



Universiteit
Leiden
The Netherlands

Producing the local: Javanese performance on Indonesian television

Bogaerts, E.M.

Citation

Bogaerts, E. M. (2017, December 20). *Producing the local: Javanese performance on Indonesian television*. Retrieved from <https://hdl.handle.net/1887/58689>

Version: Not Applicable (or Unknown)

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/58689>

Note: To cite this publication please use the final published version (if applicable).

Cover Page



Universiteit Leiden



The handle <http://hdl.handle.net/1887/58689> holds various files of this Leiden University dissertation.

Author: Bogaerts, E.M.

Title: Producing the local: Javanese performance on Indonesian television

Issue Date: 2017-12-20

**Producing the local
Javanese performance on Indonesian television**

**Els Bogaerts
2017**

Copyright ©2017 Els Bogaerts
Omslagontwerp en layout: Amber Bogaerts
Foto's boven en rechts onder: beelden uit TVRI Jogja station identifier 2016
Print: UFB/Grafische Producties

Niets uit deze uitgave mag in enige vorm of op enige wijze vermenigvuldigd en/of openbaar gemaakt worden zonder voorafgaande schriftelijke toestemming van de auteur.

Producing the local Javanese performance on Indonesian television

Proefschrift

ter verkrijging van
de graad van Doctor aan de Universiteit Leiden
op gezag van Rector Magnificus Prof.mr. C.J.J.M. Stolker
volgens besluit van het College voor Promoties
te verdedigen op woensdag 20 december 2017
klokke 11.15 uur

door
Els Maria Bogaerts
geboren te Brasschaat in 1955

Promotor: Prof.Dr. B. Arps

Promotiecommissie: Prof.Dr. Matthew Isaac Cohen, Royal Holloway, University of London
Prof.Dr. Jeroen de Kloet, Universiteit van Amsterdam
Prof.Dr. Nira Wickramasinghe

Aan mijn moeder en mijn vader
die me leerden lezen en leven

Untuk Bu Nur (Sri Djoharnurani)
peneliti sejati, sahabat sejati

Contents

List of figures and table

Credits	i
Note on spelling	iii
Introduction	1
1 Mediating performance	3
2 Producing the local	5
3 Studying televisual representations of the local in Indonesia	6
4 This dissertation	9
Representing tradition	10
Localising persuasion	11
Mediating the local	11
1 Key concepts	13
1 The local	13
Reversing the perspective	13
A versatile concept	15
Local (<i>lokal</i>) or regional (<i>daerah</i>)?	16
The local as regional (<i>daerah</i>)	17
The local as national	18
2 Proximity	19
Rootedness and common ground	21
3 Tradition	23
Tradition as a category of analysis	24
Tradition and New Order discourse	26
2 Norms and standards: Debating local language	29
1 Javanese Language Congresses: ‘Using correct Javanese’	31
The first congress	31
Building the nation, fostering regional languages and cultures	32
Counter voices	34
2 The ‘centres’ in the region	35
3 Issues	37
Between two loyalties: national and regional	38
The discourse of loss – ‘Javanese on the threshold of extinction’	39
The <i>adiluhung</i> concept	40

Modernization and democratization	42
Language preservation: Cultivating, developing and preserving	42
Standards or standardizing? 'Between registering, standardizing and fossilizing'	44
Conclusions	46

Part I Representing tradition

Introduction	51
A mouse-deer amongst elephants	52
Context	53
3 TVRI Yogyakarta: barometer of regional arts and culture	55
1 The first regional station: voicing the national, representing the local	56
Branding: embracing the region	58
2 Programming arts and culture	59
3 Classifying programmes in an integrated schedule (1997-1999)	61
4 Javanese-language programmes	63
Programmes featuring arts and culture	64
Drama	67
Music	69
Special programming	69
Conclusions	70
4 Traditional Javanese performance? Kethoprak at TVRI Yogyakarta	73
1 Kethoprak, 'essentially a Javanese affair'	74
2 Mediating kethoprak: radio and cassettes	77
3 Mediating kethoprak: television	78
4 Kethoprak: traditional drama?	81
Kethoprak practitioners	84
Kethoprak plesedan	88
Conclusions	89
5 Kethoprak on television and television kethoprak: two case studies	91
1 Kethoprak on television: The Installation of Prince Mangkubumi	91
Televising <i>Pangeran Mangkubumi Wisuda</i>	94
2 Television kethoprak: Kethoprak sayembara	99
Serializing kethoprak: history	101
'A puzzling detective story': Promoting kethoprak sayembara	104
'Infatuated with traditional shows': Kethoprak sayembara presented as	

traditional culture	109
3 Televising kethoprak: effects	110
Conclusions	115

Part II Localising persuasion

Introduction	119
Performance and persuasion	120
6 A potential gold mine? Commercializing Javanese performance	125
1 A tinge of Javanese versus spoken Javanese – Authenticity in plywood and rubber	127
2 Indosiar Visual Mandiri: A new competitor in the market	131
‘Private television: do not prioritize business’	132
Ratings	133
Looking for a niche	135
3 Re-discovering ‘Java’	136
Local content, modern entertainment	137
Linguistically based markets	139
‘Indosiar is Javanizing’	141
A wider scope	142
Conclusions	143
7 Indosiar is indeed for you: Narratives, messages and ideologies	145
1 Shaping the broadcast: An example – <i>Wahyu Kuncoro Jati</i>	145
2 Tradition for sale: Advertising local products	149
Regulating television advertising	150
Localizing advertisements	150
Advertisements and programme flow	152
The new goldmine is called tradition	154
<i>Oskadon Oye</i>	155
3 Mouthpiece of the government?	158
Culture preservation discourse	158
Voicing New Order rhetoric	159
4 ‘Indosiar is indeed for You’ – Who is <i>You</i> ?	160
Multiple audiences	162
Conclusions	163

8	<i>Mbangun Desa: From government information to infotainment</i>	167
1	<i>Mbangun Desa: Developing the Village</i>	170
2	Creating a Javanese rural setting	171
	Production	172
	Setting: ‘When the real is no longer what it was’	172
	Cast and characters	174
	Contents	176
	‘An electronic medium of persuasion and information’ – Genre	177
3	Approximating local idioms	178
	Language use and persuasive messages	178
	Humour and suspense	179
	Local culture	180
4	Audience contact	181
	The public responding	184
5	Persuasive voices: Men and women are just the same – An example	185
	Conclusions	189

Part III Mediating the local: Javanese performance on local television

	Introduction	193
	Looking into the local	194
9	Local broadcasting in the twenty-first century	197
1	A new local broadcasting industry	197
2	Trendsetters	199
3	Countering monopolies	200
4	Regulating local broadcasting	201
	Local content?	203
10	Televising the local in the Special Region of Yogyakarta	205
1	The local as branding: the image of Yogyakarta	205
2	Localizing global formats	207
	News programmes	208
	Talk shows	213
3	Featuring local cultures	215
	Local performing arts genres	216
	Hybrid genres categorised as traditional	218

New media formats based on local traditional genres	218
4 Establishing local alliances	219
Generating income and local content	220
<i>Pangkur Jenggleng</i>	222
11 Mediating the local: Concluding remarks	227
1 How local is local broadcasting?	227
2 The production of the local	231
3 Proximity	233
4 Epilogue: Images of Javanese-ness	235
TVRI Jogja is indeed special	236
Audience address and images of Javanese-ness	237
The slogan	239
Style of presentation	240
Language use	241
Bibliography	245
Audio and audiovisual recordings and television programmes	288
Television programmes	288
Films	290
Cassette recording	291
Websites	291
Scripts	291
Interviews	293
Samenvatting	295
Curriculum vitae	299

List of figures and table

5.1	Prince Mangkubumi (<i>Pangeran Mangkubumi Wisuda</i> , TVRI Yogyakarta 1993, PMW)	93
5.2	Sultan Hamengku Buwana I on the throne (PMW)	93
5.3	The Suhunan, Pringgalaya and Governor-General Van Imhoff watching what is happening outside the palace (PMW)	97
5.4	Turning their back to the cameras/the audience (PMW)	97
5.5	The actors representing the fighting soldiers appear in the front part of the stage (PMW)	98
5.6	Women joining the struggle against the Dutch (PMW)	98
5.7	Serialized comic <i>Arya Penangsang</i> (Jan Mintaraga, [n.d.])	100
5.8	Brains behind the murder disclosed (<i>Jawa Pos</i> 23 August 1993)	107
II.1	Village head in <i>Tanah Sabrang</i> (Nederlands Instituut voor Beeld en Geluid)	122
II.2	Village head in <i>Mas Soemo Bojong</i> (Nederlands Instituut voor Beeld en Geluid)	122
6.1	Mahkota Majapahit (<i>VISTA-TV</i> November 1994)	128
6.2	Drama Laga <i>Saur Sepuh</i> & Sponsor Procold (<i>VISTA-TV</i> December 1993)	130
7.1	Audiences enjoying the comic skits (Wayang kulit <i>Wahyu Kuncoro Jati</i> , Indosiar 1998, WKJ)	147
7.2	VIPs sitting in the first rows in the BPK Hall (WKJ)	147
7.3	The puppeteer, Limbuk and Cangik (WKJ)	147
7.4	Karen Elisabeth from Chicago alias Sekar Arum from Malang (WKJ)	147
7.5	Ow, my head is throbbing with pain (Oskadon advertisement in Kethoprak <i>Keris Kyai Sengkelat</i> Indosiar 1996, Oskadon)	156
7.6	Pak Manteb, you are having a headache, aren't you? (Oskadon)	156
7.7	Wait a minute, which story are you going to perform, Pak Manteb? (Oskadon)	156
7.8	The story will be Oskadon Oye (Oskadon)	156
8.1	The bride washes the foot of the bridegroom (<i>Manten Anyar</i> , TVRI Yogyakarta 2001, MA)	186
8.2	Maiti asks her grandmother about the meaning of the ritual (MA)	186
8.3	Maiti: 'It is not fair!' (MA)	187
8.4	Pak Bina and Den Baguse Ngarso discussing the Marriage Act (MA)	187
10.1	<i>Pawartos Ngayogyakarta</i> : Salam Indonesia! (Jogja TV 15 November 2009)	211
10.2	'Oh, you're afraid that <i>Karang Tumaritis</i> is too traditional!' (TVRI Jogja 17 March 2009)	215
10.3	<i>Pocung</i> : Bu Ayub from Kulonprogo phoning-in (Jogja TV 2006)	215
10.4	Teh Kepala Jenggot Commercial (<i>Pawartos Ngayogyakarta</i> , Jogja TV 15 November 2009)	221
10.5	TVRI Jogja's <i>Taman Gabusan</i> schedule at the Bantul government site (March-May 2017)	221
10.6	Symbol and running banner of sponsor PIAR (TVRI Jogja - <i>Pangkur Jenggleng</i> 2007)	223
10.7	Come here and I will tell you – 'Kene, kene, tak kandhani' (Pak Ngabdul instructing those present in 'Apus-Apus', <i>Pangkur Jenggleng</i> , TVRI Jogja, 10 August 2009)	223
10.8	<i>Pangkur Jenggleng</i> : Audiences in the studio (December 2009 http://anangwiharyanto.wordpress.com/page/2/)	224
10.9	<i>Pangkur Jenggleng</i> : Audiences in the studio	224
11.1	Stills of the 'TVRI Jogja is indeed special' station identifier (TVRI Jogja 2016 https://www.youtube.com/watch?v=9eSV3iqWtqc)	236
	Table I Third table, published in <i>Jawa Pos</i> (19 August 1993:8)	108

Credits

A huge detour – geographically, emotionally, intellectually and physically – brought me back to the subject with which I had obtained my first academic degree: performance on television. After my study of Germanic philology and Theatre Science at Antwerp University, I immersed myself completely in Javanese dance and music. This was the beginning of my fascination with Indonesian cultures, a fascination that continued unabated. Above all, my dance and music teachers and fellow students in Indonesia opened my eyes and heart to the local performing arts and to them I am very grateful.

One of the very first days I spent as a student at the Indonesian Institute for the Arts in Yogyakarta, I learned the meaning of the word *belum*. Not only is it the Indonesian equivalent of the English ‘not yet’. It contains a philosophical approach towards life, work and achievement. The correct answer to a question like ‘have you mastered this dance’ was not *tidak* (no), but *belum*. While *tidak* closes off all future developments, *belum* encompasses potential and possibility, progress and hope. The last few years this knowledge has kept me going on with my research and writing, despite the many breaks because of other projects, work and ‘life’. To all the people who continued to believe in the final result of this adventure, offering me support in various forms, I would like to express my sincere gratitude. It is not possible to thank them all personally. Nevertheless, I would like to mention a few persons specifically.

The ideas for my research took shape when I joined the Verbal Art in the Audiovisual Media of Indonesia (VA/AVMI) research programme at Leiden University between 1996 and 2001. The discussions with the VA/AVMI members who became dear colleagues and friends sharpened my mind.

In Indonesia, it was an honour to have been acquainted with the late Sri Djoharnurani, the late Veven Sp Wardhana and the late Heru Kesawa Murti. Sri Djoharnurani, Bu Nur, and her family welcomed me with grand hospitality and generosity whenever I visited Yogyakarta. Her intellectual keenness and creativity, her straightforwardness and her eagerness to live and learn enlivened our discussions on our research, on literature, music, performing arts, electronic media and many other subjects. Over the years I exchanged ideas with Veven Sp Wardhana, Mas Veven, a true friend of long standing. He showed a sincere interest in my research, as he realized the importance of local cultures for Indonesia, and provided me with inside views. Heru Kesawa Murti, actor and script writer of *Mbangun Desa*, very generously and wholeheartedly provided me with data and programme scripts.

Many other people in Indonesia involved in the world of performance and television contributed to my research and writing. Without their hospitality and generosity it would not have been possible to write this dissertation.

I would like to thank the TVRI Yogyakarta producers who, very generously and without any restraint, provided me with loads of information, materials and resources during my short research visits between 1997 and 2012. Akhmad Sofyan, Agus Kismadi, RM Kristiadi and Heruwati never tired of answering my questions and of my presence in the television studio or at other recording locations. I would like to thank the crew and actors of *Mbangun Desa*, *Obrolan Angkring* and *Pangkur Jenggleng*, several kethoprak groups performing at TVRI and all the people who agreed to be interviewed and talk about their experiences as an actor, musician, dancer and/or producer at TVRI Yogyakarta, or as culture specialist. A special

thanks goes to Oka Kusumayudha (Jogja TV), Panca Cahya Utama, Andreas Ambesi and Gufroni Sakaril (Indosiar) and the staff of RBTB and RCTI. Didik Nini Thowok, Bondan Nusantara (with a special thanks for the kethoprak scripts), Marsidah, Habib Bari, Sunardian Wirodono and many unrestrainedly shared their experiences and views with me.

Eko Ompong Santosa transcribed the televised kethoprak Dewi Sawitri and copied Handung Kus Sudyarsana's script *Pangeran Mangkubumi Wisuda*. Peter Keppy sent me references to kethoprak from the early twentieth century. Philip Yampolsky took the time to compile a list with suggestions for reading. I. W. Pantja Sunjata and Michael Asmara recorded and copied TV programmes.

Victoria Clara van Groenendael commented critically on the entire first version of the manuscript; Tineke Hellwig did so for part of the final version. With a perceptive eye Peter Wittoch commented on my approach of the key concept proximity. Tom van den Berge helped me to frame the introduction to my dissertation. Rosemary Robson edited the English, always positive about yet another final paragraph. I. Supriyanto suggested the English translation of several Javanese programme titles. All shortcomings of the dissertation, however, are mine.

The KITLV Library staff provided excellent support and continued doing so after the KITLV library had been closed. José Brittijn at the LIAS office has been very adept at solving practical matters.

The world is a dancing feast, also when writing a dissertation. The long-standing Javanese court dance rehearsals and wonderful get-togethers with Joke Leijfeldt, later joined by Mubarika D.F. Nugraheni, provided balance; the weekly dance with the Leiden NIA group gaiety.

I very much appreciate the continuous support of my dear friends Euis Rosmiati Pram, Liesbeth Dolk, Victoria Clara van Groenendael, Lisette Mertens, Linde Dedrie, Susi Moeimam, Cock Griffioen, Hans Kleijn, Netri Vara Lalita and Rhoma Dwi Aria Yuliantri, and of my brothers and sisters. Gratitude to my friends, relatives and colleagues in Suwâld, Brighton, Antwerp, Leiden, Jakarta, Amsterdam, Sydney, Bandung, London, Surabaya, Nagoya, Leiderdorp, Yogyakarta, Brasschaat, Ann Arbor, Voorschoten, Den Pasar, Den Haag, Tel Aviv, Drongen, Bennekom, Fukuoka, Arnhem, Bangkok, Boijl, Padang, Vancouver, Surabaya, Lemelerveld, Kuala Lumpur, Bantul, Berlin, Gedongkiwo, Melbourne, Garut, Kajang ...

Last but not least, a heartfelt thanks to Kees van der Steege, for diligently informing about my *prioritas nomor satu*, for supporting me in good and less good times, for believing in me.

Note on spelling

Indonesian and Javanese words are spelled according to the Indonesian and Javanese official orthographic guidelines. They have no plural s; in this dissertation plurality will be clear from the context.

Proper names and toponyms are spelled according to the original form.

In Indonesian and Javanese sources, proper names tend to occur in different spellings: Handung Kus Sudyarsana is also spelled Handung Kusudyarsana or Handung Kus Sudyarsono. In such cases I opted for the most frequently occurring form.

Where Javanese script distinguishes between the sounds t/th, d/dh, final k/g and a/o, in contemporary spelling these differences are disregarded. Hence Den Baguse Ngarso instead of Den Baguse Ngarsa, and Gatukaca instead of Gathukaca. In quotations I keep to the original.

I opted for the use of kethoprak rather than ketoprak, the latter occurring in quotations and names of troupes and institutions.

