

# Acculturation of Islam and Javanese Culture in Rontekan Arts: A Case Study of the Ronda Tetek Tradition in Gombang Village, Boyolali Distric, Central Java

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## ABSTRACT

This study explores the acculturation of Islam and Javanese culture manifested through the Ronda Tetek Tradition in Gombang Village, Sawit District, Boyolali District, Central Java. Initially employed for night patrols, Rontek has evolved into traditional musical instruments and ceremonial practices. Over time, it has acquired an Islamic dimension, transforming into a musical accompaniment for Qasidah or Islamic poems. Employing qualitative methods, including participant observation and in-depth interviews, this research investigates the integration of Islamic and Javanese cultural elements in the Rontek tradition. The findings reveal that Rontek in Gombang Village has undergone acculturation with Islamic traditions, giving rise to a distinctive synthesis known as Javanese Islam. Despite its antiquity, Rontek continues to maintain its allure in Gombang Village, preserving local traditions while embracing Islamic influences.

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## ABSTRAK

*Penelitian ini mengeksplorasi akulturasi Islam dan budaya Jawa yang diwujudkan melalui Tradisi Ronda Tetek di Desa Gombang, Kecamatan Sawit, Kabupaten Boyolali, Jawa Tengah. Awalnya digunakan untuk ronda malam, Rontek telah berevolusi menjadi alat musik tradisional dan praktik upacara. Seiring berjalannya waktu, rontek telah memperoleh dimensi Islam, bertransformasi menjadi musik pengiring Qasidah atau syair-syair Islam. Dengan menggunakan metode kualitatif, termasuk observasi partisipan dan wawancara mendalam, penelitian ini menyelidiki integrasi unsur-unsur budaya Islam dan Jawa dalam tradisi Rontek. Temuan menunjukkan bahwa Rontek di Desa Gombang telah mengalami akulturasi dengan tradisi Islam, sehingga memunculkan perpaduan yang dikenal sebagai Islam Jawa. Terlepas dari usianya yang sudah tua, Rontek terus mempertahankan daya pikatnya di Desa Gombang, melestarikan tradisi lokal sambil menerima pengaruh Islam.*

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## 1. INTRODUCTION

Initially, Javanese culture had a strong nuance with Hindu and Buddhist traditions. Gradually, this culture was modified and combined with a completely different nuance, namely Islamic law (Alif et al., 2020, p. 144). This is supported by the elastic nature of Java which can dialogue with any culture. So that what comes will be in dialogue and acculturation with Javanese culture.

However, before getting to know these two cultures, Java was already familiar with local belief systems called animism and dynamism. These two things are also known as typical Indonesian beliefs which are said to have been born in the archipelago as well (Wijaya, 2015, p. 40).

In a historical context, Islam preaches its teachings by facing various kinds of challenges that vary in each region. One of the reasons is the cultural differences in each region. These various challenges cannot be absolutely responded to in a confrontational and violent manner but can choose a more efficient path, namely, adaptive-compromise (Setia & Haq, 2023). In Java, challenges arise from Javanese mystical traditions and Javanese-Hindu culture as well as from local animists and dynamicists. However, the guardians carried out an adaptive and counter-confrontational attitude towards native Javanese and Javanese-Hindu culture with their cultural and intellectual sharpness. So that sociologically it will be more easily accepted by Javanese society (Syamsul Bakri, 2014, pp. 33–34).

The pattern of encounters between Islamic traditions and Javanese culture, on the other hand, can be explored through the expressions of Javanese society, which was also aided by the power of the Javanese Islamic kingdom, especially the Mataram kingdom, which was able to create a dialogue between Javanese Islam and the cosmology of Hinduism and Buddhism. Even though there was instability in the relationship between Islam and Javanese culture, especially in the 19th century, the acculturative image of Javanese Islam appeared dominant in almost every religious expression of Muslim communities in the Java region. Therefore, “syncretism” and maintaining tolerance towards religions has become a special cultural character for Islam (in) Java (Muqoyyin, 2013, p. 3).

Nurrahmah (2021) explains that the process of cultural acculturation occurs when different cultures interact over a long period of time and change to adapt to each other. The new culture slowly entered Javanese society. The process of acculturation in the field of Islamic art with culture and therefore each has values that are closely held by both cultures, namely, between immigrant culture and local culture. Java meets Islamic values that can adapt to form new constructions covering several aspects, including literary arts, music and social life.

As a typical Javanese tradition, Rontek in Gombang village is still relatively young because it has not yet reached a decade of age. This research is important for several reasons. *First*, the existence of a cultured Islam has recently received quite a big challenge from the puritans, modernists and westernists. *Second*, the existence of Rontek art in the village, on the one hand, is an effort to preserve Indonesian culture, on the other hand, as a counter to foreign culture which is not suitable for the Indonesian context. *Third*, as an effort to maintain the Islamic tradition of culture brought by the guardians.

There are several similar studies that examine the acculturation of Islam and Javanese culture, including, Hartono (2019) entitled Psychological Acculturation of the Sea Alms Ceremony at Pedalen Beach, Ayah District, Kebumen Regency, which concludes that the sea alms ceremony at Pedalen Beach is understood and functioned by people who predominantly work as fishermen. as an expression of gratitude to Allah Almighty and is used as a process of asking permission or kula nuwun from the (unseen) guard of Pedalen Beach.

Acceptance between both parties becomes a process of acculturation in the sea alms ceremony. Harmony, self-harmony and nature are the orientation of the ceremony. The form of acculturation of Javanese and Islamic culture at the Pedalen Beach sea alms ceremony has an assimilative pattern, namely accepting the belief system of gratitude to Allah Almighty for all His gifts as the final value (goal) of the entire Pedalen Beach sea alms ceremony ritual. The sea alms ceremony is also

understood and believed by the people of Pedalen Beach to strengthen the status of their belief in the Unseen. Based on their logic, namely believing and believing in the existence of the supernatural is one of the characteristics of a believer.

In other research, such as that conducted by Qurrotul Ainiyah and Ayu Mira Mardani (2019) entitled *Acculturation of Islam and Local Culture (Case Study of Earth Alms in Karang Ploso Village, Pandaan District, Jombang Regency*, which concluded that the Earth Alms Ritual in Karangmojo Village, Plandaan District, Regency Jombang is a manifestation of gratitude to the Almighty Ruler of Nature (God/Allah SWT) for the gift of sustenance, health, safety, prosperity which is marked by the successful harvest of the land's produce. This ritual contains various kinds of activities that represent the manifestation of Islamic values and humanity, such as tahlil, reading verses of the Koran, prayer, as well as a love of giving alms, eating together, helping orphans, mutual cooperation, deliberation.

The same thing was also done by Ali Mustafa & Rahmat Hidayat (2017) with their article entitled *Gayo Islam: A Study of the Acculturation of Islam with Local Culture in Central Aceh Regency* which concluded that the operation of acculturation of Islam and Gayo culture in Central Aceh Regency, apparently the Islamic Gayonization approach was more dominant over the Gayo Islamization approach. In this Islamic Gayonization approach, various nomenclature, actions and traditional instruments used in the ritual are purely Gayo culture, but Islamic values and teachings are inserted into them. The acculturation operation takes place in stages. There are four levels, namely the stages of accommodative Islamic preaching, identification, gayonization, and implementation.

On the other hand, there is also an article written by Septiana Purwaningrum and Habib Ismail (2019) which has a similar tone, with the title *Acculturation of Islam with Javanese Culture: A Folklorist Study of the Telonan and Tingkeban Traditions in Kediri, East Java* with the conclusion that the village community embraces the culture of Telonan and Tingkeban with Islamic teaching values such as changing rituals as mentioned with readings of holy verses from the Koran such as letters Luqman, Yusuf, and Maryam. Of course, this has a specific purpose, namely that reading these letters has the hope that the child the pregnant mother will carry tomorrow will be a filial child as stated in the story of Lukman in the Koran. Meanwhile, men are expected to inherit Yusuf's good looks and nobility of morals, if Women are expected to be role models like Maryam.

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Also an article written by Wiwik Setiyani, Zakkiyatul Fikriyah, Nasruddin (2021) entitled *Acculturation of Islam and the Local Tradition of Kosek ponjen at the Wedding Ceremony of the Osing Community* which concludes that the local culture of Osing is influenced by the Islamic religion which of course brings a completely new culture. However, by looking at the dynamics that occur in this context, the cultural changes that occur in society are not without cause, but rather an adjustment in views between the recognition of the truth of the accepted religion (Islam) and local traditions. Synchronization and harmony between local culture and Islamic teachings can be harmonized based on the consideration of the community as actors. The kosek ponjen ritual culminates in an Islamic meeting point which can be interpreted as acculturation.

As reviewed in the previous article above, there are still no new discoveries that discuss the acculturation of Islam and Javanese culture with the dimension of musical art. In this article, we will explain how the art of rontek music can be acculturated to Islam. However, this article does not discuss the art of rontek music universally, it only focuses specifically on Gombang Village, District. Sawit, Kab. Boyolali.

This study holds significant importance in the context of preserving and understanding the acculturation of Rontek music with Islamic values in Gombang Village, Boyolali Regency. It is crucial to note that music is a cultural expression that serves as a window to comprehend how communities acculturate their religious beliefs with local arts and traditions.

The existence of Rontek music, still relatively young in Gombang Village, poses challenges and opportunities that warrant careful examination. As a music genre born within the diversity of Indonesian culture and religion, further understanding of how this art form interacts with Islamic values can provide valuable insights for cultural preservation and interfaith harmony.

In a broader context, this research is relevant to the dynamics of acculturation between Islam and local culture in Indonesia. By understanding how Rontek music is acculturated into Islam, we can gain a better understanding of the processes of dialogue and integration between religious values and local culture

Moreover, this research can contribute to scholarly literature related to traditional music, religion, and cultural acculturation in Indonesia. Thus, the study is not only about preserving local art but also about documenting how communities undergo cultural changes and experience shifts in religious values through the medium of music.

Practically, the findings of this research can serve as a reference and inspiration for relevant stakeholders, including art enthusiasts, cultural activists, and religious figures, to support the preservation efforts of Rontek music and understand its religious implications. Consequently, this study can serve as an initial step in building a more comprehensive understanding of the interaction between art, culture, and religion in Indonesian society.

## 2. RESEARCH METHOD

This article begins with research in Gombang Village, District. Sawit, Kab. Boyolali which focuses on the Rontek tradition. For the author, Rontek in Gombang Village is a dialogue between cultures, namely Java and Islam. Rontek represents Javanese culture and al-Barzanji represents Islamic culture. The two met, dialogued, and exchanged influences. The method used is qualitative. In this case, to obtain data, namely participatory and observation in various activities. To assist in obtaining data, interviews were also conducted with various authoritative parties. With efforts to explain comprehensively, it is also supported by various secondary sources through various books and articles.

## 3. RESULTS AND DISCUSSION

### a. Islam and Javanese Culture: An Acculturation

Islam is commonly known as a revealed religion that was revealed by Allah SWT to his messengers to be preached to humans. Islam as a religion contains the teachings of Allah which provide guidance

on the relationship between humans and Allah, humans and humans, and humans and nature. Islam in this sense is the religion brought by the messengers of Allah, from Prophet Adam to Prophet Muhammad SAW. Therefore, Islam is perfect and has always been in accordance with the level of human development since it was revealed (Saepudin, 2019, pp. 194–195).

Likewise, the Islamic religion contains meaning about the belief system that is manifested in the lives of its adherents and patterns of social behavior. So that Islamic teachings do not only have a theological dimension but also a sociological dimension. These teachings are related to the empirical experience of humans both as individuals and groups, so that every behavior that is guided will show the belief system of the teachings they adhere to. Islam has at its core all its teachings which are universal in nature, which are theocentric-humanistic, with a view of life (weltanchaung), regarding equality, justice, freedom and honor (Kuntowijoyo, 1991, p. 229).

First of all, the nomenclature inherent in Islam which is the source of the idea of Islamic universalism is the meaning of the word “Islām” in an sich. The meaning of surrendering to God certainly goes beyond God’s teachings to His servants, but it is taught by Him in connection with human nature itself, as mentioned above. In other words, it is taught as a fulfillment of human nature, so that the growth of its manifestation in humans is always from within, not growing, let alone forced, from outside (Madjid, 1992, p. 427).

The past situation as data on the acculturation of Islam and local culture. Hinduism and Buddhism came earlier than Islam, and both of them even built kingdoms. Like the Sriwijaya and Majapahit kingdoms. However, after the 13th century AD, namely during the Islamization process, elements of the Islamic religion played a very important role in constructing communication networks between various coastal kingdoms and various inland kingdoms that were currently Hindu-Buddhist in nature. As was the case in the northern coastal areas of Java, the kingdoms that existed were generally ruled by merchant princes. They submitted to the king of Majapahit. However, after the local kings converted to Islam, they used Islam as a political and economic weapon to free themselves completely from Majapahit rule (Al-Amri & Haramain, 2017, pp. 193–194).

At the beginning of the 16th century AD, namely after the collapse of the Majapahit kingdom, Islamization in coastal areas was very intensive and comprehensive and later achieved success. With physical evidence, namely, the establishment of Islamic kingdoms such as Demak, Banten and Cirebon. However, in the aspect of religious understanding, it is very unsatisfactory, and has not eliminated the thoughts of old cultures, such as Hinduism and Buddhism. Even though they have said the two sentences of the Creed, the legacies and practices of belief in Bata Guru, Batara Vishnu, Dewata Sewwa'E, and others still continue. It was in this phase that the tendency for syncretism emerged. Therefore, it is known that the Islam that developed in the interior of Java was different from the Islam that developed on the coast. Coastal Islam is an Islam that has high social mobility and follows developments in the Islamic world (Al-Amri & Haramain, 2017, p. 194).

In 1575 AD the Islamic Mataram kingdom emerged which replaced the central position of the Majapahit kingdom. The transition period which took a long time between the inland Islamic kingdoms and coastal Islam, caused a clash of influences which led to conflict which ended in war. Based on the desire to seize power on the coast, Sultan Agung (1613 – 1645 AD) from the Mataram kingdom played a role again, especially in religious matters. With efforts to build an image in the eyes of the coastal kingdoms, the Mataram Sultanate was a syncretic Islamic kingdom. It is proven that a group of poets gathered in the sultanate’s palace who mixed Islam with Hinduism, as stated in the Babad Tanah Jawa which contains a mixture of Islam and Hinduism (Al-Amri & Haramain, 2017).

In the Chronicle of Tanah Jawa, it is told that the Javanese kings came from the Prophet Adam, who had a child, Sis, who then had a child, Nurcahya. Then Nurasa, then Sang Hyang Wening, then Sang Hyang Tunggal, and finally Batara Guru met Batara Wisnu as one of his sons who later became king of Java with the name Pabru Set. As above, this is a model of syncretism which was not subtly confirmed by the ulama and coastal sultans. As a form of compensation, the ulama on the coast actively

entered inland areas, carrying out missionary movements in the Mataram kingdom, calling for popular resistance to Sultan Agung. From the story of the Chronicle of Tanah Java, it can be seen that there was conflict between the Islamic kingdoms on the coast with their orthodox attitudes, and the inland Islamic kingdoms which had a syncretic style. It was at this point that a conflict emerged between Syncretist Islam and the orthodox in the sense that there had been a battle between maintaining the purity of the creed by the orthodox and the mixing of creeds carried out by the Islamic kingdoms in the interior (Hindu Buddhism into Islam) in order to maintain their pursuit of hegemony of power (Al-Amri & Haramain, 2017).

Based on the previous explanation, an open attitude continues to be brought by Islamic teachings, as well as its accommodative and selective nature. Assuming you can receive it from various sides and also filter what you receive. Strict filtering continues to be carried out, namely not simply accepting all types of knowledge and culture, but rather knowledge and culture that is in line with Islam (Supriatna, 2019, p. 283).

The rich definition of this proves that culture has a very broad scope. To facilitate discussion, from the wide scope of culture, it is divided into at least five aspects: spiritual life, language and literature, arts, history and science. Aspects of spiritual life include physical culture, such as facilities (temples, statues of ancestors, architecture), equipment (clothing, food, ceremonial tools). Social systems are also included in the scope of culture, such as ceremonies (birth, marriage, death) (Said, 2016, p. 118).

As an effort to preserve local culture, Islamic acculturation with local culture is one form of this. This is justified as long as it meets the fundamental requirements, namely that it does not conflict with Islamic law. Thus, it is certain that the historical dynamics of transactions between Islam as a religion and the local culture that surrounds it and the existence of a legitimate legal basis from *syara'* in the form of *'urf* and *maslahah* (Sugiharto, 2019). Therefore, the tactic of Islamic cultural innovation in Indonesia which is multi-ethnic and cultural, a cultural approach without abandoning the values of the spirit of the Koran is the best way. Nor does it consider either of the two to be subordinate. Islamization does not have to be Arabization, because Islam is a religion that is comprehensive in culture, attitudes and mentality (Purwaningrum & Ismail, 2019, p. 32).

Acculturation is a combination of two cultures, elements of two cultures that meet can coexist and complement each other and do not eliminate the original elements of the two cultures. And do not consider either of these two cultures inferior. This reality occurred in the archipelago, when various religions began to enter, develop and begin to spread their influence. In the beginning, it was when Islam arrived in Indonesia which replaced elements of Hindu-Buddhist culture and then Islam acculturated with the traditions of society. This acculturation occurs because Indonesian society, especially Javanese, already has the basics of culture, so it is not easy to eliminate what already exists in society. Apart from that, the special skills possessed by the Indonesian people or local genius are the ability of a nation to accept elements of foreign culture and process these elements according to the personality of the Indonesian people (Jamil et al., 2002, pp. 162–165). So that national values and local wisdom still exist and are maintained.

Complementing each other is the basic assumption of these two cultures. This means that delivery is complementary and adds color to local culture. Because acculturation is the result of the process of processing foreign culture which is adapted to Indonesian culture. The results of this acculturation can be seen from various aspects of life, social, economic, government systems, education, beliefs, arts and culture, technology, calendar systems and philosophy (Faris, 2014, p. 86).

The Islamization process that occurred in the early days of Islam, including in the archipelago, had positive implications for universal society. It does not reduce and does not make it secondary to either of the two. The axis is God as the owner of revelation, where revelation at first had no sound, no form, and could not be felt, but when the decree of heaven came down to earth and made contact with humans as holders of God's decree, the form of revelation changed to have sound and form. letters or writing (Asy'ari, 2017, p. 171).

In Islam, the symptoms of art can also be traced. Even the Koran, as a primary source of Islamic principles, contains various literary values which, if measured from an artistic perspective, are very noble. For every person who understands Arabic, it is not a criterion whether he adheres to Islam or not, will recognize the height of literature contained in the Koran, even though it is not a work of art created by Muhammad saw. (Q.S., 36:69).

However, if we call Allah the Creator of art, then the Koran is the first work of art in Islam which is the highest standard of beauty for Muslim art (al-Faruqi, 1988: 215). This aspect is commonly referred to by Muslims as (i'jaz) or paralyzing power. The Koran has challenged its audience, the Arab people with their literary heights, to produce something similar to the Koran. (Q.S., 2: 23-24), but no one can compete with the Koran (Q.S., 10:38) (Asy'ari, 2017).

These instructions have inspired and enlightened Muslims for the development of art, from the time of the Prophet until now. The development of arts that is widely carried out by Muslims includes the art of reciting the Koran, Islamic architecture, calligraphy, music, and drama (which in the Shi'ah tradition is known as ta'ziah) (Asy'ari, 2017).

### **b. Dynamics of The Emergence of Rontek in Gombang Village**

Ronda Tetek or commonly known as Rontek is a traditional Indonesian musical instrument. Etymologically, it comes from two words, namely, Ronda and *Tetek*. The term Ronda comes from the people's habit of going around, guarding and patrolling at night. Meanwhile, *tek-tek* comes from sounds or sounds produced from hollowed bamboo which is also commonly used for patrol activities. It is called tetek because the sound produced sounds *tek..tek..tek* (Indartato et al., 2021, p. 46).

Initially, Rontek was only used for night patrol activities. However, as time progressed, new innovations were discovered regarding the tools commonly used for night patrols. Kentongan is a traditional musical instrument that has functions like other musical instruments. The use of Rontek musical instruments is often adapted to certain contexts. For example, in the context of the month of Ramadan, rontek is also used as a medium to wake up the community as a warning of the arrival of sahur time.

The rontek in Gombang village is called "Monek Group" which is an abbreviation for "Reckless Capital". This naming began with many insults and challenges in establishing the music group. This is as explained by Mr. Sri as a member of the "Monek Group"

*"Monek (brave capital). Muni is important. Because many complain about the connection to that music."*

There is no definite record of when "Monek" was formed. However, it is known that Monek was formed several months after Ronda based on kentongan accompanied by songs mushroomed in Gombang village.

In Gombang village, Rontek was known or appeared around 2015. The initial emergence of Rontek started with the empowerment of patrol posts or kamling posts. This was stated by the Gombang Village Head (*Kepala Desa*), namely Mr. Ahmadi Wahyu Wibowo:

*"Rontek came about in 2015. At that time I saw that there was an inactive kamling post, but it still had equipment such as kentongan and others, so I wanted to revive the post by establishing the ronda tetek music group".*

The same thing was also expressed by Mr. Sri, as a member of the Ronda Tetek music group "Monek Group":

*"Rontek has been around since 2015. At that time, my friends and I, who used to patrol and beat the kentongan, felt bored if we only beat it without a certain musical rhythm. With this in mind, my friends and I sang while patrolling and accompanied by the beating of the kentongan".*

The Gombang Village Ronda tetek group often shows off their skills at various festivals, competitions, and formal and non-formal events, within and outside the region. It is through the art of Ronda Tetek that Gombang Village has strengthened its steps towards becoming an Arts Tourism

Village (*Seni Musik Ronda Thek-Thek, Daya Tarik Klasik Desa Wisata Kesenian Gombang Sawit*, 2018). Apart from that, the Monek Group also often participates in various activities inside and outside the village.

However, since its inception until now, the Monek Group has not had a special documentation team. So in its existence it may not be very popular in the virtual world. In terms of documentation, the Monek Group only relies on event news from media that cover their activities as well as the Gombang village government through various village profile videos and local village wisdom.

Monek in the performance consists of 13 personnel, 10 as musicians, the rest as vocalists. However, efforts to preserve this traditional art have experienced difficulties. Mr Sri explained thus:

*"The lack of regeneration is also a concern for monek personnel. Although there is a discourse of regeneration through the association, it has not yet been realized. The problem is that young people now prefer the latest culture rather than traditional."*

Rontek that developed in Gombang village experienced several phases of development that were classified as unique. The reason is that the initial function of the kentongan, which was used as a communication tool, was transformed into a musical instrument that can be used as an instrument for various types of music.

Initial phase, as a tool for communication (*ronda*). In this phase, rontek is only used as a means of night patrol. Even though he has used this rontek as an instrument for songs or pieces. However, it is only limited to patrol time and guarding the security guard post or while traveling around.

The second phase, as a musical accompaniment instrument. The joy and pleasure of playing rontek while singing songs has become a hobby in itself for the continuation of this rontek. The reason is, after being busy with patrols or night patrols using the kentongan musical instrument, it developed into an accompaniment to songs from various genres.

In this phase too, rontek, which was popularized by the Monek Group, took part in various traditional ceremonies such as the ransom twins mayang, traditional Javanese wedding ceremonies, and various other traditional ceremonies.

The third phase, as a musical accompaniment instrument as well as an accompanying instrument for religious (Islamic) ceremonies. After experiencing several phases and increasing listeners, especially music lovers, the Monek Group's name soared high. Religious congregations are also interested in the Monek Group's musical performances. This is as explained by Mr. Sri, as follows:

*"Monek is not only for campur sari instruments, but also for traditional ceremonies, nebus kembar mayang. Also maulid al barzanji."*

"Jamaah al-Barzanji ar-Rohmah" in the hamlet of Garen, Gombang Village has a great interest in the Monek Group to be used as an instrument to accompany prayers like the hadroh group. This is unique for the Monek Group, which comes from traditional musical instruments with Islamic content. So there was acculturation of Javanese culture with Islam or commonly known as Javanese Islam.

In the context of Javanese Islam, represented by the Monek Group, which collaborated with the al-Barzanji ar-Rohmah congregation, it started at the beginning of 2019 with various routine Monday night al-Barzanji recitations. The Monek Group is an instrument like a hadroh group that accompanies the chanting of shalawat. This routine starts with the qasiah "*Ya robbi Sholli 'Ala Muhammad*" to "*Mahalul Qiyam*". In the end, we continued eating together.

In this tradition, around the 2020s it was attended by dozens of congregants. In his performance, al-Barzanji's routine provides many benefits to various levels of society. So social solidarity increases. Apart from that, the divide between rich and poor merges into one in this tradition.

Local culture really cannot be limited only to cultural dimensions, but is also limited by the boundaries of the area where groups are located in a particular society, although it is possible that in different societal groups sometimes some identical behavior can still be found. This is due to unintentional similarities or the result of cross-cultural marriages. This local culture will then create various ideas, which are ultimately manifested in the form of various cultural products, both physical and non-physical (Madjid, 1995).



There are also various forms of intercultural encounters such as substitution, syncretism, deculturation, origination, rejection. Firstly, substitution is the replacement of old elements with new elements by providing more value for users. Then, syncretism, namely, old cultural elements meet new cultural elements and then form a new system.

Then, deculturation means that old cultural elements are lost and replaced with new cultural elements. Then, origination, namely, the introduction of new cultural elements so that they bring about major changes in society. Lastly, rejection, namely, rejection by some or all levels of society towards new cultural elements (Ainiyah, 2019).

It can be seen that the meeting of the old culture which is represented by rontek with the new culture which is represented by al-Barzanji's routine creates a pattern of syncretism.

If we look at the principles of acculturation that have been formulated by Koentjaraningrat, then the acculturation of Islam and local culture occurs through the rontek arts of the Gombang community because it fulfills the following conditions or principles.

First, *the principle of utility*. Islamic values and teachings can be used to replace old cultural elements in Gombang society. For example, the art of rontek which is colored by Islamic teachings can replace the campursari and dangdut music traditions which have taken root in the Gombang village community. Even though campursari and dangdut music have not disappeared completely, this acculturation has given a new color to the cultural dynamics of Gombang village. Also encouraging the existence of Gombang village which is known as an arts village.

Second, *the principle of function*. Islamic values and teachings through al-Barzanji's routines which incorporate rontek are able to replace the function of old culture. For example, entertainment in various village activities is often filled with campursari until late at night, although it still continues today, there is also a rival tradition, namely, entertainment filled with rontek who perform Islamic poetry and the Prophet's prayers.

Third, *the principle of concreteness*. Islamic values and teachings can be used concretely in society. For example, reading the life history of the Prophet Muhammad SAW through reading the book on the birthday of al-Barzanji.

Fourth, *the principle of early learning*. Islamic respect for ulama and umara, in accordance with the culture of the Gombang people who respect local elders and religious experts

Fifth, *the principle of integration*. Islamic teachings about al-Barzanji can be integrated with the rontek art of Gombang village and change the entertainment pattern. Previously there was only campursari and dangdut. Now there are rontek art routines that collaborate with al-Barzanji routines and rontek art which also fills various village activities that perform poetry. Islamic and prophetic prayers.

### **c. Supporting Factors for The Preservation of Rontek Art in The Routine Tradition of Al-Barzanji**

Internal aspects supporting the preservation of rontek art in the al-Barzanji tradition include several things, including:

First, religious or religious motivation is the most prominent aspect among the supporting factors for the existence of the Monek Group. The religious motivation for members of the Monek Group means that praying in the rontek version is a demand and command of the Islamic religion to love the Prophet Muhammad SAW. There is also something similar, namely the motivation to learn the Koran in the congregation. Second, human nature and instinctively like beautiful things or beauty (aesthetics) (Putra & Ratmanto, 2019). Harmony is produced from sounds originating from kentongan arrangements and combined with the rhythms of typical sholawat songs or Javanese poetry with Islamic nuances. Third, members of the Monek Group will feel proud if this type of art is exposed through performances or by invitation to become entertainers at an activity. This pride arises as a result of the fact that for them this type of art is the art of Gombang village.

There are also several external aspects that support the preservation of rontek art in the al-Barzanji tradition, including several things, including:

First, Rontek is an inexpensive folk art. This is related to the existence of a spirit of mutual cooperation, a sense of camaraderie and social solidarity that exists in rural communities in general. Second, for connoisseurs of gembrung or people who are interested in considering that al-Barzanji, which is accompanied by rontek, has religious motivation (a form of religious awareness). By considering rontek as a form of love for the Prophet Muhammad. Third, there is a sense of pride in responding to rontek, therefore it means maintaining the *adhiluhung* traditions of the ancestors (historical romanticism) and responding to popular culture out there.

#### **d. Factors Inhibiting the Preservation of Rontek Art in The Routine Al-Barzanji Tradition**

First, the unplanned process of regeneration or inheritance of rontek players means that the continuation of the Monek Group and the al-Barzanji congregation has not yet reached a point of certainty. Characterized by weak human resources (HR), opportunities to introduce and preserve the art of rontek are very minimal. The reason is, introducing the art of gembrung to today's young people is not easy, because they are not interested in the traditional art of rontek and are seen as lacking in improvisation. Young people are more interested and like modern types of musical entertainment that can be rearranged and improvised. If the art of rontek is to be enlivened, it will again experience difficulties on the part of the teaching staff due to the different busyness of the Monek Group personnel. Plus, the Monek Group personnel are dominated by older people aged 40-60 years.

Second, there is no media team that continues to publish activities on stage and during rehearsals. So the existence of the rontek is only in the local village area.

Third, public appreciation is decreasing, because there are more and more choices of types of folk entertainment that are classified as modern art. Recently, there has been a proliferation of entertainment enjoyed by the public which is entertainment adopted from abroad. So, to introduce this art, perhaps people will think that gembrung art is an art that is said to be ancient. So people prefer entertainment that is currently trending.

## **4. CONCLUSIONS**

This is different from the writings, studies or research that have been carried out which only focus on Javanese Islamic ceremonies or traditions which are relatively old. This article succeeds in looking at art containing Javanese Islamic content which is relatively new.

Rontek art in Gombang Village, District. Sawit, Kab. Boyolali is a relatively new art, because this art was only born in the 2010s. The meeting between the old culture represented by rontek art and the new culture, namely, al-Barzanji. In the correlation between the two, a syncretic acculturation pattern occurs, forming a new cultural system. In this case, it forms a new variant of Islam, namely, Javanese Islam.

In this case, with cultural sharpness the Gombang village community can reach the point of acculturation of Islamic teachings with brilliant Javanese culture. This shows that the cultural Islamic genealogy brought by the guardians is still maintained by the Gombang village community. On the other hand, we are also trying to maintain the existence of the village which is known as the arts village.

Initially, rontek was only used on night patrols. Then it shifted to using rontek as an instrument for traditional music and dangdut. Furthermore, rontek is used as an instrument to accompany prayers, especially in the al-Barzanji routine. The dynamics of the latter were fronted by the Monek Group, which at that time had many stages, attracting the al-Barzanji ar-Rohmah congregation. In the end, the Monek Group was collaborated with by the al-Barzanji ar-Rohmah congregation to be used as an accompanying instrument to replace the hadroh musical instrument. So acculturation occurred, namely, between Javanese culture and Islamic teachings.

According to the author, the dynamics of Javanese Islam in the context of Gombang village today are several upheavals which more or less threaten the existence of this tradition. Such as the emergence of the puritan movement, the tendency towards trends brought by the West, and the lack of preparing young people for regeneration.

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