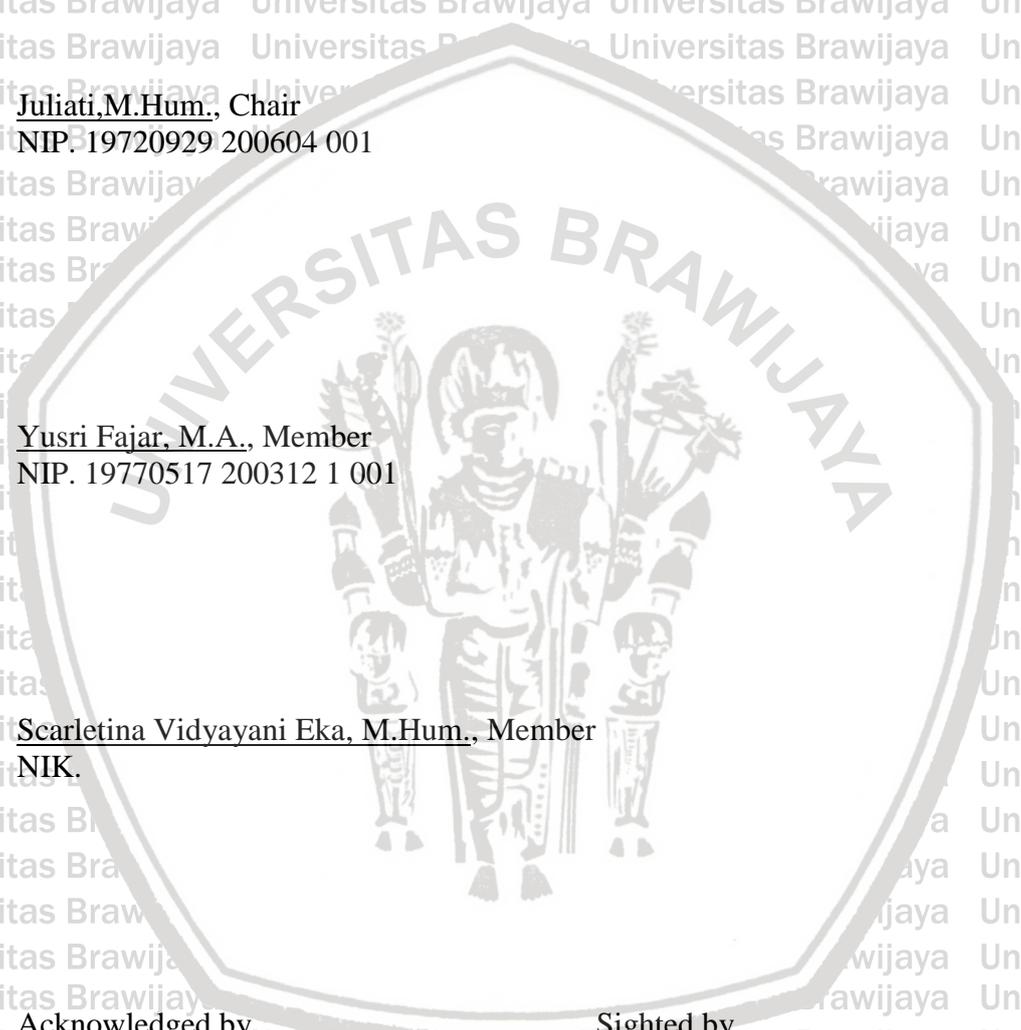
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Malang, 01 Juli 2014

The Writer

ABSTRACT

Labib Alfian, Rengga. 2014. **The Mixture of Javanese and Islamic Cultures in “Gambrungan” as Madiun’s Local Tradition**. Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Yusri Fajar ; Co-supervisor: Scarletina Vidyayani Eka.

Keywords: Gambrung, Islamic Culture, Javanese Culture

Gambrungan is a local tradition existing in Madiun, East Java. This art adopts Islamic and Javanese culture. Indegenous people appreciate this art as a medium to teach Islamic values. The writer analyzes the mixture between two different cultures that are Javanese and Islamic culture based on the elements which refers to mixture of culture.

This study uses qualitative approach which refers to textual and cultural analysis. The data is taken from tembang and performance of Gambrungan. The theory of syncretism is used in this skripsi.

This study analyzes the mixture of Javanese and Islamic culture. It results that syncretism has 3 elements : (1) ethnomusicology, (2) ethnopoetics, and (3) performance. Ethnomusicology element is kendang and gambrung, ethnopoetics element is tembang, and performance element is the performance of gambrungan itself.

The writer would like to give some suggestion for the next researcher who wants to conduct a similar research to find out other elements about cultural studies of Gambrungan or to use a different theory. The writer expects that the next research can be more complete and understandable to reveal the important things in it.

ABSTRACT

Labib Alfian, Rengga. 2014. **Percampuran dari Kebudayaan Jawa dan Islam pada Gambrungan sebagai Tradisi Lokal Madiun**. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing; (I): Yusri Fajar, (II) Scarletina Vidyayani Eka.

Kata Kunci : Gambrungan, Kebudayaan Jawa, Kebudayaan Islam.

Gambrungan merupakan sebuah kesenian daerah yang berasal dari daerah Madiun, Jawa Timur. Kesenian ini merupakan sebuah kesenian yang mengadopsi budaya Islam dan mengalami percampuran dengan nilai budaya Jawa. Banyak masyarakat pribumi menyukai kesenian karena kesenian ini merupakan media persuasif untuk mengajarkan ajaran Islam di Jawa. Penulis meneliti tentang percampuran antara dua budaya yang berbeda yaitu budaya Jawa dan Islam berdasarkan elemen-elemen yang merujuk pada percampuran budaya.

Studi ini menggunakan pendekatan kualitatif yang merujuk pada pendekatan tekstual dan kultural analisis. Data diambil dari tembang dan pertunjukan Gambrungan. Skripsi ini menggunakan teori sinkretisme.

Dari hasil analisa, didapatkan adanya sinkretisme yang merupakan proses percampuran budaya Jawa dan Islam. Sinkretisme memuat tiga elemen : (1) etnomusikologi, (2) etnopoetik, dan (3) pertunjukan. Elemen etnomusikologi berupa alat musik kendang dan gambrung, elemen etnopoetik berupa tembang – tembang yang dilantunkan, serta elemen pertunjukan berupa pertunjukan gambrungan.

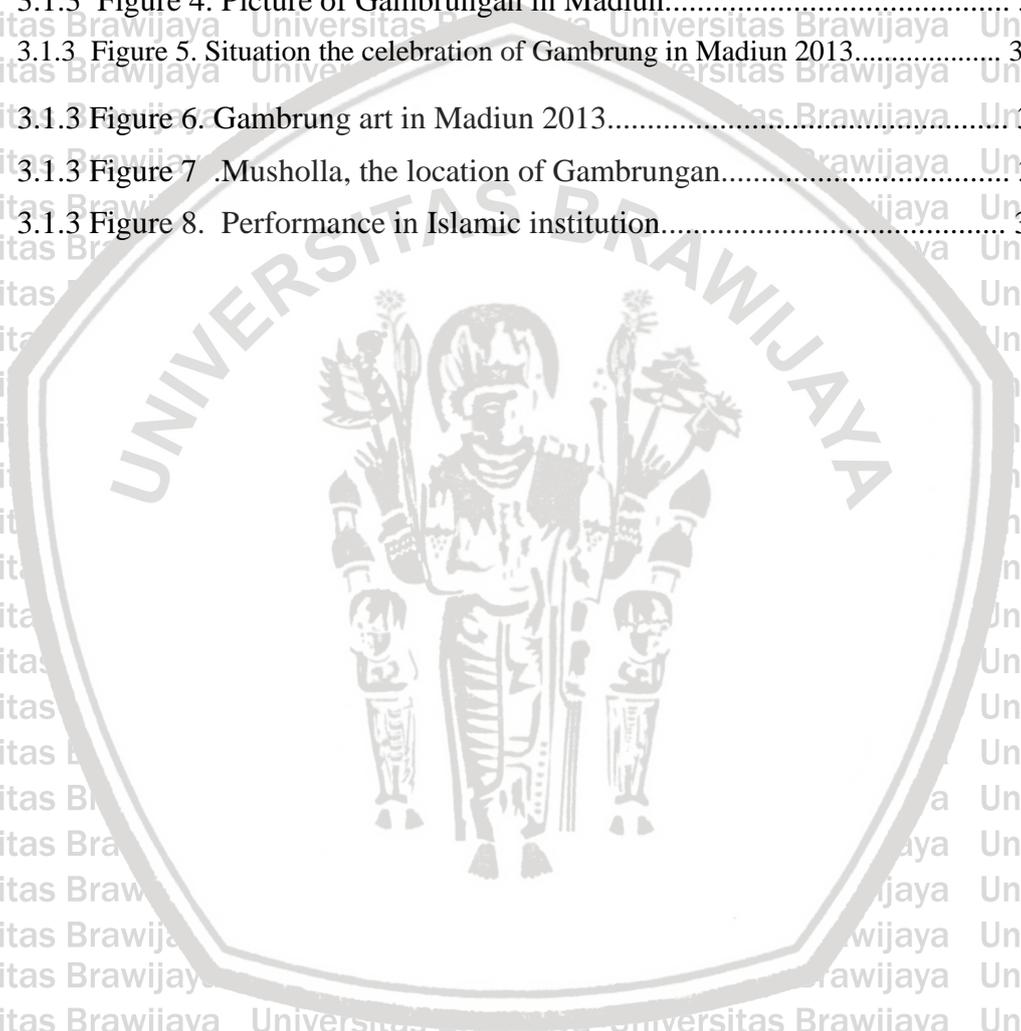
Penulis menyarankan kepada peneliti selanjutnya yang ingin meneliti penelitian serupa untuk menemukan elemen-elemen lain tentang ilmu kebudayaan dari Gambrungan dan juga menggunakan teori yang berbeda. Penulis berharap pada penelitian selanjutnya lebih lengkap dan mudah dimengerti untuk mengungkapkan hal-hal penting di dalamnya.

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CHAPTER 1

Introduction

1.1 Background of study

Hindu Buddhist tradition is widespread in Java. There were a lot of Hindu Buddhist kingdoms like Sriwijaya, Mataram, Padjajaran and Majapahit. The main factor affecting the existence of this tradition is the kingdom system. Sriwijaya Kingdom is the oldest kingdom in Indonesia and Asia which influenced by the existence of Hindu Buddhist. According to Zoetmulder, "Hindu Buddhist culture is disseminated by means of the Sanskrit language. Sanskrit which is the language of science, philosophy and literature used by the top layer ... and very influential on the development of ancient Javanese Literature" (1985, p. 20).

Many relics such as artifacts, temples, and other historic objects are the evidence of Hindu Buddhist culture in Java. The tradition is still preserved by the younger generation as ritual or religious ceremony are Karapan Sapi (Madurese), Ngaben (Balinese), Wayang (Javanese), etc. Though the Hindu Buddhist traditions are still preserved but the influence of Islam is very large so the entry of Islam into Java results in a mixture of Buddhist Hindu and Islamic traditions, eventually appear new books published by the influence of Islamic teachings include: "Het Boek Van Bonang, Een jayaans Geschrift uit de 16 Eeuw, Suluk Sukarsa, Koja-Kohan, Suluk Wejil, nitisruti ... " Purwadi (2007,p. 107-108). The book was published after mixture happens of Hindu Buddhist tradition with Islamic tradition.

The trustee (wali songo) creates new arts in the wayang as a part of syncretism tradition in the Islamic version. This arts aim to urge people to embrace the Islamic religion by combining the elements of Javanese and Islamic culture.

Haryanto states that "the kingdom ruled by the sultan of Demak and supported by the trustees ... they love the arts and culture of the area. They perfect the shape and wayang plays that do not conflict with the religion of Islam " (1988, p. 201-202). This is form of symbols as the spread of Islamic culture. So, the existence of Islam is more widely than Hindu Buddhist. This is the overview of the existence of Hindu Buddhist and Islam.

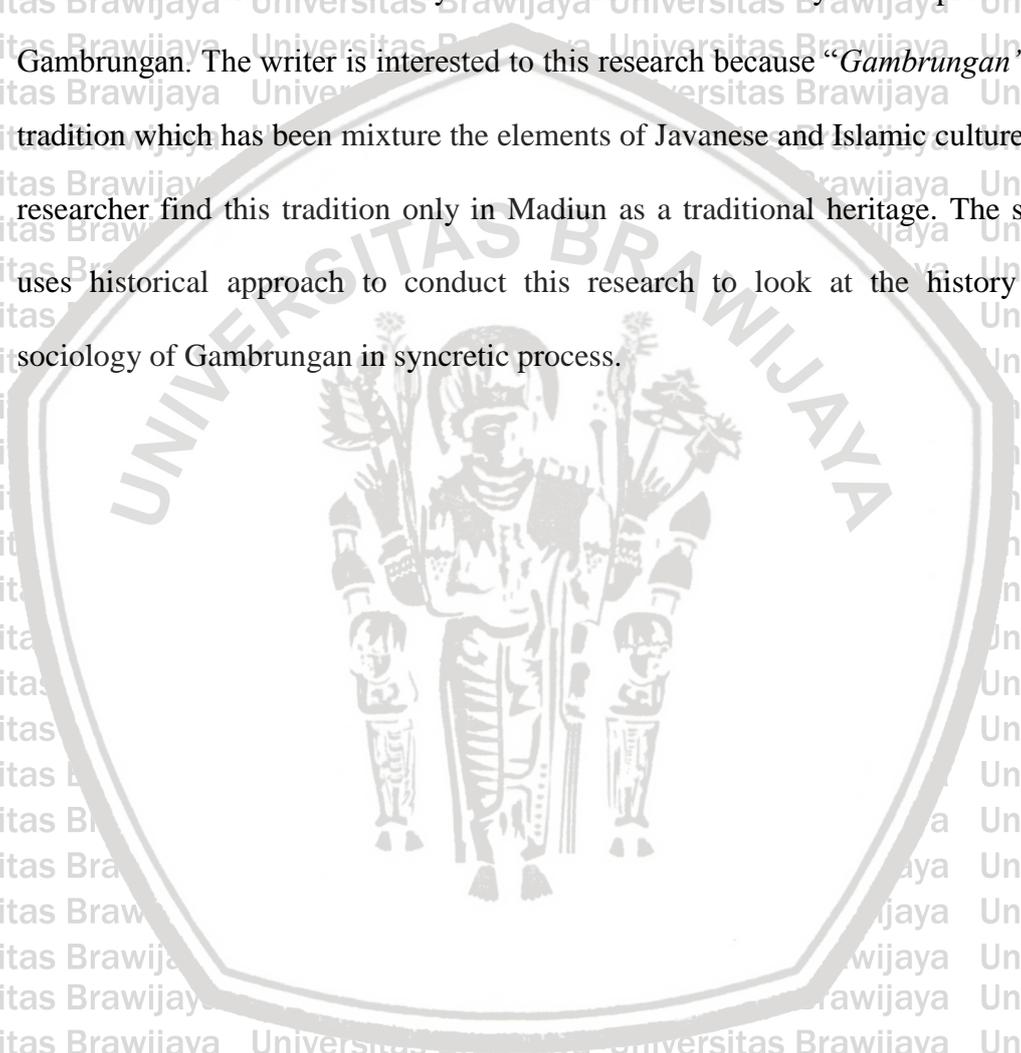
The mixture of Javanese and Islamic culture can be seen as syncretism. Syncretism is mixture of different religious rituals and packed into a single container unit. Amir argues that "Patterns of syncretism ... has led to assimilation and mixing between old myths with stories - new stories from india "(1994, p. 44) *Slametan* (Gambrungan) is a syncretism model, it is a combination the elements of Javanese and Islamic Culture. *Selametan* is a ritual or ceremony adopted from Javanese culture and it contains Islamic shari'ah. As well as the art of "Gambrungan" as local tradition from Madiun, East Java.

This study focuses on "Gambrungan" as local tradition from Madiun, Kunardi (2009) said that "Gambrungan" was created by Eyang Besyari from Tegalsari, Madiun. "Gambrungan" is an art that tells the story about prophet Mohammed SAW and story of Islamic leader using Javanese and traditional music tools such as "kendhang" and "timplung". The purpose is to spread Islam in a way.

"Gambrungan art" can be accepted by the public because it has the elements of

local culture. So, process of socialization can be accepted by indigenous communities.

From the explanation above the writer wants to analyze the mixture of Javanese and Islam Culture on the art of "Gambrungan" as a local tradition related in cultural studies and literary oral tradition to learn syncretic process of Gambrungan. The writer is interested to this research because "Gambrungan" is a tradition which has been mixture the elements of Javanese and Islamic culture, the researcher find this tradition only in Madiun as a traditional heritage. The study uses historical approach to conduct this research to look at the history and sociology of Gambrungan in syncretic process.



1.2 Problem(s) of study

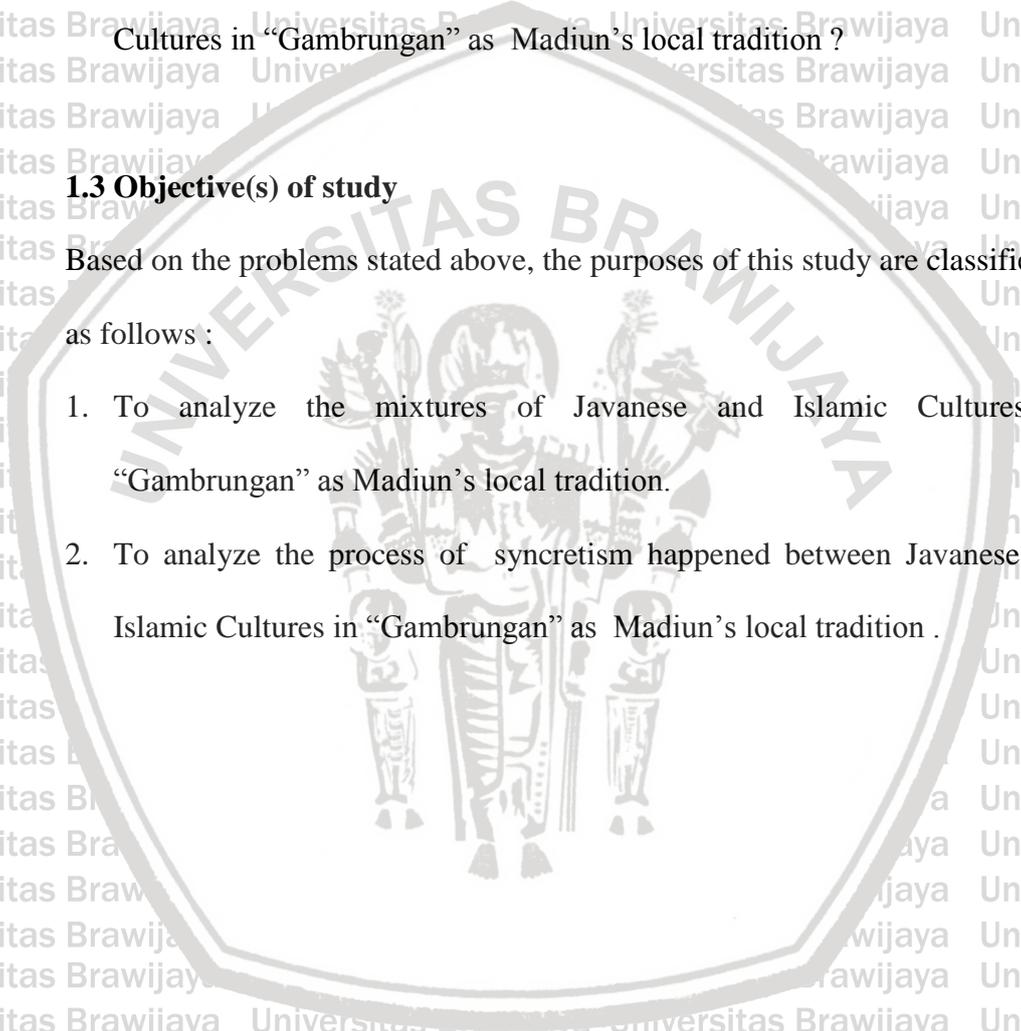
The problems investigated in this research are:

1. What is the mixtures of Javanese and Islamic Cultures in “Gambrungan” as Madiun’s local tradition?
2. How is the process of syncretism happened between Javanese and Islamic Cultures in “Gambrungan” as Madiun’s local tradition ?

1.3 Objective(s) of study

Based on the problems stated above, the purposes of this study are classified as follows :

1. To analyze the mixtures of Javanese and Islamic Cultures in “Gambrungan” as Madiun’s local tradition.
2. To analyze the process of syncretism happened between Javanese and Islamic Cultures in “Gambrungan” as Madiun’s local tradition .



CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH METHOD

This chapter discusses about the theoretical framework to do the analysis. The writer uses historical approach, sociological approach, and definition of culture (Islamic and Javanese culture), and syncretism as a theory. In terms of the history, it has been explained that the process of syncretism as supported by the aspect of history and sociology so that produced a culture. From the explanation, then, will be continued to expose about the Culture.

2.1 Culture

According to Bailey (1998, p. 23), "Culture is the socially transmitted knowledge and behavior shared by some group of people". The means of culture is the system of shared beliefs, values, customs, behaviors, and artifacts that the members of society use to cope with their world and with one another, and that are transmitted from generation to generation through learning. According to Hofstede in the article, "Culture is an art that have been created by human or Integrated pattern of human knowledge, belief, and behavior that is both a result and integral to the human capacity for learning and transmitting knowledge to succeeding generations" (1997, para. 1). As we know that culture is a masterpiece created by a group of people and passed down to the next generation. In science, the definition of culture is limited and yet in the influence of western mindset, particularly the philology tradition of the Dutch Orientalist.

In the study of culture, it has kinds of particle among others, they are Javanese and Islamic culture :

2.1.1 Javanese Culture

According to Teguh in the article “Javanese culture is sustained by four basic Saka Guru; mithos, logos, ethos and pathos. If we consider the Javanese culture as a great building like Joglo, so the four Saka Guru have to be under some circumstances, i.e.: strong, firm, precise on its position, in a line, straight, smooth, coextensive and aesthetically beautiful” (1972, para. 3).

Definition of four Saka Guru are 1). Mithos is a legendary story usually concerning in story telling of universe for example mithos is “The Legend of Cupit”. 2). Logos is knowledge which consists of facts, ideology and logics, i.e.: javanese quote :”*urip iku kudu sregep lurus ilmu, banjur diamalno*”. 3). Ethos is characteristics, values, and traditions that gives the ways of thinking to culture and social class. 4). Pathos is feel of care and symphatic to other, i.e: *pawehing marang liyan kanthi ikhlas*. It means that the four Saka Guru are equally important and excellent.

The Saka Guru of the Javanese culture is made to conveyed from the long history which is chosen, tested and inherited by our ancestors. Each of the factors has strategic functions, meaning and form to maintain the growth and development of the Javanese culture. In fact, the nature of the Javanese culture is Cosmo centric in which the Javanese people are part of national and international culture. In the history of Indonesian culture, the Javanese give a particular

characteristic for the progress, efforts to enhance the dignity of humanity and unity.

The endurance of the Javanese culture has been tested against foreign culture (Hinduism-Buddhism, Islamic and western cultures) over the centuries.

The Javanese culture includes many aspects of life i.e., public regulation, language, literature, art, politics and constitutional law, technology, defence, economic, agriculture, astronomy, currency, almanac, maritime, living environment, sciences and philosophy. The influence of Javanese culture is not only in Indonesia but also in foreign country i.e., Madagascar, Cambodia, Thailand, Malaysia and Myanmar as known for the scope of Sastra Panji spreading.

Javanese culture is a culture that is formed from Hinduism- Buddhism.

However, after the 12th century Javanese culture began to be affected by Islamic culture brought by the trustees (walisongo). It is very influential on Javanese culture due to the inclusion of Islamic culture into Javanese culture. It can be seen from the sentence. Beaty (1999, p. 162) stated :

In the eyes of Javanese, and especially those schooled in mysticism, Muslims direct their devotions idolatrously outside themselves, failing to look inwards to the indwelling God. Symbols deserve our respect but no more than that. If one bows down to the flag or kisses the Black Stone one is making an idol of it. One has become a polytheist. A theological error thus arises from a category mistake.

From the quote above, the researcher concludes that the Javanese culture is a culture that consists of myths, ethos, and logos, which is a belief that was built by Javanese society itself. The next steps expose about Islamic culture.

2.1.2 Islamic Culture

Islamic culture is a doctrine of God presented by prophet Muhammad saw.

Islamic culture teaches faith, morals and references to human life on earth based on Al- Quran, hadith and sunnah. Islamic culture is a term primarily used in

secular academia to describe the cultural practices common to historically Islamic peoples. As the religion of Islam originated in 7th century Arabia, the early forms

of Muslim culture were predominantly Arab. With the rapid expansion of the

Islamic empires, Muslim culture has influenced and assimilated much from the

Persian, Bangladeshi, Turkic, Pakistani, Mongol, Chinese, Indian, Malay, Somali,

Berber, Egyptian, Indonesian, Filipino, Greek-Roman Byzantine, Spanish,

Sicilian, Balkanic and Western cultures.

Islamic culture consists of the elements of belief system and the idea of god, this element sounds :

“asyhadu al-la ilaha illallah,

wa asyhadu anna Muhammadar-Rasulullah”.

Translated :

I bear witness in my heart,

that there is no Lord but Allah,

and I bear witness in my heart,

that Muhammad is the Messenger of Allah.

Islamic culture is a culture that has transparency, there is no distinction of where the culture originated. There are many Islamic cultures that have been

entered into the culture of other countries, but Islamic culture has significant rule:

it is the commands and prohibitions of Allah, as stated in the Quran. Kuiper (2010, p.17) added, "Though they are unified by their belief in the Qur'an and the use of Arabic in worship, they also retain their distinct ethnic identities".

In Islamic culture also contains elements of literature such as reads the Qur'an (Qiro'ah), and Puji-pujian or Shalawat nabi as a medium to spread the religion of Islam. Islamic literature contains the essence of the Islam culture as the philosophy. It is said by Kuiper (2010, p. 44) as the following:

A range of religiously inspired works; books on grammar and on stylistics, on ethics and on philosophy. All have helped to shape the spirit of Islamic literature in general, and it is often difficult to draw a line between such works of "scholarship" and works of "literature" in the narrower sense of that term.

Puji-pujian is a local term referring to chants in praise of God or the prophet Muhammad SAW. It is a common practice among traditional Muslims in Java to chant puji-pujian after adzan or the call to prayer has sounded. Usually, the chanting puji-pujian goes on during the time between the call to prayer and the prayer itself that is during the time while people wait for their imam who will lead the prescribed daily prayer. Muhaimin (1995, p.30) said :

No time within the prayer session is without spiritual significance. All activities within this session are directed solely towards ibadah or ibadat (devotion to God); 2 and before the main ibadah (the prescribed prayer) begins, puji-pujian serves as a kind of warming up. In this context, the chanting, usually of verses that glorify God or that respect the Prophet Muhammad, or other similar verses, is considered a meritorious religious act.

The statement is an overview of Islamic culture. Chanting puji-pujian is a style of Islamic culture which is affected by Javanese culture. So, it is a process of syncretism.

2.2 Syncretism

Syncretism is a mixture of two cultures that becomes a unity and transformation without changing the elements of history. According to Stewart and Shaw (1994,p.1) explained, “Syncretism refers to the synthesis of different religious forms. It is a contentious and contested term which has undergone many historical transformations in meaning”. Syncretism is a term in comparative religion referring to a process of religious amalgamation, of blending heterogeneous beliefs and practices. As such, it is an aspect of religious interaction over time. This can be seen as such a broad process that indeed every religion is syncretistic, since it constantly draws upon heterogeneous elements to the extent that it is often impossible for historians to unravel what comes from where. One could therefore argue that it is a useless concept. The examples of syncretism is Selamatan in Java, Piton-piton in East Java, other example is Gambrungan in Madiun. In the book of the “Politics of Religious Synthesis” by Stewart and Shaw (1994, p. 164) explained :

What is of interest in this context is not so much to show that the new religious movements may be little but a reaction against the disorganizing effects of elite- directed modernization, but rather that their understanding of syncretism is not the same and that an insistence on uniqueness and a grounding of one’s collective identity can be understood in diverse ways. The examples also show that the whole notion,.... is unique because it is tolerant of different value systems has to be scrutinized.

From the definition above the writer conclude that the syncretism is due to the mixture of two different cultural elements then appear to be one. Influencing factor is the existence of an attitude of openness or tolerance a foreign culture to creates new culture. Stewart and Shaw (1994, p. 196) also stated the syncretism is:

‘Multiculturalism’ appears to have replaced the term ‘syncretism’ in discourse about modern, secular society. Again, it is a term that refers to the openness of social life and is used to judge it, negatively or positively. Those who defend multiculturalism in the United States want to maintain cultural differences by respecting them. In their view the different cultural identities of American citizens should be recognized in a multicultural curriculum.

An example of syncretism is the puppet from Java, the puppet is a creation of Hindu Javanese, a cultural feature borrowed from India. Even though in Java, it has acquired its own characteristics, or a syncretism, a blending at puppet between Hindu Indian and ritual with Javanese unknown ancestral figures. This theory can be seen in the politics of religious synthesis books from Stewart and Shaw (1994, p. 164) works which contains “a similar dichotomizing of the essentialist concept of culture as an assumedly shared pool of standards by separating values from science. In both cases we see the implications of syncretism in action”.

Walisongo have important things in the spreading of Islamic culture. They produce cultural works as a persuasive medium. Walisongo introduce new elements of culture by syncretism process of Islam and Javanese culture, the trustees (Walisongo) did the introducing of new values in a persuasive manner.

Suryo (2004, p. 326) stated, "along with human interaction, then there is also the communication and dissemination of culture. It happens because of two things: the migration, and the symbiotic relationship that has almost no effect on the form of their culture".

Other example of syncretic process is Javanese poems and the meaning of this poems is contain the ideology of Islam, for example :

*asyhadu al-la ilaha illallah,
wa asyhadu anna Muhammadar-Rasulullah.
isun anakseni kelawan atinिसun,
setuhune oranana Pengeran anging Allah.
lan isun anakseni kelawan atinिसun,
setuhune Nabi Muhammad iku utusane Allah.
tegese kang aran Pengeran, iku dzat kang agawe,
langit kelawanMbumi, sarta isine kabeh.
Isun anakseni setuhune Kanjeng Nabi Muhammad,
iku utusane Gusti Allah kanggo wong alam kabeh.*

Translated :

*I bear witness in my heart,
that there is no Lord but Allah.
and I bear witness in my heart,
that Muhammad is the Messenger of Allah.
He who is called Lord is the Being who creates
heaven and earth and the contents thereof.
I bear witness that the most Excellent Prophet Muhammad
is the Apostle of Allah,
for mankind throughout the whole world.*

This poem is one sample of puji-pujian (praising God) the researcher frequently heard from a *tajug* (prayer house) at Al-waridin Mosques, a village in Desa Pagotan of Geger District, about twelve kilometres south-west of the city of Madiun. The poem is in Javanese dialect, but somewhat surprisingly, on some occasions the researcher notices same poem chanted at a prayer house in the Makam Sunan gunung Jati, Cirebon city. The chanters were groups of people

(jama'ah) consisting of children and adults, males and females, who were about to undertake the prescribed prayer.

The explanation above is the overview of syncretism. Then, the study will be continued to expose about Gambrungan as local tradition from Madiun.

2.3 Synopsis of Gambrungan Art

Gambrungan art is syncretic process of Javanese and Islamic culture.

Gambrungan is local tradition appears in Madiun around 100 years ago which has been created by Eyang Besyari as a cultural heritage. According to mbah Kunardi (2009) "Gambrungan is divided into two, that are Gambrungan Khotaman Nabi and Gambrungan Maulid Nabi. Gambrungan Khotaman Nabi is the art of reading stories about the life story of Prophet Mohammed's SAW. Gambrungan Sholawat Nabi tells about Islamic Syari'at". Sholawat Gambrung is a combination of chanting *puji-pujian*, it is also combined with the elements of music such as : beat of terbangan, timplung, drums, kendhang, and sometimes interspersed with *applause*. Gambrung as percussion music played by at least eight people (musicians and dhalang) accompanied with participants (musicians and audience) to answering the poem from dhalang. Purwanto in the article of Gambrungan said that "The songs in Gambrungan contains Tauhid sentence (kalimat tauhid), aim to encourage the muslim to worship for Allah and follow the Sunnah Rosul. Also reading the great blessings to Prophet Muhammad SAW" (2009, para. 3).

In general poetic Sholawat Gambrungan contains the element of tauhid studies including general aspects of Islamic doctrine such as : theology, shari'at, and tasawwuf. The Performances of Gambrungan is initially only intended for

worship, and religious symbols Islam held in the mosques, madrassas, and then growing up to public places in response to the appreciation, and entertainment for society especially surrounding communities.

Gambrungan blessings of Islam as a form of cultural integration with the local culture of Java found in: a musical instrument as a result of adaptation in the form of Javanese music such as Gamelan, Kendhang, and timplung with Terbangan's instrument and reading the script and songs. Chanting

Gambrungan's puji-pujian is a form of integration of the values of faith, morals, Shari'ah, and Sufism. Puji-pujian of Gambrungan is adapted into the aesthetic of Javanese song's metrum, for example: *sekar mahangsi langun song lilo, serdul Wager Gil; guriso song Allah, hangsun song alon, maduretno, pangkur (sejatine urip), pucung, Dandang Gulo, and Syi'ir Tanpo Wathon*(By KH. Abdurrohman Wahid). Prayers gambrungan retain parallel pattern between Islam to Javanese culture, both in manuscript *Gambrungan's Sholawat*, and instrumental musics.

2.4 Previous study

This research was done before by Dr. Mambaul Ngadimah, M.Ag in his thesis entitled KELESTARIAN SHOLAWAT GAMBRUNGAN: *“Integrasi Ajaran Islam dengan Seni Budaya Lokal”*: Studi Kasus Di Desa Gotak kecamatan Geger Kabupaten Madiun. The similarity of this study to survey the subject of Gambrungan. The differences between this studies and Mambaul’s thesis in the problems of the study and different village, in this study focus on syncretic process from history and sociology point of view and also the elements of syncretic process which contain in Gambrungan’s aspect. Mambaul’s thesis focus on the conservation of Shalawat Nabi in generally without giving specification of Gambrung.



2.5 Research Method

2.5.1 Research Design

The writer chooses traditional art performance from Madiun entitled Gambrungan. This study is cultural research which focuses on cultural product using the history as the basic. The writer uses qualitative methods. The qualitative method is analysis-descriptive approach using theoretical frame work. First step, the writer learned history of Gambrungan as the material object of study. The next step, the writer used field research. Field research is used to get the valid data about Gambrungan art from Madiun. The source will be the owner of Mbah Kunardi as the primary source about the history of Gambrungan and the scondary source will be Pak Habib as the leader of Gambrung's group in Desa Kembangawit, Madiun district about the performance and pattern of Gambrungan.

Third, Library research is used to learn about performance of Gambrungan. It is very important to understand the study from participatory observation, and learning on gambrungan process. The research of qualitative approach will analyze the data source related to this study. The writer collects the script of gambrung's poem and *puji-pujian*, interviewing the leader and audience of Gambrungan as supporting data in the study.

2.5.2 Process of syncretism

After choosing the material object of the study and collecting all the data, the writer analyzes and interpretes the data. First, organizing the data related to literary oral tradition and cultural studies. Second, analyzing the syncretic process

from history and sociology look at syncretism form which is consist of interaction and agreement. The last, analyzing the cultural product of syncretism from the aspects (Ethnomusicology, Eethnopoetics, and performance) and connects the local tradition in giving the messages (Syi'ar medium) and moral values for audience or society especially in Madiun.



CHAPTER III

FINDING AND DISCUSSION

In this chapter, the writer analyzes some problems as stated in the problems of the study. The phenomenon of the mixture of Javanese and Islamic culture, the process of syncretism in the mixture of Javanese and Islamic culture in Gambrungan. The process of mixture from the elements of gambrungan are : Ethnomusicology, ethnopoetics, and performance.

3.1 Syncretism

Syncretism is a process of mixture between two culture or more in society. Stewart and Shaw (1994,p.1) states that “syncretics process refers to the synthesis of different religious forms. It is a contentious and contested term which has undergone many historical transformations in meaning”. So, based on the theory above the researcher found the mixture between Islamic and Javanese culture in Gambrungan art as Madiun’s local tradition based on two different culture and both of them have different historical story.

The writer analyzed the mixture between Islamic and Javanese culture based on the data. The data can be seen in the form of music instruments, tembang (lyric), and also performance. Islam culture can be investigated in a form of songs or puji-pujian, and instrument of Gambrung. Javanese culture can be investigated in a form of songs especially in language used in Gambungan lyric of puji-pujian.

The writer also found the mixture of Islamic and Javanese culture based on interview with Bapak Habib as leader of Gambrungan in Desa Kembang Sawit in Madiun. Types of the mixtures of Javanese and Islam Culture in “Gambrungan” as Madiun’s local tradition are Ethnomusicology, Ethnopoetics, and Performance.

Ethnomusicology concerned about correlation between two or more music instruments especially in Gambrung, Ethnomusicology found in the form of instruments used in Gambrungan art that are Gambrung and Kendhang.

Ethnopoetics is concerned about the mixtures between two or more lyric called tembhang Machapat, Ethnopoetics which consist with Javanese and Islamic culture found in the form of lyrics used in tembhang sung by Gambrung’s members.

Performance focused on times of celebrating gambrung, Performance found in the form of when the Gambrungan art held, this art celebrated in Islamic and Javanese great day.

3.1.1 Ethnomusicology

Ethnomusicology is a process to create the ethnic of music as a sign that particular music belongs to particular ethnic. Myers (1996,p.3) states that Ethnomusicology includes the study of folk music, Eastern art music and contemporary music in oral tradition as well as conceptual issues such as the origins of music, musical change, music as symbol, universals in music, the function of music in society, the comparisons of musical systems and the biological basis of music and dance. Based on that theory, the researcher

investigated that Gambrungan art belongs to ethnomusicology because this art includes Eastern art music, music as symbol, the function of music in society.

Gambrungan as a Javanese native from Madiun, east Java, has some functions. They are : (1) Gambrungan art as a symbol of Islam and Java. The writer found the symbol of Islamic culture and Javanese culture that are the instruments used in Gambrungan art. (2) The function of gambrungan art music in society is to spread Islamic culture in Javanese society. In this research, ethnomusicology is found in Gambrungan as Madiun's local tradition because in gambrungan mixing two culture that are Islamic and Javanese become one.

Gambrungan music contains an ethnically music between Javanese culture and also contains of Islamic teaching. The music instrument of Gambrungan are Kendhang which contain javanese values and Gambrung which contains about islamic values. Kendhang is a gamelan instrument made from animal's leather and wood.

The picture below shows the writer with dalang. The left picture shows the writer with the dalang Pak Habib from Desa Kembang Sawit, Madiun. The right picture shows the writer with Dalang from Desa Pagotan and also show Kendhang and Gambrung instrument. The writer interviewing both dalang from different place, but the esence of Gambrungan is same between two places.



Figure 2. Picture of the writer with bapak Habib (left) and the writer with pak Mamak (right)

Kendhang is membrane instrument which the sounds come from membrane made from animal's leather (cow and goat). The function of kendhang in Gambrungan art as rhythm regulators. Rhythm produced by kendhang is a typical of Javanese culture because this kendhang is the native Javanese instrumental that existed since over years ago.

In the past the function of Kendhang as instrument used by Sunan to spread Islam in Java because at that time Islam is minority from Hindu and Budhist. According to the history of Islam in Java, people used Kendhang as their native instrument. In the past Kendhang is the music instrument showing the social class in java, but now kendhang still exist as traditional instruments from Java.

The picture below shows Gambrungan in Madiun which contain two different instruments, the right side called kendhang and the left side called Gambrung.



Figure 2. Picture of Gambrung (right) and Kendhang (left) instruments.

Gambrung is an instrument made from leather and wood , same with kendhang and tambourine (rebana). The differences between gambrung, kendhang and rebana from the size and the shape. To play gambrung is beating by one hand to arrange the tempo of the music. This instrument is adapted from tambourine from the middle east (Arabic), gambrung produces a very distinctive sound from Islamic nuance but do not leave the essence of Javanese culture. Gambrung instruments only used by people in Gambrungan ceremony, but gambrungan ceremony celebrates to commemorate important days in Islamic and Javanese tradition. Gambrungan is introduced by Eyang Besyari to spread Islamic religion in Java especially in Madiun.

Kendhang is the music instrument which shows the social class in java because kendhang only played in certain ceremony done by the citizens especially

in village of Java. Kendhang is played in tandem with gambrung to make an particular voice. Gambrung is instrument which used by moslem people to spread Islamic teaching in Java especially in Madiun. Eyang Besyari spreading Islam in Java used art which adapted from history of Sunan when they spread Islam in Java. Gambrung instrument born by the initiative of Eyang Besyari, he tried to make different method to attrac the society become moslem.

Picture below shows gambrungan instruments, in every celebration of gambrung contain different amount of instrument depends on place, for example in 2013 the Idul Qurban great day in Pagotan used 3 gambrungan instruments and 1 kendhang but in other place sometimes only used 2 gambrungan instruments.



Figure 3. Picture of gambrung instruments.

There is no the musical instrument above is a music instrument from Javanese ethnic culture which contain of Islamic culture, so gambrungan is an art from Java created as a persuasif media to spread the islamic culture in Javanese population.

3.1.2 Ethnopoetics.

Blommaert (2010,p.181) states that “Ethnopoetics is a form of narrative analysis designed, initially, for the analysis of folk stories based on an ethnographic performance- based understanding of narrative emphasizing that meaning in an effort of performance”. Narrative can be seen as a form of action of performance, and the meaning it generates are effects of performance. Poetry belongs to narrative regions which has its own caharcter and it is different in every region. In Java called tembhang.

Gambrungan’s sholawat refers to Tembhang Macapat. Tembhang Macapat divided into those are Pangkur, Pucung, Dhandhanggula, Kinanthi, Durma, Mijil, Sinom, and Megatruh. Gambrungan consist of Pangkur, Dhandhanggula, and Pucung. Gambrungan poetry is an ethnic poetry from Java and contain islamic values. Pangkur is a poetry of gambrungan, there are two types of pangkur (pangkur dhalang and pangkur pengiring). Pangkur dhalang is poetry which sung by the Dhalang (leader) in gambrungan performance. Pangkur pengiring sung by audience. Pangkur is Javanese tembhang sung with particular tones.

The function of this poetry is to teaching islam religion as a guide for life used Javanese language. The syncretic process between javanese and islamic culture can be seen in the tembhang below. The tembhang below taken from

Bapak Habib as Paguyuban Leader from Desa Kembang Sawit, Madiun.

3.1.2.1 Pangkur

PANGKUR

Sejatine urip iki

Umpakno wong lelungan

Ing dunyo mung mampir ngombe

Terusno jagat akhirat

Manambah mring pangeran

Sing becik tumindhakipun

Yekti antuk kasuwargan

Caritane zaman puniko

Timbule kang goro-goro

Akeh wongkang ngumbar nafsu

Lali marang agomo

Tan mingkul dawuh pangeran

Tutur becik tan ginugu

Pamrih dunyo gawe sengsoro

(Lyric taken from Bapak Habib, desa Kembang Sawit)

The philosophy “Pangkur” is “Panggonan Mungkur”, means a sleeping place. Javanese called “Panggonan” as “a place”, “mungkur” as “sleep”. So, People needs to sleep, but in this case sleep means died. Based on the real meaning of this pangkur tells about “*urip iki Umpakno wong lelungan. Ing dunyo mung mampir ngombe*” means “Live is like people who wander from time to time. Living in the worlds is temporary, just like people who take a rest and only drink then continue his journey”. That is the term of Javanese culture, and also the essence of Islamic culture is the guidelines of life is believe to Allah SWT and

remember that life in world is not eternal but eternal life is life after death that is hereafter. Therefore, we must faith to the creator (Allah SWT), and act in the right way to get the glory and heaven in the afterlife which appropriate what is being thought in islamic religion and mentioned in Qur'an.”.

Based on figurative meanings of the pangkur above that Syncretic process of Gambrungan in this pangkur can be seen in every sentences, like “*Manembah mring pangeran*”, The philosophy of the word “Pangeran” in Javanese culture refers to the son of the King or Prince because in the Javannese Kingdom era the highest power is the King, and according to the moslem in Java believe that the word “Pangeran” refers to Allah as the highest power in the world. So, the philosophy of this sentence refers to the human life must be believe in the highest power as the creator of human that is God or in Islamic religion called Allah.

3.1.2.2. Dhandhangulo

Dhandhangulo

Lamun siro, angguru kak!

Amiliho manungso kang nyoto

Ingkang becik martabate

Sartane rahing hukum

Kang ngibadah klawan wirai

Tan pengen pawehing liyan

Iku pantes siro gurananokak!

Sartane kawiruhono

Urip iku kudu sregep lurus ngilmu

Banjur diamalno

Kanggo ibadah lan bekti

Kinen mulyo dunyo lan akhirote

(Lyric taken from Bapak Habib, desa Kembang Sawit)

Dhandhang gulo come from javanese language. Dhandhang means a macaw or called Bakul in javanese language, the essence of dhandhang in pangkur means “dream”. Gulo is javanese language from Sugar and the essence of sugar is sweet. So, the philosophy of Dhandhang gulo is “Sweet dream”.

Every line of Dhandanggulo contains the meaning of life. The meaning of Dhandhang Gulo’s tembang is “Everyone who is searching for knowledge should be a real human and has a good prestige. He always prays to God fully and shares to each other. It is worth to you, do it and understand it.”. “Amiliho manungso kang nyoto, ingkang becik martabate”. This is Javanese tip that we should be a good and wise people. The essence of Islamic culture in the sentence *amiliho manungso kang nyoto, ingkang becik martabate* means that we should believe in Allah S.W.T and helping each other like sodaqoh and zakat.

3.1.2.3. Pucung 1

Eling - eling

Eling-eling siro manungso

Temenono anggeniro sholat ngaji

Malaikat juru pati

Panggilane kang maha kuwoso

Gelem ora kudu dipekso

Disalini sandangan putih

Yen wis budhal ora bakal mulih

Tumpakane kereto jowo

Rodo papat rupo manungso

Jjugane omah guwo

Tanpo bantal lan tanpo klosa

Omahe ora ono lawange

Turu ijen ora ono kancane

Ditutupi anjang – anjang

Den urug disiram kembang

Tonggo – tonggo podho sambang

Podho nangis koyo wong nembang

Yen ngajine arang-arang

(Lyric taken from Bapak Habib, desa Kembang Sawit)

Pucung means a shape of people died wearing shroud likes candy. The figurative meanings of pucung in this tembang that Islamic culture that died people wearing shroud to before funeral until in graveyard. Everyone will die and no one is immortal because we live and die as a God desire.

Based on figurative meanings in the tembang above, the syncretics process in Gambrungan can be seen in every sentences. The stanza "*Tumpakane kereto jowo.*" describe the coffin and referred to Indonesian coffin especially in Javanese culture called keranda. The stanza "*Rodo papat rupo manungso*" refers to the four people whom carrying the coffin, this coffin belongs to Javanese tools

which refers to javanese customs when someone died. *“Jujugane omah guwo”* means tombs in the graveyard. So, the died people is carried by coffin to the graveyard.

“Temenono anggeniro sholat ngaji” describe the islamic believe in God.

Sholat and reading Qur’an is an obligation that must be carried out by moslem.

“Tanpo bantal lan tanpo koso”, This stanza refers to the Javanese habitually when people sleep they used pillow and mat (tikar), but when someone die they did not used anything in the tomb. *“Den urug disiram kembang”*, tells about how

Javanese culture related with Islamic culture when someone die. In Islamic culture people will burued die people to graveyard and the javanese culture sprinkle flowers around the tomb. *“Tonggo – tonggo podho sambang”* means that everybody mourn. Javanese and Islamic custome believe that if we visit to the mourning family then we can make them happy.

3.1.2.4. Pucung 2

Luwih Loro Luwih Susah

Luwih loro luwih susah

Rasane wong ono neroko

Klabang kores kalajengking

Klabang geni ulo geni

Godo geni rante geni

Cawisane wong kang wani

Sing wani marang Pangeran

Gegampang dawuh Pangeran

Luwih mulyo luwih mukti

Rasane wong ono suwargo

Cinawisan widodari

Pitung puluh punjul siji

Kasur babut bantal guling

Cawisane wong kang wedi

Tetep iman mring Pangeran

Tetep dawuhing Pangeran.

(Lyric taken from Bapak Habib, desa Kembang Sawit)

Tembhang above tells about the different situation between heaven and hell. Every religions in the world believe that we will live between heaven and hell in hereafter according to our behaviour when we live in the world. People believe if we have good behaviour, good attitude, helping each other, pray to God, and effort so we will get heaven in hereafter because people believe that heaven is a place for good people. Heaven contain of beautiful things that we can not get in the world before. The other side, people believe that hell is a place for bad people in hereafter, people who likes drinking alcohol, never praying to God, selfish, arrogant, and they belongs to hell.

Based on figurative meanings in the tembhang above, the syncretics process in Gambrungan can be seen in every sentence. "*Luwih loro luwih susah, Rasane wong ono neroko*", tells about the badness from hell. "*Luwih mulyo luwih mukti, Rasane wong ono suwargo*", means the goodness from heaven. The philosophy from these two sentences is Islamic belief. Moslem believe that hereafter contain two places that are heaven and hell. Heaven for god people and hell from bad people. This philosophy based on Islamic teaching and also based on Al-Qur'an. "*Cawisane wong kang wani*", In the word *Cawisan* means sacrifice.

Old Javanese particularly in Buddhist and Hindu's era believe that cawisan used as a sign of grateful to Gods (Dewa). In this case cawisan means the result from what people done in the world, a reward which appropriate with they behaviour. "*Sing wani marang Pangeran, Gegampang dawuh Pangeran*", tells about belief. *Pangeran* or *prince* in figuative meanings in Javanese culture means the highest power in the Kingdom era and *Pangeran* also as a regulator in an empire. Moslem in Java called the creator (Allah SWT) as *Pangeran*, which means Allah SWT as the highest power in the world.

Based on explanation above, the writer analyze the syncretic process in ethnopoetics point of view that javanese culture expressed the idea of life in

Klabang kores kalajengking

Klabang geni ulo geni

Godo geni rante geni

Cawisane wong kang wani

Sing wani marang Pangeran

Cinawisan widodari

Pitung puluh punjul siji

Kasur babut bantal guling

Cawisane wong kang wedi

The above stanza is the guideline for moslems. But did not leave the essence of Javanese culture, below the example of sentences about the guidlines of Moslems with the essence of Javanese culture. "*Klabang kores kalajengking.*

Klabang geni ulo geni...Sing wani marang Pangeran", the purpose of sentence above that the punishment during the life in hell is heavier than the world.

“Cinawisan widodari pitungpuluh punjul siji” means that the grateful of pleasure for people of faith. All the sentences above are the teachings of Islam sentence includes of the essence of Javanese and Islamic culture.

That is the teaching of Islam by Eyang Besyari (an Ustadz). It is told by Javanese tembhang to invited javanese people especially Madiun’s people to learn about islam by particular art from madiun called Gambrungan.

3.1.3 Performance

Performance is time to show the art. In this research the researcher analyzes Gambrungan art as Madiun’s local tradition. Gambrungan art is celebrated on the islamic great day likes Maulid Nabi, Khataman Nabi, Isra’ Mi’raj, Islamic New Year. Gambrungan also is celebrated on the Javanese ceremonies likes Piton-piton (7 month of baby birth), Khitanan, and Aqiqoh. This art as a sign that there is close relationship between Islam and Java in the past, not only in society between each other but also between people and their creator (Allah SWT).

Gambrungan art besides singing the teaching of Islam also give foods called Gunungan to the audience or society. Giving of Gunungan means that Islam always teach us to share something, work together in every situation and also make our lives more peaceful.

The players of Gambrungan are from indigenous people who are expert in playing gambrungan. The expert of gambrungan are Dhalang, Companion, player of kendhang and gambrung. Dhalang is a Leader of Gambrungan art. The function of Dhalang in Gambrungan as main singer to control the gambrungan art event.

Companions, as secondary singer, pengiring followed Dhalang to control

Gambrungan art event. Player of kendhang and gambrung as a music control.

Because this performance rarely is celebrated in every ceremony, it depends on what kinds of ceremony.

The function of gambrungan performance is to show to society that

Madiun still preserves and keeps their local tradition in spreading Islamic

elements, because the majority people in Madiun are muslim. The function of

Gambrungan is also to preserve javanese culture especially Javanese ceremony

began to forgotten by the young society, because they are less interested to their

own culture. It because the young generation is influenced by Western culture to

they mindsets so they less sensitive to their own culture. Old generation believe

that they must work hard to introduce the local tradition especially Gambrungan

art to the young generation to make their own culture still preserve.

The picture below shows the situation of Gambrungan event which

celebrated in Desa kembangawit Madiun 2013. This picture shows that

Gambrungan is celebrated at night especially after isya' at 7.30 p.m. The

domination of audience in celebrating gambrungan art is oldman and few young

generation still preserved gambrung art



Figure 4. Picture of Gambrungan in Madiun.

Another syncretic process of performance in certain ceremony can be seen in Tumpengan ceremony. This ceremony mixtures two cultures that are Javanese and Islamic culture. The purpose of Tumpengan is praying to the creator (Allah SWT) to keep their safety and peace in world and hereafter. Moral value of Tumpengan based on Islamic culture is the meaning of Tumpengan itself, Tumpengan acronym of *Limang wektu kudu mumpeng* means Muslim people must be Shalat five times a day. The taper shape in Tumpengan as a sign that the highest power is Allah SWT. Tumpengan's procedure belongs to Javanese culture because this ceremony is celebrated in Java and used javanese foods and tools likes *sego punar*, *ayam panggang*, *trancam*, *krawu*, *tempeh*, *banana leaves*, etc.

The function of Gambrungan in Tumpengan as an event which shows islamic culture and believe to the creator (Allah SWT) and also to express grateful

to Allah SWT. Performance in Gambrungan is very important because performance is time to show that gambrungan art still exists and preserved by the society.



Figure 5. Situation the celebration of Gambrungan in Madiun 2013.

Picture above shows the situation of Gambrungan art in Madiun. In this picture three people in front as leader celebrates the events. This picture also shows almost old generation or oldest who celebrated gambrungan art.

Gambrungan art used in certain times especially in Islamic great day. In July 2013 Gambrungan is celebrated in Desa Kembang Sawit Madiun. The researcher interviewed is Bapak Habib as a Leader. He said that celebrating gambrung only in islamic great day and Javanese ceremony, but mostly Gambrung used in Islamic great day such as Isra' Mi'raj, Khataman Nabi, Maulid Nabi because in this era Javanese era began to disappear slowly. The differences between Isra' Mi'raj, Khataman Nabi and Maulid Nabi comes from the purposes,

Isra' Mi'raj to commemorate the journey of Muhammad s.a.w from Masjidil Aqsa to Masjidil Haram, Maulid Nabi is to commemorate the birth of Muhammad s.a.w and Khataman Nabi is to commemorate the journey of Muhammad s.a.w to spreading Islam.



Figure 6. Gambrung art in Madiun 2013.

Based on Bapak Habib explanation above, the researcher obtained the point that although Javanese culture is not famous, Gambrungan still exists as a medium to spread Islamic culture. It is because the local people of Madiun keep and preserve that tradition until now.

Gambrung art is mostly celebrated in Mushola because this art belongs to Islamic religion. Gambrung is not only as an art to preserve Islamic and Javanese culture but also as a medium to pray to Allah SWT. Mostly, Madiun's people celebrate in certain days accordance by the calculation in Javanese tradition, because Javanese tradition is very sacred and still preserve by people.

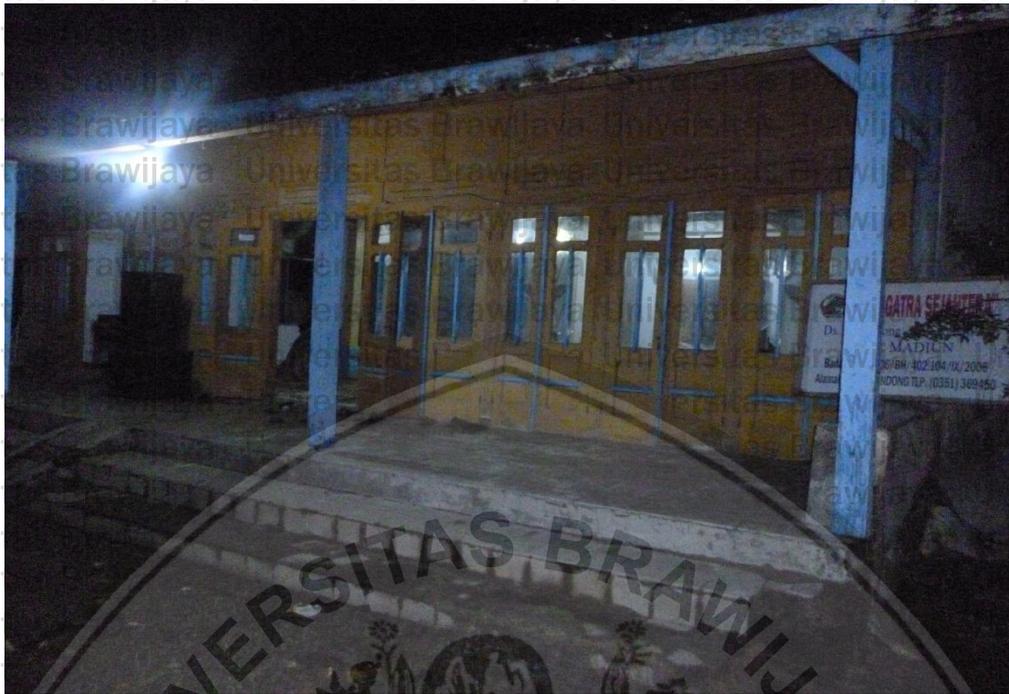


Figure 7 .Musholla, the location of Gambrungan.

Other places used to celebrate Gambrung is Islamic Institution classroom.

The picture above shows Gambrung is celebrated in the classroom. This event in also intended as preservation and celebration of javanese tradition but also as a place to pray to Allah SWT. The room above shows the situation during the celebration of Gambrungan art in desa Pagotan, Madiun in 2013. In the room there is table and white board, a thing from Gambrungan art is Gunungan.



Figure 8. Performance in Islamic institution.

Gunungan is made from bananas tree and also decorated with snacks. As the researcher explained the function of Gunungan in Gambrung art is that Islam always teaches people to share something, work together and help each other in every situation and condition to make their lives more peaceful.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter elicits the conclusion dealing with the main findings that have been analyzed in the previous chapter. Moreover, this chapter also displays suggestions that can be used to gain better insight, particularly for the further researchers and English Department students.

4.1 Conclusion

This study is conducted to find out the mixture of Javanese and Islamic cultures in “Gambrungan” as Madiun’s local tradition. The writer finds that there is a phenomenon of the mixture of Javanese and Islamic culture that are syncretism as Madiun’s local tradition “Gambrungan”.

The syncretism is formed by some elements. They are ethnomusicology, ethnopoetics, and performance. The element of ethnomusicology is represented by gambrung and kendhang. The element of ethnopoetics is represented by pangkur, dhandhanggulo and pucung. The element of performance is represented by Islamic great day and Javanese ceremonies.

This kind of syncretism become a new tradition and medium to spread Islam. By conducting this study, the writer concludes that two culture can form a new tradition.

4.2 Suggestion

The writer is interested in conducting cultural research especially traditional culture so in this writing, the writer identifies the mixture of Javanese and Islamic culture in “Gambrungan” as Madiun’s local tradition. The next researcher can use similar theory that is syncretism to conduct other culture or tradition such as Tari Reog in Ponorogo because it contains history of Javanese culture and ideology of Hinduism. Moreover, the writer suggests the future researchers who are interested in cultural studies and literary oral tradition, to use Andrew Beatty’s theory “Varieties of Javanese Religion: An anthropological Account” as reference to conduct their studies on Javanese culture. This study is expected to be useful for English Department students because it provides empirical data to increase the student’s knowledge on cultural studies and literary oral tradition.



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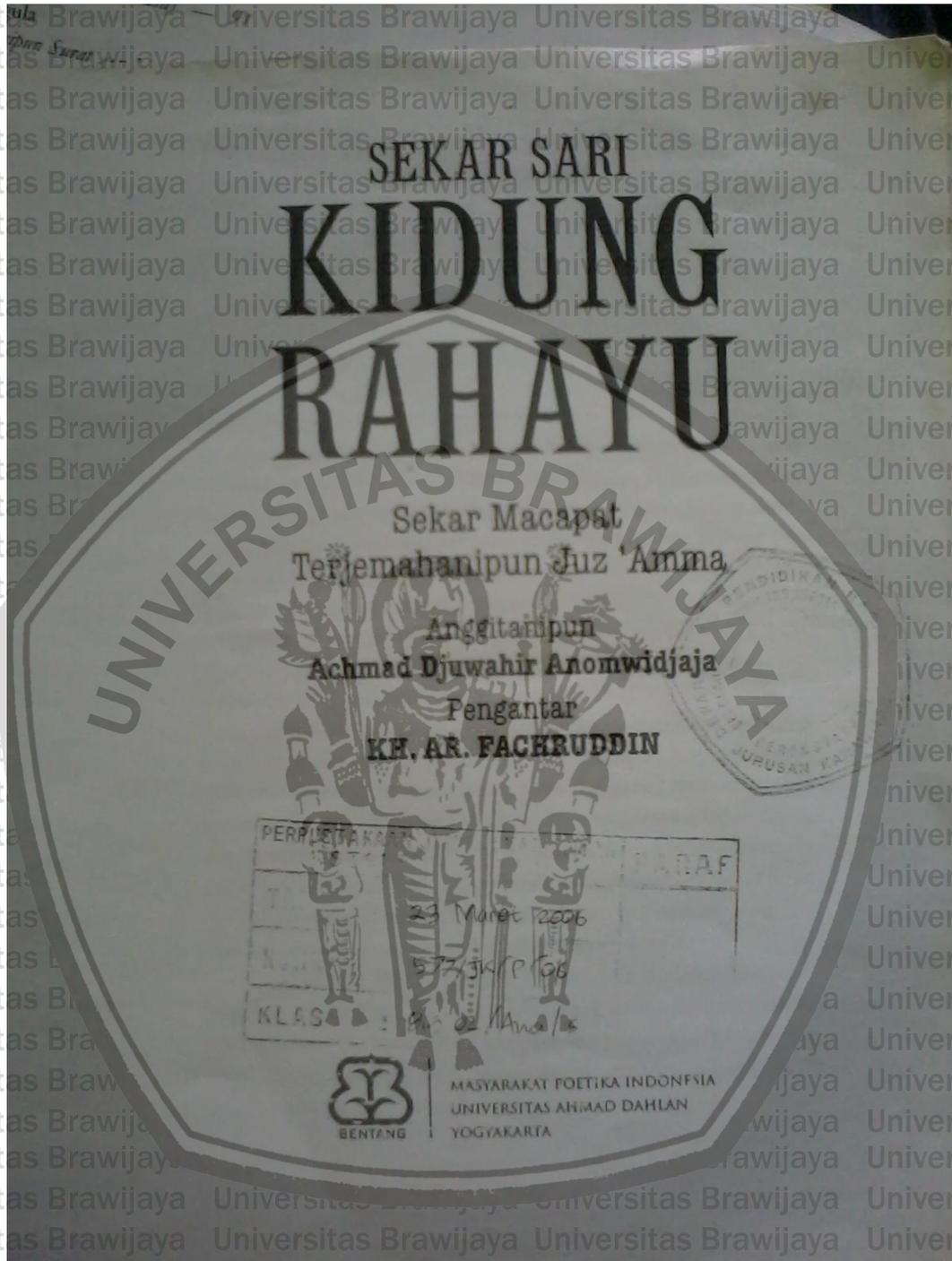
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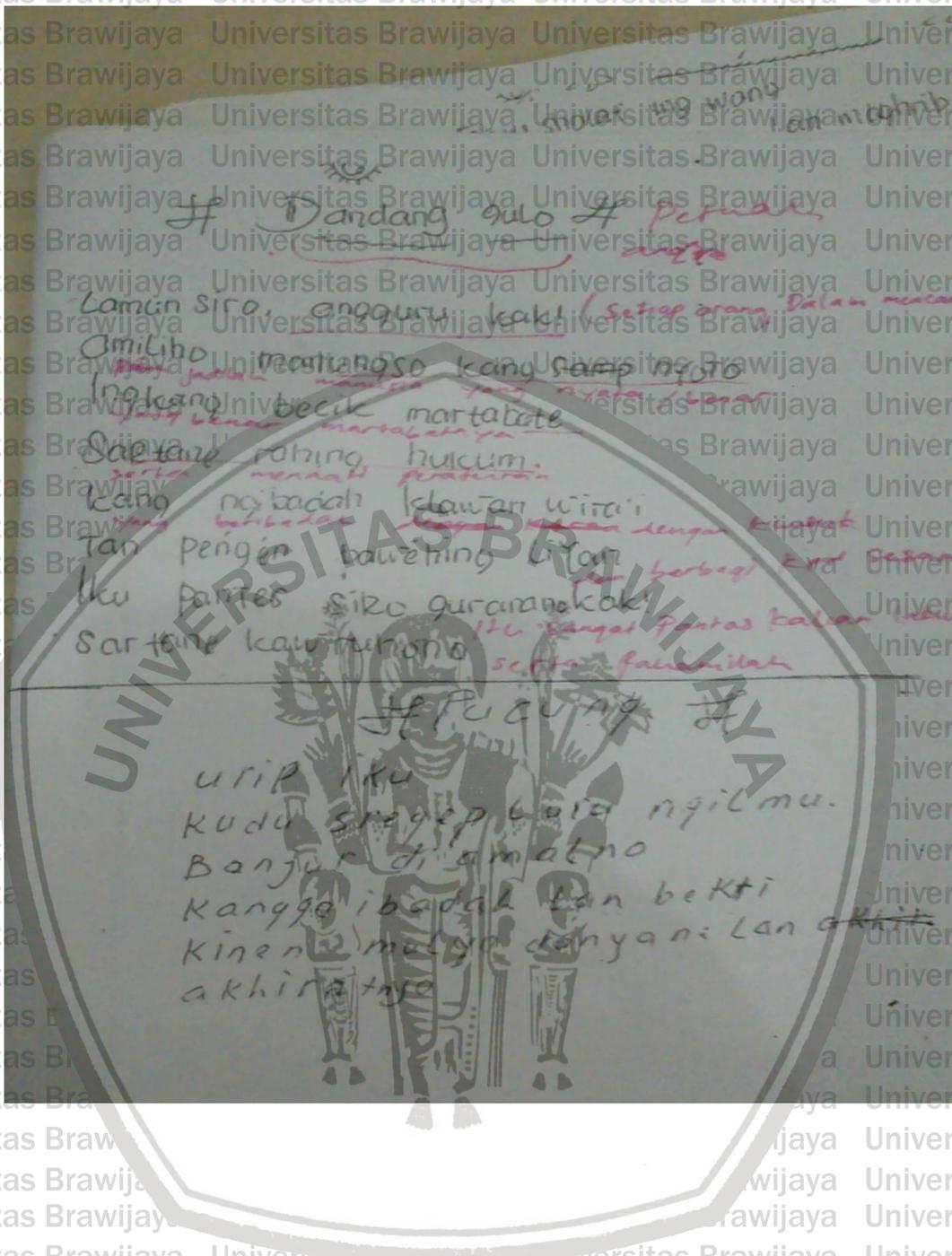


APPENDICES



Appendix 1: Tembang Macepat of Gambungan



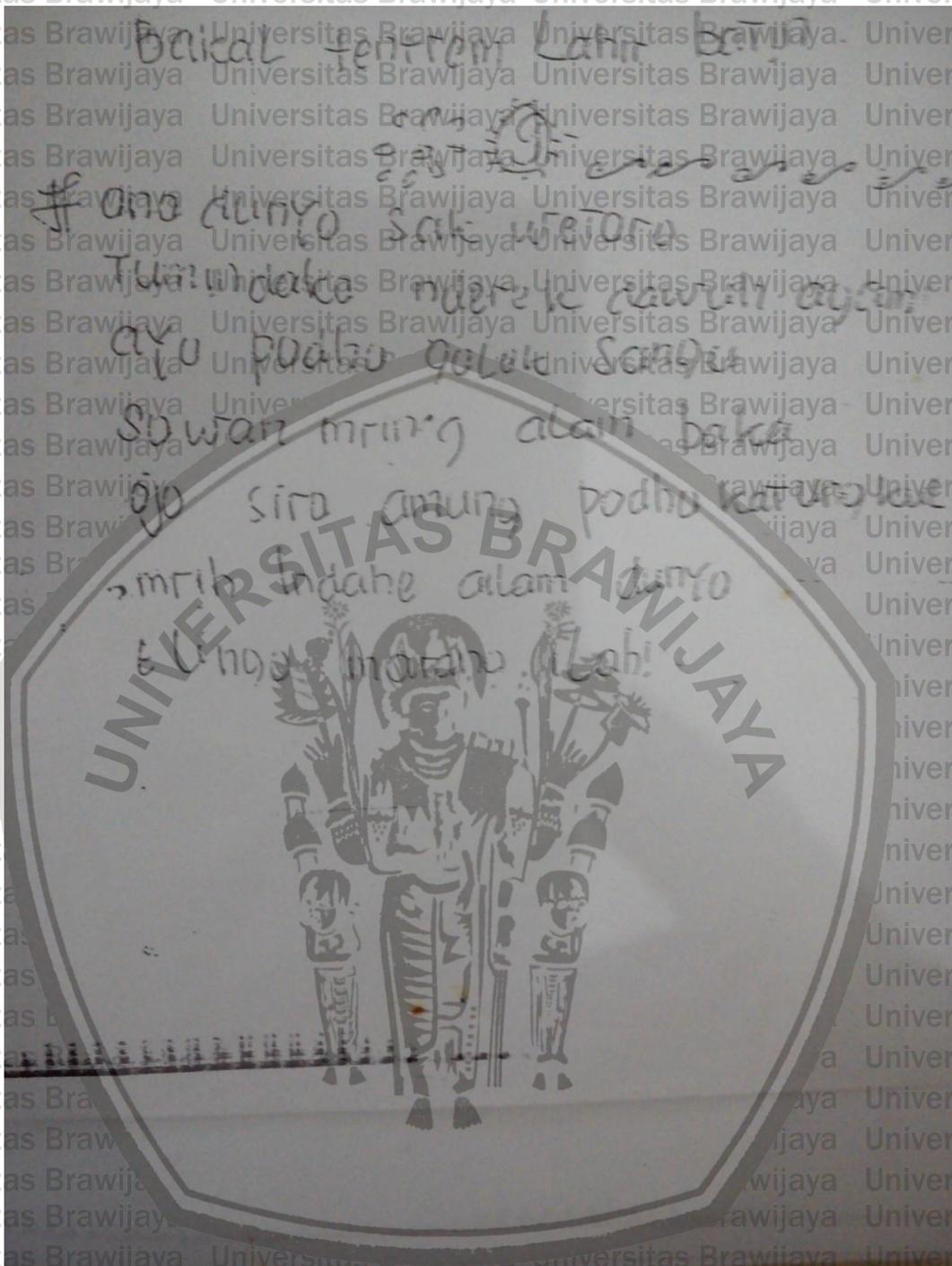


Dandang Gulo # Perad
Sungai

Lamin sira, anggur kakti (Setiap orang Dalam mencari
Amilibo, masungso kang ramping to
Ingkang niver becek martabate
Saejana raling hulcum
Kang ng badati klawan wira'i
Tan pengira bawehing Ujan
Iku panter sira guramkak
Sar tene kawiruhono (Iku sangat pantas kaluar
setra fawehitah

Puang

urip iku
kudu sragap kula ngilmu.
Banjur di amatno
Kanggo ibadal lan bekti
Kineni malya danyani lan akhira
akhirnya



Berkah tentrem lahir Brawijaya

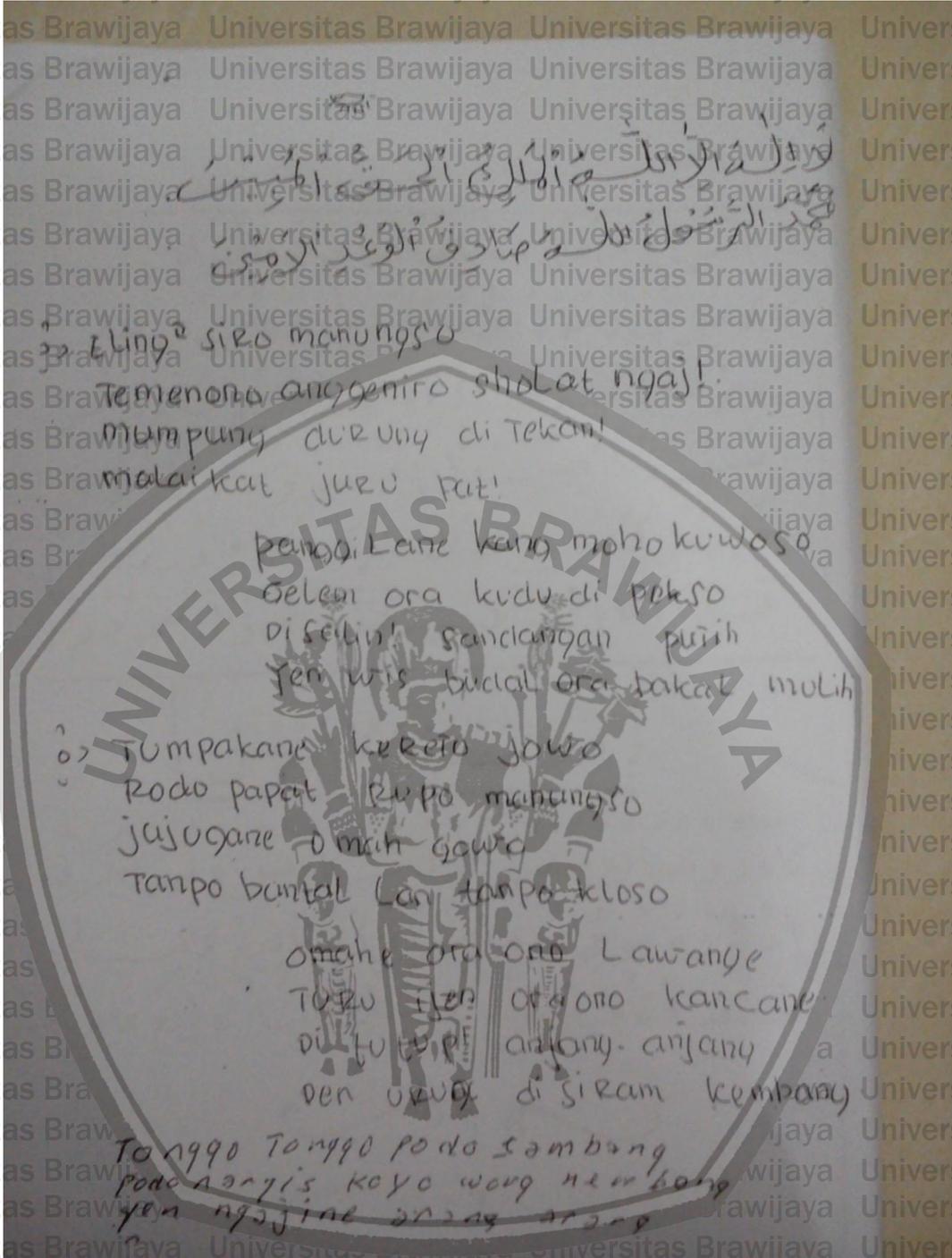
sira amung podho katurolo

mrib indahe alam dunyo

Lingga marahu Allah!

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Eling sira manungso
Temenora anggeniro sholat ngaji
Mumpung durung di Tekan!
Makal kat juru fat!
Panda Lane kang maho kuwoso
Gelan ora kudu di peksa
disehin! sandangan putih
jen wis bucal ora bakat mulih
Tumpakane kereto jawo
Rodo papat Rupo manungso
jujugane omah gawo
Tanpo buntal lan tanpa klosa
omah ora ora Lawanye
Turu ijo ora ora kancane
difuwipi anjany-anjany
den ujud di siram kembany
Tonjro Tonjro podo sambang
pode angis koyo wong nembong
yen ngjine arjay arjay

Appendix 2. Berita Acara Bimbingan Skripsi

1. Nama : Rengga Labib Alfian
2. NIM : 0911110079
3. Program studi : Sastra Inggris
4. Topik Skripsi : Syncretism
5. Judul Skripsi : The Mixture Of Javanese and Islam Culture in “Gambrungan” as Madiun’s Local Tradition.
6. Tanggal Mengajukan : Januari 2013
7. Tanggal Selesai : 01 Juli 2014
8. Nama Pembimbing : I. Yusri Fajar, M.A
II. Scarletina Vidyayani Eka, M.Hum.

9. Keterangan Konsultasi :

No	Tanggal	Materi	Pembimbing/Penguji	Paraf
1	04 April 2013	Konsultasi judul	Pembimbing I	
2	05 April 2013	Konsultasi draft	Pembimbing I	
3	10 April 2013	Mengumpulkan Bab 1	Pembimbing I	
4	12 April 2013	Konsultasi Revisi Bab I	Pembimbing I	
5	17 April 2013	Mengumpulkan Revisi Bab I	Pembimbing I	
6	26 April 2013	Mengumpulkan Revisi Bab I	Pembimbing I	
7	30 April 2013	Konsultasi Bab II	Pembimbing I	
8	07 Mei 2013	Mengumpulkan Bab II	Pembimbing I	
9	13 Mei 2013	Mengumpulkan revisi Bab II	Pembimbing I	
10	17 Mei 2013	Konsultasi Revisi Bab II	Pembimbing I	
11	20 Mei 2013	ACC Bab I dan II	Pembimbing I	
12	20 juni 2013	Mengumpulkan Bab I dan II	Pembimbing II	

13	16 juli 2013	ACC Bab I dan II	Pembimbing II
14	22 Juli 2013	Seminar proposal	Pembimbing I
15	22 Juli 2013	Seminar proposal	Pembimbing II
16	14 September 2013	Mengumpulkan Bab III	Pembimbing I
17	20 Januari 2014	Konsultasi Revisi Bab III	Pembimbing I
18	21 februari 2014	Konsultasi Revisi Bab III	Pembimbing I
19	24 Juni 2014	Konsultasi Bab IV	Pembimbing I
20	25 Juni 2014	Konsultasi Bab III-IV	Pembimbing I
21	26 Juni 2014	Konsultasi Bab III-IV	Pembimbing I
22	03 Juli 2014	Konsultasi Bab III-IV	Pembimbing I
23	03 Juli 2014	Konsultasi Bab I-IV dan abstrak	Pembimbing I
24	04 Juli 2014	Konsultasi Bab I-IV dan abstrak	Pembimbing II
25	08 Juli 2014	Seminar Hasil	Pembimbing I
26	08 Juli 2014	Seminar Hasil	Pembimbing II
27	14 Agustus 2014	Ujian skripsi	Pembimbing I
28	14 Agustus 2014	Ujian skripsi	Pembimbing II
29	14 Agustus 2014	Ujian skripsi	Penguji
30	15 Agustus 2014	Revisi setelah ujian	Pembimbing I
31	15 Agustus 2014	Revisi setelah ujian	Pembimbing II

10. Telah dievaluasi dan diuji dengan nilai :

Malang, 01 Juli 2014

Dosen Pembimbing I

Dosen Pembimbing II

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NIP. 19770517 200312 1 001

Scarletina Vidyayani Eka, M. Hum.
NIK.



Mengetahui,

Ketua Jurusan Bahasa dan Sastra

Ismatul Khasanah, M.Pd.

NIP. 19750518 200501 2 001

