

**KETOPRAK DOR IN DELI JAVANESE COMMUNITY FROM INDEPENDENCE PERIOD TILL TODAY VIEWED FROM PHENOMENOLOGY PERSPECTIVE IN NORTH SUMATRA, INDONESIA**

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**ABSTRACT:** *Through exploring the theory of phenomenology, this study examines and analyzes the existence, motive and meaning of Ketoprak dor performances in Deli Javanese people in North Sumatra from the independence period of 1950 to the present in 2017. The method used in this research is the qualitative method with phenomenology approach. Through the phenomenology approach, the researcher can extract the facts about past events that have a connection with the phenomenon occurs. The whole data in this study were conducted by in-depth interviews to the key informants, observing the performance process and exercises of Ketoprak dor at the research sites and tracing documents from previous research results, from print and electronic media and social media. Data analysis in this research there are three flows of activities that can be done simultaneously, namely: data reduction, data presentation and conclusion or verification. This study finds that the existence of the Ketoprak dor performance from the independence period of 1950 to 2017 is interpreted differently in relation to different social conditions of independence, the New Order of the 1950s to the 1960s until the later period of the 1990s to 2017. The existence of Ketoprak dor in the periods of independence and the New Order is interpreted as a stage arena of Deli Javanese existence that has not been practiced for a long time. The existence of Ketoprak dor in the 1990s until 2017 suffered a setback due to economic growth and brought the impact of elimination of Ketoprak dor performances from the entertainment industry's growth competition. In 2000s performances of Ketoprak dor which began to be abandoned by its fans then interpreted as a nostalgic stage in memory of the heyday of Ketoprak dor in the past by the perpetrators who are still faithful in preserving the performance of Ketoprak dor.*

**KEYWORDS:** Ketoprak Dor; Java Deli; Phenomenology Prespective; Culture

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## **INTRODUCTION**

This study intends to examine the social practices behind the performance of *Ketoprak dor* culture in the community of Jadel or Jawa Deli (Deli Javanese) community in North Sumatra from the periods of independence to the present day. Through the exploration of teri-phenomenological thinking of Alpred Schutz, this study focuses on assessing and analyzing how the Deli Javanese community perceive the performance of *Ketoprak dor* as "unique", no longer a hundred percent Javanese, and what motives lay behind in the midst of their lives past to present such as whether their practice of these things will be used as a reference in understanding the nature of the reality of this phenomenon.

In the form of *Ketoprak dor* which looks like "perfunctory" is considered worth "low art", no longer one hundred percent of Javanese and so on. The problem now is, maybe it is more caused by the factors that lie from the beginning of its emergence to the next period. The Deli Javanese (Jadel) who from the earliest days of their advent, were planted by barracks, were isolated for

a long time by a culture system created in plantation and had become the object of plantation capitalist with a system imposed by coercion, oppression, the condition that allegedly caused them to become alienated of the Javanese culture itself, and no longer recognize the exact things that are related to Javanese culture that actually as the ancestral of the Deli Javanese culture.

The problem of this empirical cultural phenomenon is clearly a social fact and is very interesting to be studied and examined, how early the emergence of *Ketoprak dor* populist art culture in North Sumatra and its relation with the social condition, how the Deli Javanese community then practiced the art of *Ketoprak dor* into another form of Javanese ketoprak art, is there any relation to the social dynamics context (history, economics, politics) taking place, and how it relates. Of course these problems and prejudices are still a social phenomenon that is still very necessary to be studied more deeply. Of the various problems, which became becomes problematic in this research is the motives such as what are the background of the *ketoprak dor* performances and how the Deli Javanese community interpret the performance of *Ketoprak dor* as considered "unique".

In examining how the Deli Javanese community gave the meaning to the *Ketoprak dor* art from each phenomenon of past events behind it, The phenomenological approach is projected to be able to develop clear and systematic concepts in order to perform a causal analysis of the phenomena of the existence of *Ketoprak dor* in North Sumatra from past to present. This is in accordance with what Husserl said that with phenomenology we can learn forms of experience from the point of view of people who experience it directly, as if we experience it directly, phenomenology not only classify every conscious action done, but also includes predictions against future actions, all of which stem from how a person interpreted the object in his experience. It is therefore not wrong that phenomenology is also interpreted as a study of understanding the meaning of a social phenomenon. In this case, phenomenology is also seen to be able to showcase theoretical techniques and qualitative methods that explain the meaning of human social life. Furthermore, in line with the Alffred Schutz's phenomenological thought with his concept that distinguishes between meaning and motif, that he thinks the meaning relates to how the actor determines what aspects are important from his social life. Meanwhile the motive refers to the reason someone does something. Furthermore, the meaning also has two types, namely the subjective meaning and the objective meaning. The subjective meaning is the construction of reality where one defines a certain reality component which is meaningful to it. The objective meaning is a set of meanings that exist and live in a whole cultural framework that is shared more than idiosyncratic. Schutz also distinguishes two types of motives, the motive of "in order to" and the motive of "because". The first motive relates to the reason that a person takes an action as his business creates the expected situation and condition in the future. The second motive is a retrospective view of the factors that cause a person to perform certain actions (Ritzer, 1983: 215). The question related to this research is how the Deli Javanese community interprets the *Ketoprak dor* and what motives behind the practice of *Ketoprak dor* performance in North Sumatra. The concept of thinking about the meaning that is distinguished by the motives according to Schutz in this case is referred to see the meaning of *Ketoprak dor* and the motives behind the emergence and development of art *Ketoprak dor* on Java Community Deli in North Sumatra.

## RESEARCH METHOD

This research was conducted by qualitative method with phenomenology perspective, etymologies, phenomenology showed in the study about phenomenon or how phenomenon

emerged in one's life. Phenomenology is used in two fundamental ways in sociology, namely (1) to theorize the problems of substantive sociology and (2) to improve the accuracy of sociological research methods because phenomenology sees the society as a humanitarian construct. Phenomenology presents theoretical techniques and qualitative methods that explain the meanings of human social life.

Phenomenology is a sociology perspective that concerns on everyday life. In this case the researcher will give the time seriousness with the members of the studied community to gain an understanding of how the group views in explaining the world of their daily social life in their place. The researcher should not include the theoretical assumptions in the research which will still have to derive ideas that come from the members of the community. Thus, the whole sociology of everyday life uses participant observation methods, in-depth interviews or both as well as inductive reasoning to gain a better understanding and minimize the distortion of the examined phenomena.

This study discusses the related concepts, so that it can be used as a supporter and provider a frame in accordance with the problems. Meanwhile the described concepts include: the essence of awareness and the subjective meaning as well as the social construction of *Ketoprak dor* phenomenon in Deli Javanese community in North Sumatra.

## DISCUSSION

### The Existence and Meaning of *Ketoprak dor* from Independence until New Order Periods

#### a. *Ketoprak dor* in the Period of Independence in the 1950s - 1960s

*Ketoprak dor* art originally presented in 1929 and did not develop until the 1940s due to various social conditions factors. Then, its presence was again found in Deli plantations in the 1950s. In the 1940s the condition of the plantation had a deeper problem compared to the 1930s. In 1942 the Japanese arrived in possession of the plantation system, and by 1943 the plantation situation in East Sumatra had dramatically changed. Many plantations changed due to the attacks from allied forces, food shortages, plundering of production on plantations, and by early 1944 thousands of workers had been taken from plantations for railway infrastructure projects, roads, small aircraft, cultivating the severity of suffering experienced by workers in Deli plantations (Stoler 1995, 168-175). Reports from the Dutch secret service, based on the statistics collected by Japan, estimate that between 1942 and 1945 there had been massive labor dislocations and mobility. The majority of plantation residents experience severe economic paralysis, malnutrition and widespread illness among workers. Under this condition it is estimated that only about 15.25% of the plantation population were physically still able to work on plantations (Stoler 1995; 177).

Due to the dramatic condition changes in the plantations, this is certainly one of the reasons and the long vacuum and the lack of development of *Ketoprak dor* art in Deli. The existence of *Ketoprak dor* arts in Deli stalled from 1929 to 1940s is also one of the parts that led to the change of art form of *ketoprak*. This can be explained as follows; *Ketoprak dor* which is still in very simple form at the beginning of its appearance, and still have shortcomings here and there, after a few years did not present in the middle of their life, the initial form is still very simple as a benchmark of the next practice of *Ketoprak dor*.

The absence of people who understand the art and the consequences of the ban and isolation imposed at that time resulted in the lack of understanding of the next generation in continuing *ketoprak* art. *Ketoprak* art is then practiced based on the memories and creativity of the actors who began to adopt local artistic elements into the next *Ketoprak dor* performance. *Ketoprak dor* art was re-practiced by the descendants of Javanese laborers (Deli Javanese) in the 1950s, and started from the outskirts of plantations, namely villages around Java plantations. The presence of *Ketoprak dor* is as an act carried out in order to continue the Javanese culture that was once presented by their predecessors and enabled in various event social lives such as in celebration of special occasions (traditional festival, celebration of the big days, celebrating the harvest of the harvest and other special days). This occurs along with the presence of the spirit of the movement - the movement of nationalist and other social movements in the area of Deli plantation that began to grow since 1947.

It was explained that in the 1940s the condition of plantations was still very apprehensive many people slumped in the economy, poor health and so forth. Such a state of concern did not allow people in difficult circumstances to perform art practices. In the 1950s to 1960s with the emergence of a new spirit and the awareness on the part of the Deli Javanese who had dared to escape from the plantation at that time, had initiative to re-show their Javanese culture that for so long no longer practiced because of the restraints and isolation that has been done by the plantation. The growing sense of freedom and freedom was then followed by their desire to rebuild their villages around the Deli plantations. To display the voices when it was expressed in various ways, such as by giving the name to the area occupied with the names of the Javanese like villages such as Bangun rejo, Siti Rejo village, Bangun sari, Sari rejo, and others mimic the name of the origin in Java (Luckman Ray, 1985: 6). In addition, the Javanese on the ground of Deli began to re-practice Javanese arts such as *Ketoprak dor* who had attended as a symbol of resistance Kotari planted in the year 1929 by the foreman Saelan and his group.

The existence of *Ketoprak dor* art that was initially suspected as an activity that threatened the tranquility of the plantation in 1929, then in its development in the 1950s *ketoprak* increasingly in the crowded Javanese villages at the plantation which had received attention and support from the plantation. Through the agents and foremen of this arts plantation has also been utilized in luring workers who would like to re-express themselves. At that time the plantation had been damaged and declining in the number of workers who had been dwindling due to the Japanese occupation of the plantation. At that time many workers no longer wanted to work or escaped from the shackles of the plantation system. Those who escaped from the plantation have been living on the edge of the plantation or have been grabbing the lands around the plantation. With the growing popularity of *Ketoprak* art in Javanese villages around the plantation, the planters began to approach by paying special attention and various assistance to the groups of *Ketoprak dor*. In this case, the plantation through the agents and foremen provided spaces in the performances art *Ketoprak dor* in public of the plantation community on the day or month of payday. Various assistance facilities were provided in the form of assistance providing the stage performances and other coaching facilities. *Ketoprak dor's* growing popularity in this regard has been recruited and included as part of the effort to reclaim the interest of workers to re-express themselves in the plantation. Based on the interview with Mr. Samingun (interview 20 August 2015) explained that in the past almost every plantation has a group of art *Ketoprak dor*. Each of the *Ketoprak dor* groups will be nurtured or chaired by a plantation overseer or gained guidance or mentored by ADM or the Garden Assistant directly.

In addition, according to mbah Ngadiman the Helvetia plantation has a group *Ketoprak dor* which was quite popular among the plantation people. *Ketoprak dor* Helvetia named *Langen Sri Wulandari* led by a foreman called Mbah Kasiran and in the Diski plantation there is also *Ketoprak dor* led by Plantation Assistant named Kemi Kem and a foreman named Mul, *Ketoprak Group* is among the best and very active group to hold performances every time day of the week. It had received many invitations to perform in several plantations. The performance of *Ketoprak dor* became the most anticipated of his presence.

*Ketoprak dor* received special attention from the plantation through the foremen and other agents. *Ketoprak dor* was involved as an attraction to show that the concern of the plantation on the welfare of life and the provision of entertainment for the workers to be more comfortable and willing to re-express themselves. Some of the workers who were directly involved had been sensed and cared for in the welfare of their lives by plantations. In addition the plantation also provided entertainment performances of *Ketoprak dor* for the workers on every day of the week or on payday. *Ketoprak dor* became an entertainment alternative for the Javanese Deli workers, they then felt the nostalgia for their longing for the long-abandoned homeland. They were like living in their own way, uniting in a sense of joy in the land of Deli through the stories presented the theme of the struggle of the lower people against the injustice or the stories of the legend of the king of Java. The stories presented as united in their lives are much designed by artists or actors to portray the stories as they have been. The shape and structure of *Ketoprak dor's* performances are easy to understand by the Deli Javanese, by using the language of their daily language. The structure is more open and not rigid can be quickly followed by anyone who wants to participate, art performances are worked on this simple can accept and unify the symbols of culture and subculture of Javanese, in performances *Ketoprak dor* give space of freedom in expression even for other the tribe than the Javanese in terms of art.

Performances of *Ketoprak dor* at that time quickly developed into one of the primadona spectacle at Deli Javanese community that has long never been entertained. *Ketoprak dor* at that time became a golden entertainment of the plantation and gained a lot of special attention and other aids facilities. In the late 1950s there were data about the existence of *Ketoprak dor* art in some Deli plantations until in the following years in a form that was very different from the form of *ketoprak* in Java. The existence of *Ketoprak dor* in the 1950s is due to the emergence of new spirit and awareness of the Deli Javanese to express their Javanese villages back where they live. Deli Javanese community group in this case initiated to re-show their Javanese culture which so long no longer practiced because of the confinement and isolation that has been conducted by the plantation. The growing sense of freedom and freedom was then followed by their desire to rebuild their villages around the Deli plantations. This is also in line with the presence of the spirit of the nationalists' movements and other social movements in the area of Deli plantations that began to grow since 1947.

The popularity of *Ketoprak dor* art that is growing in almost every Deli villages and plantations then gained attention from the plantation. The plantation company's attitudes to *Ketoprak dor* is one of the strategies to reclaim the interest of workers to further expose themselves to plantation after plantations during these periods of decline in production and shortages of labor.

#### **b. *Ketoprak dor* New Order Period of 1965-1990**

The splendor of *Ketoprak dor* art life that continues to grow in the villages around Deli plantation has attracted various parties, in this case not only the Deli plantation but also the political movement such as SARBUPRI and PKI. At that time, many *ketoprak* activists joined in the political activities. Through LEKRA (*Lembaga Kesenian Rakyat*) as PKI's accomplices

almost all of the existing *ketoprak* art groups are incorporated therein. In this case, not a few Deli Javanese who became the sympathizer and eventually joined became the accused as people who "involved". The popularity of *Ketoprak dor's* art that many fans later became his political propaganda funnel, in conveying messages related to the mission of the party group.

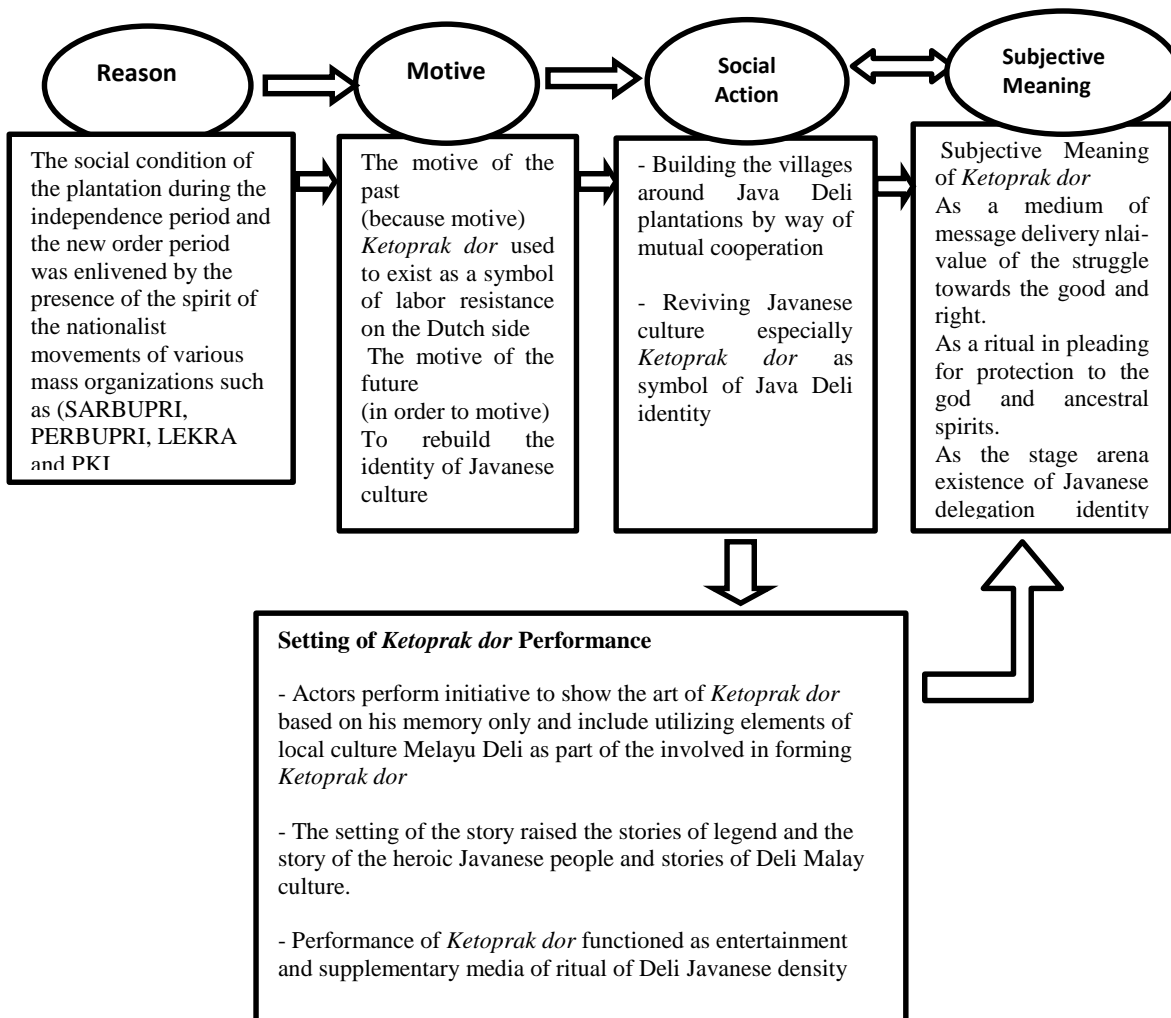
After the coup d'etat of 1965 by the PKI group, and then the eradication of the PKI and its associated organizations including SARBUPRI and LEKRA, the groups of *Ketoprak dor* and its suspected members were also targeted to be arrested, and even other artists and sympathizers were arrested, abducted and murdered. The artists and the plantation people who got involved were then blacklisted or a listed as involved persons in a forbidden organization. Since then the performance of *Ketoprak dor* always gets supervision from the new order regime. The existence of *Ketoprak dor* in the next New Order is always under surveillance from the security forces (Army or *Koramil*), before presenting a show, they should get some of the stories that are brought up, if the story is touched upon the New Order regime, it is not allowed. It must send the message of the development like REPELITA program and so on. In the 1970s and 1980s the *Ketoprak dor* art still existed and many of its fans in the Javanese villages around Deli plantations. Even at that time there were some *ketoprak* groups who were recruited and nurtured by political organizations such as Golkar. Art *ketorak dor* in this case is also used as a political mouthpiece to convey the party messages and attract sympathetic Javanese community in North Sumatra, especially at the side of Java Deli villages.

However, after the 1990s until the 2000s gradually this art began to be shifted and unrivaled in the presence of modern culture in the popularization through the presence of television in the homes of residents and other audi visual technology. In addition, the presence of new types of culture that very quickly became popular and popular like a single organ or keyboard, *campur sari* and other entertainment continues to compete with the art of *ketoprak dor* increasingly marginalized. The outskirts of the Deli plantations or villages of Deli Javanese community who used to be the arts scene of *Ketoprak dor* and as the majority of the Javanese Deli were also many who have experienced development into modern dwellings or small towns. It is also identified as one of the causes of the expulsion of *Ketoprak dor* and its fan community of other inland areas.

Analysis of the Meaning of *Ketoprak dor* Based on the Phenomenology of Alfred Schut Perspective

Diagram 1

Construction Analysis of Subjective Meaning of *Ketoprak dor*  
 in the Periods of Independence 1950s



From the picture diagram can be described a resume as follows;

**i) Reason**

The reason is the spirit of a growing sense of labor freedom that coincides with the spirit of the trade unions that continue to voice the rights of justice to the workers becomes a great motivation for the birth of the consciousness of the workers for their right to freedom in that era. Deli Javanese workers who desired to obtain their full independence and then join the agitators at the existing labor unions and start to abandon plantation work. Some of those who

have no desire to be governed (*ora gelem direh*) by foreigners are planted to leave plantations and build Javanese villages around Deli plantations and revived various Javanese cultures that they have not practiced for many years, especially the performances of *Ketoprak dor*.

### ii) Past Motives (because of motive)

In 1929 *Ketoprak dor* was once practiced by their parents as a mask in rebellion, and then it was no longer practiced for being banned as an activity that could harm the tranquility of the estate. Since the long time stalled from 1929 until the 1950's *Ketoprak dor* re-practiced in the village of Deli Javanese they built in the spirit of independence is growing. Due to the past experience then *Ketoprak dor* re-practiced.

### iii) Future Motives (in order to motive)

The desire of the Deli Javanese community who no longer desired to be tied to the plantation began to decide the choice to live independently and did not want to be governed (*ora gelem direh*). By choosing to live out of plantation life and to build the Javanese villages and re-express their Javanese culture desired to lead to the arrangement of their better life in the future.

### iv) Social Action

Social action based on past and future motives, by building villages as Javanese dwellings they name as villages in Java. Besides starting to re-practice various Javanese traditions and culture based on what they remember and they know only including *Ketoprak dor* art which was then very popular in every Deli Javanese villages and Deli plantations.

The implementation of the *Ketoprak dor* practice is based on the memories of the perpetrators by how the *Ketoprak dor* had done with still very simple to use equipment only. Then based on the initiatives of the actors of the perpetrators to develop the form of *Ketoprak* is still very simple by utilizing the elements of local culture that they can accept as part of the performance element, such as the use of music, clothing elements, elements of language and elements of Malay cultural stories. Stage *Ketoprak dor* functioned as a stage of entertainment raised the stories of legends and stories of Javanese heroic nature and occasionally display local stories Melayu Deli. *Ketoprak dor* as a complementary ritual on special days practiced by raising the stories of legend associated with the purpose of holding the purpose of ritual. *Ketoprak dor* is also involved with the activities of community organizations and political organizations and used as a political funnel and also used in an effort to improve the plantation economy.

### Subjective Meaning of *Ketoprak dor*

The subjective Meaning of *Ketoprak dor* in the independence period was born on the similarity and togetherness of the Deli Javanese who wanted to establish their kejawaan identity in the villages of the Javanese they built. Based on the reasons and motives that became the background in the re-practice of *Ketoprak dor* in building their Javanese culture identity, *Ketoprak dor* also functioned as entertainment to entertain the Javanese Deli community and also serves to entertain the personal actors. Next *Ketoprak dor* also functioned as a means of complementary ritual performed in welcoming the harvest, welcoming the month Suro, and celebration party in the village.

*Ketoprak dor* which functioned as entertainment and spectacle of the Deli Javanese has a meaning as a medium of communication in the delivery of social messages to the community that any crime will ultimately be defeated by goodness. *Ketoprak dor* functioned as a



complementary means of ritual interpreted as a medium of communication with the ancestral spirits and communication to God in asking for protection and safety in order to avoid things that are not good. In addition *Ketoprak dor* is also interpreted as the stage of the existence of Deli Javanese identity of Javanese plantation area adjacent to *Kampung Melayu*.

### **c. The Existence of the *Ketoprak Dor* after the New Order of the 1990s Up to 2017**

The 1980s and 1990s were the period of economic growth that brought about social change as the urban middle class grew. The success of the New Order's economic policies led to massive growth in the circulation of consumer goods and other forms of cultural consumption of the time and impact on other elements of society. The economic growth also benefits middle-class groups who expect reforms in the form of greater freedom of expression and may lead to democratization.

In subsequent years economic growth brought significant social change. Cities in Indonesia are becoming crowded and bogged down with signs of industrialization everywhere; blocks of offices, housing, cars, motorcycles, cell phones, industrialization of performing arts, fashion designers, cheap imitations, shopping centers/supermarkets, shops, traffic congestion, pollution and advertising.

Between 1990 and 2000 (covering three years of severe economic downturn), some commodity needs increased as motorcycles by 2.3 per 100 homes to 7.7 and cell phones from 1.3 to 10. Likewise with other needs, the mass media is also growing rapidly, which facilitates the circulation of more popular entertainment culture, domestic and foreign news and advertising news. The number of color television users grew by 89.6 percent (over 26 million) and the number of homes that had access to satellite television increased by 97.3 percent between 1995 and 2000. The newspaper circulation increased by 14.3 percent for daily newspapers and 63.7 percent for non-daily newspapers between 1995 and 2000 (Tod Jones 2015: 166-167).

The increasing use of mass media, especially tapes and television, also affects traditional forms of culture and popular indigenous cultures. The increased access to mass-produced form the impressions with the emergence of new mega stars and the diminishing number of variations of regional artists. It is clear that the major social changes occur throughout Indonesia with implications for cultural practices. The cultural effect of the most obvious and far-reaching economic change is the spread of consumer culture.

The growing economic and industrial growth of its wings to the development of the popular culture industry began to shift the existence of *Ketoprak dor* art that was less popular with the presence of new types of entertainment. Various treats of popular culture are fertile popping up in the mass media, a new passion of Javanese society that can be obtained directly in the family rooms through television and other media. The presence of an increasingly rapid cultural industry and continue to bring new cultural forms more innovative in its novelty by utilizing sophisticated technologies, then forced *Ketoprak dor* continues to the edge of the arena of increasing competition among the competition of popular cultures that continue to spur their creativity. The impact of the presence of art in the form of a more interesting and new is used as an entertainment commodity and continues to be produced by cultural industries (film, music, soap operas and others) in the end it becomes the cultural consumption of society that can with easily they can get even present directly in the family rooms through television broadcasts, radio and other audio-visual media. Another thing with the presence of exclusive private entertainment spaces for upper class groups such as music clubs or bars, karaoke rooms and other entertainment venues becomes the alternative of other people to choose the desired

forms of entertainment. *Ketoprak dor* art with the condition of lack of significant updates in the improvement of the form of the show, of course rivaled and began to be abandoned by fans who began to be interested to consume new forms of entertainment. The Deli Javanese community in North Sumatra is confronted with many new arts such as the presence of *campur sari*, a single organ popularized by new stars into another option that also competes with *Ketoprak dor* art that is beginning to look obsolete and unattractive.

According to Torang, *Ketoprak dor* needs to develop its show model that is no longer in accordance with the contextual context with the current situation so that the impact on the lack of public interest in it. Its supporting elements such as stories, presentations and other elements can be adapted to the development of the era and there is more regular training in involving the younger generation who can still be more productive with the freshness of their ideas (Torang 2016).

*Ketoprak dor* condition that is no longer in accordance with the demands of audience satisfaction in the present. It seems to be a separate note that needs to be considered by the activists of this art. But with conditions that have worsened by the absence of observers in the early days of its downturn it is only a problem that is ignored by the artists who still remain. The existence of *Ketoprak dor* art that began to be abandoned by fans and lonelier from the performances at the beginning of the 1990s until the 2000s was greatly felt by the impact of all the arts activists. Many groups of *Ketoprak dor* began to close and not activate again due to the quiet market of the show. Its position has been shifted by other forms of entertainment art that began filling various events on special Javanese days in Deli land. In accepting such a situation without being able to make fundamental changes in improving its quality in order to compete with other popular art forms, *Ketoprak dor's* groups can only survive by doing their activities among their own group, without being able to do much of the things which are expected. The Deli Javanese community in North Sumatra is not much interested in the performance of *Ketoprak dor*. They are no longer eager to summon *Ketoprak dor* groups to fill party festivals and other traditional festivals. Under such circumstances the remaining groups of *Ketoprak dor* can only overcome the vacuum of their performances by promoting themselves among family, friends, or relatives to want to invite them even with very little pay or even no pay at all they will receive to be invited to perform. The volume of *Ketoprak Dor* performances dropped dramatically during the 1990s to the present. The greatest periods of *Ketoprak dor* art that occurred in the 1970s and 1980s only became the memories of the actors and their fans today. During that time of the week there could be two to three shows, and the players could live on the earned income, in the 1990s it would not necessarily be one month for a show or even months of no show orders. Based on the information of Parman's father from *Ketoprak dor* Helvetia, Mr. Suriat from *Ketoprak dor* Tanjung Mulia, Poniem's mother from *Ketoprak dor* Marelan, and Jumadi's father from *Ketoprak dor* Sei Mencirim (October and November 2016) revealed the same thing about the decreasing activity of *Ketoprak dor* in the 1990s. Many of the players who switched professions to play horse braids or other professions even to fill the void of *Ketoprak dor* performances. The existence of *Ketoprak dor* from the 1990s to the 2000s is no longer as glorious as the past, as the saying goes of *Ketoprak dor* condition is like "life is reluctant but do not want to die". *Ketoprak dor* art no one noticed, has lost its fans, no one wants to respond, but still want to be maintained with all the limitations of the perpetrators who are still faithful. Currently there are only a few groups of *Ketoprak dor* art are left and still survive in preserving the heritage culture of their ancestors.

*Ketoprak dor's* existing groups are currently experiencing a player crisis. There is no good regeneration, because there is no interest of young generation of Deli Javanese descendants

who want to continue *Ketoprak dor* art that is considered outdated and no longer contextual with today. To maintain its existence, the remaining groups of *Ketoprak dor* maintain to survive. Below is a table of names of groups of *Ketoprak dor* in North Sumatra that are still active to show more clearly the active period and location of its existence.

**Table 1: Groups of Ketoprak Dor and Their Active Time**

No	Name of <i>Ketoprak Dor</i> Group and the leader	Address of the Studio or the <i>Ketoprak Dor</i> Group	Active Year of the <i>Ketoprak Dor</i> Group
1	<i>Ketoprak Dor</i> LMARS (Langen Mardi Agawe Rukun Sentosa) Led by Mr. Suriat	Kelurahan Tanjung Mulia Medan Deli Kodya Medan	1960's until today
2	<i>Ketoprak Dor</i> Langen Setio Budi Lestari Led by Mr. Jumadi	Desa Sei Mencirim Sunggal Deli serdang	1968 until today
3	<i>Ketoprak Dor</i> Langen Sri Wulandari Led by Mr. Saimin	Kelurahan Helvetia Medan Helvetia, Kodya Medan.	1950's until 2011
4	<i>Ketoprak Dor</i> Langen Siswo Budoyo Led by Mr. Wakijan	Tanah Seribu Kabupaten Langkat	1960-an until today
5	<i>Ketoprak Dor</i> langen Wahyu Tri Budoyo Led by Mr. Ahmad Ompay	Desa Sambu Rejo Kecamatan Percut Sei Tuan, Kabupaten Deli Serdang.	Active since 2010 until today
6	<i>Ketoprak Dor</i> Langen jede ( <i>Ketoprak Dor</i> combined from all the groups that are under the guard of Mr. Yono USU)	The secretariat is not settled, it could be alternated by the existing studios	Start active in 2017

(Source was arranged based on interview results and observation)

The *Ketoprak dor's* art life is increasingly concerned and almost no longer cared for by various parties such as his heyday and very difficult to survive. With all the ability of each group is still actively trying to encourage himself to maintain the continuity of the increasingly dimmed by the presence of other popular art forms. In addition, the issue of the decreasing number of artists due to age and death, and the lack of interest of the younger generation to continue this art is also an increasingly difficult problem to be overcome in the present.

Some efforts made to keep preserving *Ketoprak dor* have been conducted lately, either by the artists themselves, by volunteers or the community groups observing the art of *Ketoprak dor*. For that reason some of *Ketoprak dor's* arts are starting to get funding aid as well as the help of equipment and show procurement, but some do not get the help. According to Mr. Yono (interview on October 13, 2015) there are two *ketoprak* groups who have been assisted to obtain sufficient funds to support the purchase of *Ketoprak dor* art support tools such as a set of *Ketoprak dor* accompaniment instruments, the purchase of clothing and the purchase of stage performances such as sound system and other stage needs.

Independently the artists also tried to keep alive the *Ketoprak dor* art. According to Mr. Sapardi (interview 5 November 2015) the efforts made by the artists independently to maintain the

preservation of this art include by: 1) holding a show at the events of celebration (marriage, circumcision of children) organized by the members of the players' family of *ketoprak* itself. 2) Offering a show to anyone who will accept even with minimal funding. 3) Performing the *ketoprak* on special occasions by way of cooperation among the players of *Ketoprak dor* itself. These efforts are made for *Ketoprak dor* to get the place of the show and so that it does not disappear.

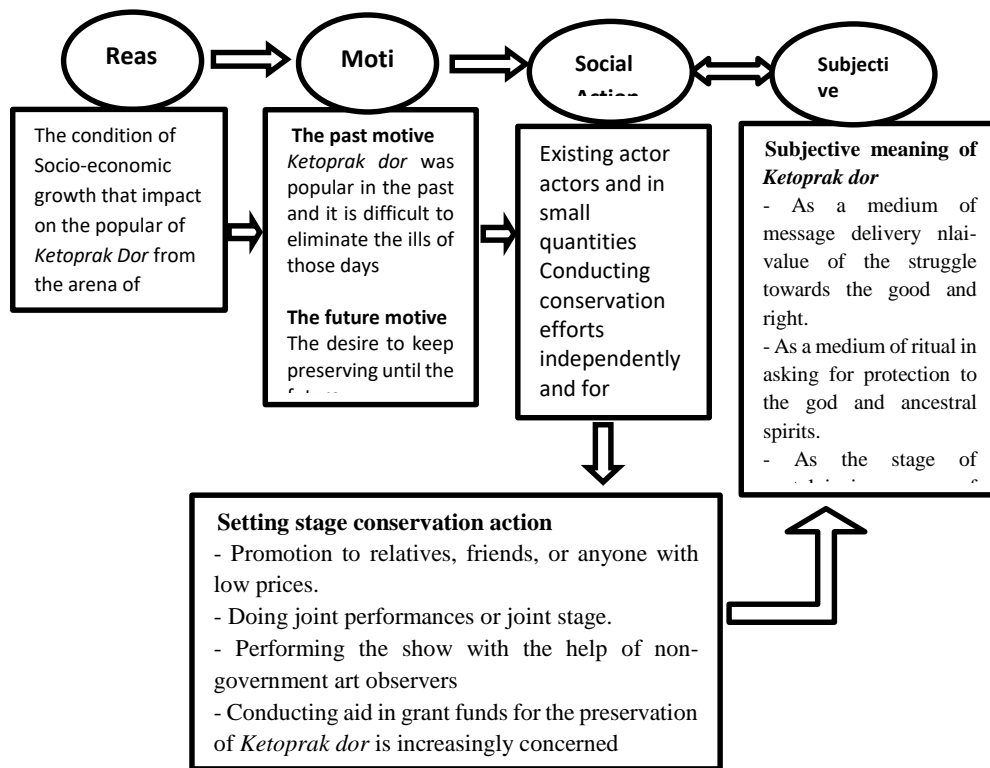
Other efforts undertaken by the volunteers or other community groups (students, researchers, and observers of the arts) is giving attention such as: performing collaboration performances, documenting, providing equipment assistance and mentoring, coaching and developing the model of *Ketoprak dor*, promoting performances *Ketoprak dor* through social media (face book, line, BB, WA, radio broadcast and others). These efforts have received quite positive responses from the remaining artists of *Ketoprak dor* and art-lovers. In addition, since 2008, *Ketoprak* festival was held by STSI Solo (Art Institute of Indonesia High School) which is now the ISI (Art Institute of Indonesia) Solo in Central Java by inviting the group of *Ketoprak dor* as one kind of different variants with *ketoprak* in Java. This began to look back the concerns of other parties to re-notice the existence of *Ketoprak dor* which had died suspended animation. Through the Art Council of North Sumatra, it represents the invitation of the *Ketoprak Nusantara* festival. since then with the attention and studies conducted by the art students such as Unimed and USU who began with visits to perform the performance performances of performance performances *Ketoprak dor* began to show its existence back slowly.

Currently, *Ketoprak dor* art since the late 1990s until the following years began marginalized by other popular art forms, since 2008 began to be pioneered again. With the concern of community groups and artists and volunteers of other art activists who always give encouragement with the efforts to help the implementation of several performances *Ketoprak dor* in various locations in North Sumatra. This effort began to show an increase in the number of performances in some districts and villages of Deli Javanese.

After the year 2008 until now *Ketoprak dor* began to have performances in one month 2 or three times. But still it cannot keep up with its past glory. The lack of supporting actors among the young people who are expected to continue this artistic sustainability cannot be fulfilled yet. The groups of *Ketoprak dor*, which the numbers are only 5 to 6 groups, are also a crisis in terms of the existence of an average player aged elderly. In practice, the performance of *Ketoprak dor* today is always helping each other to lend members or players to meet the shortcomings of players needed in each group of *Ketoprak dor*. The existence conditions of *Ketoprak dor* is experiencing a lack of player deviation of players caused by the absence of a generation of administrators who want to join and continue to diminish players due to age and death. *Ketoprak* still maintained by those who are still faithful to care and keep the number is getting less. They make *Ketoprak dor* a nostalgic space to be able to gather back to the days of happiness in the past while hoping to still be able to entertain the fans who still remain. Finally, *Ketoprak dor* is only a hope for they who still care to preserve, guard, take care of it as a cultural relics of contract labor filled with historical values of struggle in maintaining the values of life since the colonial era until *Ketoprak* get the period -great times. Although *Ketoprak dor* is now eliminated and loses many of its fans due to the impact of economic progress and the development of cultural industries, At least there are still a handful of people who are still trying to take care of their existence and are placed in filling the special side of life as a common stage, nostalgic for the artists and the remaining *Ketoprak dor* actors to find the happiness of their own lives.

Diagram 2.

Analysis and Findings of the Today *Ketoprak Dor*



From the above diagram, it can be described a resume as follows;

**i) Reason**

The reason for this is that the socio-economic growth conditions that began in the 1980s have triggered industrial development in all fields in North Sumatra. It is characterized by an increase in the commercial industries of goods and services, including the growth of cultural industries (films and soap operas industries, music, tourism industries and others). The growth of the popular entertainment stage that continues to increase drastically brings impact to the existence of indigenous arts or traditional arts that exist in North Sumatra, including the existence of *Ketoprak dor* who participated shifted aside the arena of entertainment competition that was going on.

**ii) The Past Motive**

*Ketoprak dor* in the past has become popular and became one of the most popular entertainment and had many opportunities to perform on the celebration of special days as entertainment and as a complement to certain ritual events. *Ketoprak dor* faced with a gigantic power over the invasion of popular cultures with all the knick-knacks of sophistication and novelty, began to be unable to compete in the midst of economic progress was finally eliminated abandoned by its fans. Many *ketoprak* groups are beginning to close and the remaining groups are beginning

to lack of crisis players and no regeneration occurs. In order for *Ketoprak dor* to survive and still exist, they still hold a show in their own that still care and faithful to preserve it.

### iii) The Future Motive

To prevent the annihilation of *Ketoprak dor* performances that have been abandoned by supporters in recent years, the relatively few remaining actors of ketoprak still strive to preserve the life of *Ketoprak dor* performances amidst the increasingly advanced entertainment industry competition. With the help of observers, researchers and observers of the art of *Ketoprak dor* also continue to strive to create stage performances space for the performance of *Ketoprak dor* remain alive and in practice until the future.

### iv) Social Action

To overcome the condition of *Ketoprak dor* art that began to be abandoned by his fans and the lonely state of his performance, then performed the action independently and with the help of other parties who care.

To perform independently joint actions in an effort to keep alive *Ketoprak dor* art and maintain the preservation of this art, among others are by: 1) performing the show at ceremonial events (weddings, circumcision of children) organized by members of the family ketoprak players themselves or fellow members of Ketoprak. 2) b offering a show to anyone who will accept even with minimal funding. 3) performing *ketoprak* on special occasions by way of cooperation among the *Ketoprak dor* players. 4) Overcoming the shortage of players who have begun to dwindle, the remaining *Ketoprak dor* players and few in number help each other. For example in one group of players shortage then players from other groups will help the shortage and vice versa.

Other efforts undertaken by volunteers or other community groups (students, researchers, and observers of the arts) is to give attention such as: performing collaboration performances, documenting, providing equipment assistance and mentoring, coaching and developing the model of *Ketoprak dor*, promoting performances *Ketoprak dor* through social media (face book, Line, Instagram, WA, radio broadcast and others). These efforts have received quite positive responses from the remaining artists of *Ketoprak dor* and art-lovers.

### Subjective Meaning of *Ketoprak dor*

The Subjective meaning of *Ketoprak dor* in the present can still be interpreted as a medium of delivering social messages to the public and the communication media in requesting the protection of the ancestral spirits and to the god of the past. Based on the context of existing socioeconomic conditions, the existence of *Ketoprak dor's* performances today has a subjective meaning as a stage of the nostalgic arena to commemorate the periods of the beauty of *Ketoprak dor* in the past.

This is closely related to the socio-economic conditions that occur today. *Ketoprak dor* cannot compete with the emergence of a variety of popular art that is well established with all sophistication and new things, ultimately the situation to get rid of *Ketoprak dor* edge of competition arts industry arena. *Ketoprak dor* again received many invitations in staging his plays, beginning to be deserted by his fans unlike his glorious years of the 1960s - 1970s as a memorable and difficult to forget.

## CONCLUSION

In understanding the Subjective Meaning of *Ketoprak dor* performances practiced by Deli Javanese community in North Sumatera since 1950s until 2017, it can be conducted by using the phenomenology theory of Schutz which explains that the subjective meaning is formed in the social world of the actors in the form of similar common shared among actors. The subjective meaning is also called intersubjective. Following the Schutz's thought to trace the meaning and motives behind the practice of *Ketoprak dor*, it can be seen from the social reasons of the past motives and the future motives as the basis for the social action that forms the subjective meanings of *Ketoprak dor* throughout its history from the time of independence to the time- the next period.

- The subjective meaning of *Ketoprak dor* of the independence period of the 1950s - 1960s was born on the similarity and togetherness of the Deli Javanese who wanted to establish their Javanese identity in the villages they built. Based on the reasons and motives that became the background in the re-practice of *Ketoprak dor* in building their Javanese identity. *Ketoprak dor* also functioned as entertainment to entertain the Javanese Deli community and also serves to entertain the personal actors. Next *Ketoprak dor* also functioned as a means of complementary ritual performed in welcoming the harvest, welcoming the month of Suro, and thanksgiving party in the village. *Ketoprak dor* which functioned as entertainment has a meaning as a medium of communication in the delivery of social messages to the community. *Ketoprak dor* functioned as a complementary means of ritual interpreted as a medium of communication with the ancestral spirits and communication to God in asking for protection and safety in order to avoid things that are not good. Subjective meaning in the re-appearance of *Ketoprak dor* performance in the independence period of the 1950s is as a stage arena in showing the existence of Javanese Deli Javanese identity in Java Deli villages that they build.
- Subjective Meaning of *Ketoprak dor* 1990s – 2017. The subjective meaning of *Ketoprak dor* in the present can still be interpreted as a medium of delivery of social messages to the public and the communication media in requesting the protection of the ancestral spirits and to the omnipotent God. Based on the context of existing socioeconomic conditions, the existence of *Ketoprak dor*'s performances in the present contains the meaning of the stage of the nostalgic arena to commemorate the periods of the beauty of *Ketoprak dor* in the past. This is closely related to the socio-economic conditions that occur today. *Ketoprak dor* who can not compete with the emergence of a variety of popular art art that is well established with all sophistication and kebaruaanya, ultimately the situation to get rid of *Ketoprak dor* edge of competition arts industry arena. *Ketoprak dor* again received many invitations in staging his plays, beginning to be deserted by his fans unlike his glorious years of the 1960s - 1970s as a memorable and difficult to forget.
- This study finds that the existence of the *Ketoprak dor* performances from the independence period of 1950 to 2017 is interpreted differently in relation to different social conditions of independence, the New Order of the 1950s to the 1960s until the later period of the 1990s to 2017. The existence of *Ketoprak dor* in the period of independence and the New Order period is interpreted as the stage arena of Javanese Deli Javanese existence that has not been practiced for a long time and in the course of his journey to experience the popularity of almost Java-blocked Deli around Deli plantations. *Ketoprak dor* has also been utilized by social and political organizations as

its political mouthpiece and also exploited by the planter for the benefit of plantation economy in terms of manpower resources. The existence of *Ketoprak dor* in the 1990s until 2017 suffered a setback due to economic growth and brought the impact of elimination of *Ketoprak dor* performances from the entertainment industry's growth competition. In 2000s performances of *Ketoprak dor* which began to be abandoned by its fans and interpreted as a nostalgic stage in memory of the heyday of *Ketoprak dor* in the past by the perpetrators who are still faithful in preserving the performance of *Ketoprak dor*.

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