

Ketoprak the story of *Sultan Agung Tani* as a cultural means of resolving inter-subethnic conflicts in coastal and inland Java

Sucipto Hadi Purnomo^{1*}, Eka Yuli Astuti¹,
Widodo¹, Samsur Rijal Yahaya²

Abstract: The story of *Sultan Agung Tani* becomes a means of resolving cultural conflicts in Java between inland and coastal subcultures. In Java, the legacy of cultural conflicts has never been completely resolved until now due to the impact of the legacy of colonialism that has persisted since the arrival of the VOC in the 17th century. This story was chosen because it depicts the conflict and resolution between two Javanese subethnic groups who have significant differences in cultures, values and geographical backgrounds. In the present study, the hermeneutic reading method with a postcolonial approach is used to analyze the story of *Sultan Agung Tani* which is recorded in audio and video formats. The results of this study show that the pattern of conflict resolution between Javanese sub-ethnic groups through stories of the *Ketoprak* performances is able to influence people's cultural mindsets. The *Ketoprak* stories that narrate the resolution of Javanese inter-subethnic conflicts, which are staged by *Ketoprak* groups in coastal areas, especially Pati Regency in Central Java and its surroundings, have a positive social impact on coastal communities who are depicted as inferior by narrative text stories from the interior in *babad* stories. Through the stories presented, the potential to provide a cultural model of conflict resolution contributes to a conflict resolution formula with dramatic steps provided to become a dish that is enjoyed. This study provides in-depth insights into how the traditional performing art of the *Ketoprak* can be used as an important tool to mediate conflicts and promote inter-subethnic reconciliation in Indonesia.

Keywords: *Ketoprak*, traditional plays, Javanese drama, conflict resolution, postcolonial era



AFFILIATION

¹Universitas Negeri Semarang, Indonesia

²Universitas Malaya, Malaysia

* Corresponding Author:

✉ sucipto@mail.unnes.ac.id

ARTICLE HISTORY

- Received 7 December 2023
- Accepted 29 September 2024
- Published 30 September 2024

CITATION (APA STYLE)

Purnomo, S. H., Astuti, E. Y., Widodo, W., & Yahaya, S. R. (2024). Ketoprak the story of Sultan Agung Tani as a cultural means of resolving inter-subethnic conflicts in coastal and inland Java. *Diksi*, 32(2), 329-342. <https://doi.org/10.21831/diksi.v32i2.68393>

INTRODUCTION

In Indonesia, the *Ketoprak* is a performing art rooted in the Javanese speech traditions. According to the opinion of (Orel, 2023; Wójcik, 2022), the *Ketoprak* performances are presented using a patronage as in the *Natyasastra* treatise which contains dramatic compositions in the form of performances. In general, *Ketoprak* dishes are displayed in acting, body movements, make-up and costumes, the role of an artistic director, musical scales, musical instruments and the integration of music with the performance. Performances are used to create theatrical forms in accordance with the conventions of Javanese traditional drama that live in the society through the art of speech. In terms of cultural realities, figures' patronage speech is more embedded in people's minds (Elika & Nurhayati, 2022; Ojelabi, 2010; Tian *et al.*, 2023). Javanese people culturally believe more in what is said in repeated performances (Soroka *et al.*, 2022; von Germeten, 2023). This is because the speech in traditional performing arts is more authentic for the audience to enjoy.

In Java, especially along the north coast, the *Ketoprak* performances have fanatical fans and spectators. Performances are held and shown in open spaces, hundreds to thousands of spectators watching them. According to Carey (2007), traditional arts performances are able to create a fanatical world for fans and connoisseurs of traditional arts. The story that is performed lives in the minds of the audience until it becomes a collective memory (Büster, 2021; Pardoe & Arps, 2023; Toporišič, 2022). The culturally constructed collective memory of society will naturally create a cultural circle in the society. Even though they watch the same play, performed in different times and locations, they will still be able to enjoy the performance impressively. The fanatical audience that is formed will always create a collective memory of the past that continues to be cared for.

In the midst of modernity and universal phenomena, the *Ketoprak* performances can become an oasis of entertainment for the people as well as a means of socializing. Lower-class people use the *Ketoprak* entertainment as a means of meeting for self-actualization (Soroka *et al.*, 2022; C.M. Wang & Tseng, 2023; J. Wang *et al.*, 2023). The *Ketoprak* is used as entertainment as well as creating a new space to enjoy socializing (Jansen & Våljamäe, 2021; von Germeten, 2023). Through the performance space, the *ketoprak* is able to realize harmonical social dynamics. The conflict presented in the show through the dramatized ladder of the show creates social space and harmony in the audience's society due to the similarity of tastes and cultures.

In the *Ketoprak*, the story of *Sultan Agung Tani*, is one of the audience's favorite performances. This story is still popular with coastal communities to this day (Buster, 2021). Sultan Agung was the King of Mataram who ruled Java during the period of 1593 AD – 1646 AD with the title Sajakrakusuma. As a Panembahan Senopati's breed, its descendants were symbolized as an icon of resistance to colonialism before the Diponegoro War. Twice did Sultan Agung send royal troops to attack Batavia and, through special soldiers, succeeded in killing JP Coen, Governor General of the Dutch East Indies in Batavia. As King, Sultan Agung built a Javanese cultural identity by absorbing various elements of local Javanese cultures to become a noble inland Javanese cultural identity.

The story of *Sultan Agung Tani* is part of a long series of stories about the *Ketoprak* story *Saridin Andum Waris*, a prophetic figure who is very popular among the communities along the north coast of Java, especially the Central and Eastern regions. As a performance, this story has a cultural history and the power of past memories in the minds of the audience (Redondo-Olmédilla, 2023a, 2023b). The audience is treated to a special narrative from what is usually performed in the *Ketoprak* (Orel, 2023). Sultan Agung, as the king of the interior in the story of *Sultan Agung Tani*, plays himself as a farmer on the north coast of Java, replacing Saridin who carries out the duties of the Mataram kingdom. Such a role is unusual in the concept of a show set in the feudal Javanese life (Halperin, 2020; Stella, 2020; Wasino *et al.*, 2021). Culturally, Indonesia today, which is agrarian in style as well as the world's

maritime axis, can reflect on Java's past. Through the play, Sultan Agung Tani shows how inland and coastal Java contribute to each other. Sultan Agung as an illustration of Javanese inland rulers chose farming to maximize land to produce rice as a basic need. Saridin, as a coastal figure with simple language, is able to place himself in all situations and conditions as coastal communities are easily acculturated with all walks of life and ethnicities.

The people of the north coast of Java, especially in Pati Regency and its surroundings, have a historical and cultural memory of the story of *Sultan Agung Tani* as part of the *Saridin Andum Waris* story series. (Freire, 2017; Ghadimi, 2023; Stella, 2020). In the modern era, the performing arts of the *Ketoprak* coexist with technology in a progressive mindset in the society (Bajpai, 2001). The traditional art of *Ketoprak* does not die but grows in the midst of social spaces that continue to change and look for new forms (Belcourt, 2014; Freire, 2017; Mukaffa, 2018; Ojelabi, 2010). Anomaly art traditions that occur in the *ketoprak* do not automatically occur in other arts. In the midst of the universal preservation of traditional arts that continues to experience a decline in fans and responders, the opposite happens to the *ketoprak* on the north coast of Java, especially Pati Regency and its surroundings.

The *Ketoprak*, which has fanatical fans and viewers, should not only be interpreted as mere entertainment (Attribution-noncommercial-noderivatives *et al.*, 1918; Della Spina, 2023; Pandey *et al.*, 2022), but established and militant audiences and fans need also to be presented with a discourse on resolving historical conflicts from the past (Gaiha *et al.*, 2021; Pandey *et al.*, 2022; Yang, 2022). The unresolved historical cultural conflicts between the coast and interior of Java can be resolved culturally through the performing art of the *Ketoprak* (Grever, 2023; Ojelabi, 2010; Sahid *et al.*, 2023). Past conflicts, when correlated with eastern cultural traditions that worship ancestors, cannot be mediated with all legal institutions and rules. Discourses of conflicts that arise and grow in the society must be given a balanced counter-discourse and educate the next generation.

The story of *Sultan Agung Tani* in the *Ketoprak* is also a resolution of the inland and coastal cultural conflicts (Ojelabi, 2010; Tian *et al.*, 2023). The cultural memory of the Javanese inland coastal conflict that is embedded in the minds of the people is historically important to resolve (Drewes, 1966; Grever, 2023; Juwariyah *et al.*, 2023). In line with Ojelabi, (2010), and Tian *et al.*, (2023), such cultural conflicts cannot be resolved formally by administration, but by changing the roots of the cultural conflicts so that memories of conflict events erode until they are understood by the people who are the generation inheriting past conflicts.

The present study is important in the context that the *Ketoprak* story of *Sultan Agung Tani* is not just a performance, but it contains a special purpose and mission. The story of *Sultan Agung Tani* is used as a means of clearing up the unresolved cultural conflicts between coastal and inland Javanese ethnicities. In relation to conflict resolution, the study on the *Ketoprak* story of

Sultan Agung Tani is indispensable to be carried out so that past conflicts do not become the seeds of new conflicts in the political space in Indonesia today. Therefore, this study is aimed at exploring how the *Ketoprak* story of *Sultan Agung Tani* is used to provide solutions in resolving cultural conflicts between sub-ethnic groups in coastal Java and inland Java.

METHOD

The study used the descriptive qualitative approach. The research object was a document of the *Ketoprak* performance on the YouTube channel “Punakawan Grambyang,” the story of *Sultan Agung Tani*. The primary data were taken from the MP3 file recordings performed by the “Sri Kencono” *Ketoprak* group on the pages of <https://www.youtube.com/watch?v=bChGzbJxTOA>. Secondary data were taken from documents and related article references using the note-taking technique (Juwariyah *et al.*, 2023; Peradantha *et al.*, 2023). In addition, supporting documents were taken from Wahyu Manggala’s book about the story of the *Ketoprak* mother source from Pati Regency.

The *Ketoprak* story of *Sultan Agung Tani* was analyzed hermeneutically exploring the contents of the dialogues in the performance. This was directed as a focal point for mitigating coastal and inland conflicts that are historically rooted in the cultural memories of the community (Redondo-Olmédilla, 2023a). Subsequently, the postcolonial approach was used to examine the conflicts that occurred between inland and coastal Java which was maintained by the colonists for the interests of the sheep-fight politics carried out over the native rulers (Ribeiro, 2023).

RESULTS AND DISCUSSION

Results

The *Ketoprak* story of *Sultan Agung Tani* revolves around the central characters of Saridin and Sultan Agung. The story tells about the intersection of the coastal and inland Javanese culture played by the two characters. Both are symbols of the Javanese coastal and inland cultures. Saridin is a symbol of the egalitarian coast, while Sultan Agung is a symbol of the deep-rooted feudalism that grows in the mainland Java.

When Saridin was in Mataram, the central area of the kingdom, Sultan Agung gave him a gift in marriage to the Sultan’s older sister, Retno Jinoli. When Sultan Agung asked Retno Jinoli about her marriage to Saridin, she convincingly answered, “*tresna kula cameng saridin menika lair tumusing inner lan kula lapahi dumugi kaken kaken ninen-ninen.*” [My love to Saridin (Syeh Jangkung) grows from the outside up to the inside of me and I will keep it until the end of my life]. This narrative becomes a series of stories that Saridin in Mataram was given a proper position, as the Sultan’s brother-in-law. This position was obtained for his services in curing the illness suffered by Retno Jinoli. Javanese feudal life rarely sees marriages between nobles and commoners who have no strata in the social class of society. Therefore,

this matrimony between Syeh Jangkung and the King's sister has a marked political implication concerning the cultural conflicts between Mataram and Pati Region.

Table 1. *Lakon* of *ketoprak* depicting the conflicts between Mataram and the Duchy of Pati

<i>Lakon</i>	Description
• <i>Wasis Jaya Kusuma Gugur: Dumadine Gunungpati</i>	The episode tells about the feud of the second generation of Mataram and Pati rulers. Wasis Jayakusuma is son of Ki Ageng Penjawi while Sutawijaya is son of Ki Ageng Pemanahan.
• <i>Retno Dumilah: Geger Madiun</i>	The episode tells about the war between Madiun and Mataram involving Pati as a supporter of Mataram. The marriage of Retno Dumilah and Panembahan Senopati became the seed of enmity with Wasis Jayakusuma.
• <i>Mendut Boyong</i>	The episode tells about the story of the struggle of Rara Mendut who will be made a concubine of Duke Pragola II, but it is intersepted by Tumenggung Wiraguna of Mataram.
• <i>Lakon Baron Sekeber</i>	The episode tells about the escape of Baron Sekeber from Mataram. He lives in Patiayam and has a feud with Wasis Jayakusuma.

The play is a *ketoprak* performance that tells about the conflicts between Mataram and the Duchy of Pati. There are conflicts directly or through second hands, namely Mataram's subordinates. The episode *Wasis Jayakusuma* is the direct culmination of the conflicts between Mataram and Pati Region while the other episodes, namely *Mendut Boyong*, *Baron Sekeber*, and *Retno Dumilah*, are plays with indirect conflicts. Mataram's intention to control the Duchy of Pati was successful after Wasis Jayakusuma died and was buried in Gunungpati, now in the city of Semarang City.

The feud between the two regions culturally has an indirect impact on the hostility of the people of Mataram and the people of Pati Region. The Regent of Pati feels capable of becoming a winner if not rigged. This is embedded in the minds of the starch community. During the reign of Sultan Agung, such conflicts tend to be suppressed. Sultan Agung created enemies of the Javanese people from his own people but the Dutch colonial presence in Batavia was made a common enemy by Sultan Agung.

The next story contains the acoount that Retno Jinoli was invited to live in Dukuh Miyono, Pati Regency. The palace princess was taken to a poor coastal village far from the feudalistic environment of Mataram. Saridin explained to his first wife that "*putri kuwi kang bisa nulungi nyawaku*" ["that princess is the one who saved my life"]. In this narrative, Saridin humbles himself before Retno Jinoli and his family. When Sultan Agung met Saridin in the rice fields, not at home, he said, "*Yen wong tuwamu lagi ana tegal macul, kepara aku tak*

nemoni ana tegal wae [“if your parents are in the rice fields, working, I will just meet them there”]. In the rice fields, while enjoying a meal served by Saridin’s older brother, Sultan Agung, talked about the disease outbreak that hit the people of Mataram.

Sultan Agung, who informed Saridin that Mataram was affected by the plague, recounted how people got sick in the morning and died in the evening, and got sick in the evening and died the following morning. Sultan Agung went to Miyono village, Pati duchy to ask Saridin, who was also honoured by the people by the name of Syeh Jangkung, to dispose of the plague so that the people of Mataram would return to normal life. But Saridin, who is working on rain-fed fields, cannot be left alone because planting time cannot be repeated. If the rain is no longer there, the land will become neglected, not yielding. This condition made Sultan Agung replace Saridin’s position in farming because only Syeh Jangkung can drive away the *pagebluk* [plague] from the earth of Mataram.

Dialogues in a charade of the *Ketoprak* “*Sri Kencono*” containing the story of *Sultan Agung Tani* is taken as a quote that represents the essence of resolving the political cultural conflicts between Mataram Kingdom and Pati Region. Sultan Agung was friendly and happy, while disguising himself as a simple villager, to take Saridin’s place to work on his rice fields for the rainy season, namely plowing the fields. In the other site, Saridin (Syeh Jangkung) was working to resolve the epidemic that occurred in the city of Mataram which the king and courtiers were unable to do.

Discussion

The *Ketoprak* is a performing art originating from Central Java, Indonesia (Collins *et al.*, 2022; Gaiha *et al.*, 2021; Orel, 2023). The *Ketoprak* art combines theater, dance, music and dialogues presented in stories that contain a moral message or social awareness mission (Grynyshyna *et al.*, 2022; Kirchner *et al.*, 2022; N. Zhang, 2022). The *Ketoprak* is performed by a group of actors (Jansen & Våljamäe, 2021; Soroka *et al.*, 2022) acting as dancers, musicians, and singers who play their roles wearing typical traditional clothing with distinctive movements (Lemmer, 2021; Tohver, 2022). This description is almost the same as that of other classical arts. What characterizes the *ketoprak* as distinctive is the *kenthongan* (bamboo gong/drum), beaten to guide the proceeding of the performance, which is not found in other classical performing arts.

The story of *Sultan Agung Tani* presented in the *Ketoprak* performance contains peace values (C.-M. Wang & Tseng, 2023; Zavidovskaia *et al.*, 2021). Historical stories from the past or fictional stories are used to convey moral messages, as described by Juwariyah *et al.* (2023). The *Ketoprak* story of *Sultan Agung Tani* in the performance is also used as a means of reconciling cultural conflicts from the dark history of the past (Tian *et al.*, 2023; J. Wang *et al.*, 2023; Wasino *et al.*, 2021). *Ketoprak* performances are presented on an open stage with the accompaniment of Javanese *gamelan* music as a sign of

traditional musical icons inherited from the past (Jauhari & Purnanto, 2022; Kumar & Narkowicz, 2023; Tau *et al.*, 2022). In another aspect, the *Ketoprak* play also has political contents and criticism of government policies, especially *Ketoprak* plays in the coastal regions of Java (Cheng & McGregor, 2023a). The performance of the Sultan Agung Tani play, if correlated with the mission of easing inland and coastal conflicts, becomes a special discourse voiced from the interior of Java. Sultan Agung discussed an agrarian pattern in a region that has high dynamics of differences and is open to novelty.

The development of the *Ketoprak* art in society is experiencing competition with other classical performing arts, namely the shadow puppetry (Caputo *et al.*, 2019; Jiang & Li, 2022). However, the *Ketoprak* remains as part of Indonesia's cultural heritage, and is now a popular entertainment in Java (Butler-Warke & Warke, 2021; Lau & Chow, 2023; X. Zhang *et al.*, 2022). The *Ketoprak* has a uniqueness that makes it popular among the public (Goktaş & Chowdury, 2023). Apart from being an entertainment, the *Ketoprak* also has high artistic values because it includes various performing arts in one unit as one of Indonesia's cultural heritages (Baldin & Bille, 2023; Kim & Lee, 2023; Labaronne & Tröndle, 2021; N. Zhang, 2022; X. Zhang *et al.*, 2022). The uniqueness of the *ketoprak* play as a performing art is that it is able to live in the environment of modern cultural communities.

The *Ketoprak*, as an Indonesian traditional performance, has a unique appeal for audiences and fans alike (Hill, 2021), (Kaptan & Algan, 2023). As a performing art that has existed since the time of the Majapahit kingdom, the *Ketoprak* has been passed down from generation to generation and continues to maintain its existence to this day (Jonite, 2022; Widodo, Pudjiastuti, *et al.*, 2022). This of course cannot be separated from the important role of the audience and fans, who are still found in large numbers today. The audience is one of the important elements in the *Ketoprak* art performances (Chung, 2021); (Glass *et al.*, 2022); (Kaptan & Algan, 2023). Without an audience, art performances will lack meaning (Gaiha *et al.*, 2021); (Chung, 2021). The audience has a vital role in the *Ketoprak* art performances. This becomes encouragement and appreciation for the performances presented by *Ketoprak* artists (Egwu *et al.*, 2021; Widodo, Pujiastuti, *et al.*, 2022). In addition, the audience plays a role in retention (de Zwart, 2021) and continuity of the *Ketoprak* art by supporting (Drieënhuizen & Sysling, 2021), organizing performances, and building awareness and love for Indonesian arts and cultures.

The majority of the *Ketoprak* audiences come from lower class backgrounds and groups (Ojelabi, 2010; Ardani *et al.*, 2018). However, some of the elite people also like the art of the *Ketoprak* (Pardoe & Arps, 2023). This shows that the *Ketoprak* art can be enjoyed by all levels of society (Balcare, 2022). *Ketoprak* audiences also have different characteristics in terms of age, education levels, and living habits. However, one thing that audiences of *Ketoprak* art have in common is their love for local Indonesian arts and cultures (Juwariyah *et al.*, 2023; Zustiyanoro *et al.*, 2022). *Ketoprak* art fans are groups of

viewers who have a deeper love for the *Ketoprak* art. They do not only watch the performance, but they also follow and recognize many of the stories of the *Ketoprak* more intensively (C.-M. Wang & Tseng, 2023); (Hill, 2021). *Ketoprak* fans have different characteristics. Fans learn about the cultural, historical, and aesthetic aspects of the *Ketoprak* art as well as the history of the stories they watch (Li & Li, 2022). Fans are also active in fostering and developing the art of *Ketoprak*, mingling in art associations by forming groups to support the performance. They create coordination among fellow spectators to be militant in enlivening the show (Gong, 2022). *Ketoprak* art fans have a very important role in maintaining the continuity of the *Ketoprak* art (C.-M. Wang & Tseng, 2023). They always help with efforts to organize performances, such as by becoming sponsors or providing material and moral support to *Ketoprak* artists (Li & Li, 2022). Apart from these, *Ketoprak* fans have a role in spreading love and awareness of Indonesian arts and cultures to the public in their own ways.

Viewers and *Ketoprak* fans have a role in maintaining the existence of *Ketoprak* art (Wójcik, 2022). Their presence as recipients, appreciators, and preservers of the *Ketoprak* can endow the rich and varied qualities of Indonesia's traditional performing arts (Maussen, 2023); (Yang, 2022); (Ghadimi, 2023); (C. M. Wang & Tseng, 2023). Therefore, efforts to introduce the art of *Ketoprak* to more groups of people are expected to increase people's awareness and love for Indonesian arts and culture (Tau *et al.*, 2022); (Nielsen & Nititham, 2022). From a historical perspective, the cultural conflict between inland and coastal Java is a remnant of old wounds that have not been healed (Sahid *et al.*, 2023); (Grever, 2023); (Ojelabi, 2010). Relations between coastal and inland Javanese ethnic groups appear good on the surface, but, in the cultural realms, there are still seeds of mutual hatred and grudges (Shang *et al.*, 2023) (Mayblin *et al.*, 2016). This conflict, which has long been rooted in historical memories, has become the focus of research by a number of scientists and academics (Mayblin *et al.*, 2016). This conflict was caused by the war between the Regent of Pati and the King of Mataram in the early days of Mataram (Redondo-Olmedilla, 2023a). These roots are inherent because of the differences in coastal and inland Javanese cultures. Cultural historical factors and social stratifications trigger the conflict. The colonial role was one of the causes in perpetuating the conflict to maintain power in the colony (Seixas *et al.*, 2017; Prosperetti, 2023; Crook *et al.*, 2018). Mataram represents an inland group that identifies itself as superior in habits and customs over the coastal group that is dominant in coastal areas as traders (Pardoe & Arps, 2023; Haugen, 2020). These two groups have culturally different views (Labaronne & Tröndle, 2021). Another difference lies in religious practices and rituals (Kuehn, 2023; Atanasova, 2023). Such cultural conflicts occurs in situations of social interactions in the conflicts of various interests.

Cultural differences and historical factors trigger conflicts (Redondo-Olmedilla, 2023b). During the colonial era, inland Java was considered capable of

maintaining and increasing farmers' jobs, while coastal areas were widely used as trading destinations. This can be seen from the large amount of literature written by heroes from the interior of Java such as the History of Banten, the History of Pajajaran, and the Song of Panji Wijayakrama, Babad Tanah Jawi, and Serat Centhini which preserve the historical and cultural heritages of the interior of the island (Ras, J.J., 1987). Meanwhile, coastal groups created many business legacies, including their involvement in trades and success in controlling coastal areas (Haberly & Wójcik, 2015); (Bhattacharya, 2023). Similar historical conflicts between two groups, such as the coastal-inland conflict in Java, are a social reality that still occurs in several regions in Indonesia. Cultural conflicts during the colonial period were maintained to control power (Dar & Masood, 2023); (Ribeiro, 2023); (Collyer & Shahani, 2023). Memories of past conflicts are maintained and used to create new conflicts if there are rulers who do not submit politically to the colonial powers (Fernandes, 2023); (Redondo-Olmedilla, 2023b). The series of the story of *Sultan Agung Tani* offer resolution with a performance to reduce cultural conflicts (Ojelabi, 2010); (Tian *et al.*, 2023). The story tells about Sultan Agung's life as King of Mataram as well as living in a society that is becoming multicultural (Grever, 2023); (Redondo-Olmedilla, 2023b); (Cheng & McGregor, 2023b). The conflict that occurred between the coastal and inland Javanese communities is suppressed in this story through Sultan Agung's willingness to become a farmer on the north coast, in Pati Regency. Sultan Agung positioned himself as Mangku Saridin. It is narrated that, as King, Sultan Agung was willing to plow the rice fields in Miyono Village. This inland coastal cultural conflict was the result of the war that occurred in the previous era of power, namely Panembahan Senopati subduing the Duke of Pati who wanted to fight against power. Differences in cultures, religions, outlooks of life, customs, and language accents make the conflict even more deeply rooted. The cultural conflict resulting from this power struggle gives rise to feelings of mutual dislike and opposition to each other in maintaining their respective values and habits. It is profitable to resolve the conflict with cultural story media in the form of the *Ketoprak* story of *Sultan Agung Tani*, a narrative that becomes a mediator of cultural conflicts between the people of inland and coastal Java to reduce and, eventually, subdue cultural conflicts that have been going on for generations.

In the story of *Sultan Agung Tani*, it is described how Sultan Agung tried to resolve the conflict that occurred. This is done by humbling oneself and at the same time placing symbols of opponents being embraced to become friends with mutual understanding between the two groups of people. Sultan Agung also prioritized the principles of justice and avoided discrimination. The King promoted tolerance, by dismantling feudal barriers, as well as the principle of equality between the interior and coastal areas. Sultan Agung's story indirectly entices the people to respect each other and not exploit differences and past conflicts as a basis for hostility towards each other.

Apart from these, Sultan Agung also accommodated culture outside the palace fortress. This helps build awareness of the diversity of society and minimize conflicts among hostile groups of the society, promoting tolerance through stories within the framework of mutual understanding among community groups. Cultural conflicts are resolved in the hope of creating peace. Respecting differences in cultural classes, religions, and languages, the society can live in harmony and avoid conflicts that damage social relations.

At the end of the story, *Sultan Agung Tani* was able to suppress cultural conflicts and ease tensions between groups of the inland and coastal people of the Javanese society. He was successful in uniting the two groups of society through adherence to the values conveyed through the stories of the performance art. The story of *Sultan Agung Tani* teaches the society to respect differences and establish positive relationships between community groups. Cultural conflicts are phenomena that can be found in societies throughout the world. In Java, Indonesia, this conflict occurred when inland powers subjugated the coast with violence. The impact that occurs is that self-esteem based on geographical areas builds up to inland coastal hostility. The conflict between the two powers with different cultural backgrounds triggers a conflict between different values, norms, and habits. Cultural conflicts often occur between people who mutually identify themselves as the best with different parameters (Kirchner *et al.*, 2022; Pandey *et al.*, 2022). The *Ketoprak* story of *Sultan Agung Tani* is one of the focal points for cultural conflict resolution (Bulhan, 2015; Goga, 2013). Inland and coastal Javanese communities are persuaded to understand and respect the values and norms of each group. Via the *ketoprak* story, the people of the inland and coastal Java with their respective egos melted through Saridin and Sultan Agung Tani. The King is regarded as a symbol of inland Javanese society which holds traditional values and local cultures that have been brought to the coastal area (Aritonang, 2000; Ruastiti *et al.*, 2022). Conservative attitudes in facing change and resistance to cultural influences are eliminated. Conversely, the coastal Javanese society was more open to external cultural influences and became more secular, played by Saridin, Syeh Jangkung, who went inland to carry out royal duties.

The axis of the conflict resolution between inland and coastal Javanese communities can be identified by increasing tolerance and mutual understanding in various different cultural aspects presented in the two historical figures of Saridin and Sultan Agung. Through the art of the *Ketoprak*, cultural education and traditional knowledge can help reduce social conflicts through performing arts (In & Poem, 1987; Sharma & Reimer-Kirkham, 2023). In the context of the resolution, Sultan Agung humbled himself to equalize inland and coastal communities, which was important for understanding each other's cultures and traditions and reaching a mutually beneficial resolution axis. Improving social relations and cultural issues, strengthening dialogue between community groups, and promoting tolerance and mutual understanding are the keys to resolving past historical conflicts between Java's in-

land and coasts (Kolkutina *et al.*, 2020). The *Ketoprak* on the north coast of Java, especially in the Pati Regency and surrounding areas, is now regularly performed. On average, each *Ketoprak* group performs 20 to 25 performances every month to entertain the public. The story of *Sultan Agung Tani* is one of the stories that is performed and is popular with the public. This is an important point in the breakthrough resolution of cultural conflicts. Performances presented repeatedly from the nineteenth century until now have become a cultural force in organizing and reconciling conflicts in the past.

CONCLUSION

Culturally, inter-ethnic conflicts in inland and coastal Java have occurred since the era of Mataram Kingdom. Then, during the colonial era, cultural conflicts that occurred were manipulated by controlling the conscience of the Javanese people while implementing a politics of sheep fighting against each other. As an effort to reduce and resolve the axis of cultural conflicts through the art and culture of *Ketoprak*, the story of *Sultan Agung Tani* is one of the resolutions. *Ketoprak* is a means of building community harmony through the stories presented.

This present study has contributed to the discovery of the *Ketoprak* dish as a resolution to conflicts that occur in the society. Through artistic performances, especially in the coastal Java, the *Ketoprak* can become an oasis of social harmony. Javanese coastal communities are depicted as inferior in the narrative text of chronicle stories from the interior through the story of *Sultan Agung Tani* which is presented as providing a model for conflict resolution. Conflict resolution is presented through a dramatic ladder formula to become a presentation that the audience enjoys. Insights into how the traditional *Ketoprak* performing art can act as an important tool to mediate conflicts and promote inter-subethnic reconciliation in Indonesia has been exemplified by this study. Such research, that is limited to the coastal and inland areas of Java, which culturally have roots in conflicts and that have not yet been resolved, can be developed to a wider scope in Indonesia.

REFERENCES

- Ardani, I. G. A. ., Willyanti, I., & Narmada, I. B. (2018). Correlation between vertical components and skeletal class II malocclusion in ethnic Javanese. *Clinical, Cosmetic and Investigational Dentistry, Volume 10*, 297–302. <https://doi.org/10.2147/CCIDE.S188414>
- Aritonang, J. S. (2000). *Christiannity in Javanese culture and sosisety book title: A history of Christianity in Indonesia*. Brill. <https://doi.org/103.181.255.10>
- Atanasova, K. (2023). Writing about the Mawlid al-Sharif in Eighth/fourteenth-century Maghrib: A Sufi legal discourse. *Journal of Sufi Studies, 12*(1), 83–116. <https://doi.org/10.1163/22105956-bja10027>
- Attribution-noncommercial-noderivatives, C. C., License, I., By-nc-nd, C. C., & War, G. (1918). The Netherlands Indies and the Great War "Indiers." *Brill, 1914–1918*. <https://doi.org/103.172.71.13>
- Bajpai, K. (2001). Crisis and conflict in South Asia after September 11, 2001. *Sage Publications, 55*(2), 140.
- Balcare, K. (2022). Ecotheatre: Changing perspective from who we are towards where we are. *Culture Crossroads, 21*, 56–65. <https://doi.org/10.55877/cc.vol21.271>
- Baldin, A., & Bille, T. (2023). The avant-garde consumers: A new perspective on quality evaluations of performing arts. *Poetics, 97*(March), 101771. <https://doi.org/10.1016/j.poetic.2023.101771>
- Belcourt, B.-R. (2014). Animal bodies, colonial subjects: (Re)Locating animality in decolonial thought. *Societies, 5*(1), 1–11. <https://doi.org/10.3390/soc5010001>
- Bhattacharya, S. (2023). "Postcolonial disaster": Purdah, precarity, and hunger in Abu Ishaque's Surja Dighal Bari (The Ominous House). *South Asian Review, 44*(1), 28–36. <https://doi.org/10.1080/02759527.2022.2156171>

- Bulhan, H. A. (2015). Stages of colonialism in Africa: From occupation of land to occupation of being. *Journal of Social and Political Psychology*, 3(1), 239–256. <https://doi.org/10.5964/jssp.v3i1.143>
- Büster, L. (2021). Iron age mnemonics: A biographical approach to dwelling in later prehistoric Britain. *Cambridge Archaeological Journal*, 31(4), 661–674. <https://doi.org/10.1017/S0959774321000263>
- Butler-Warke, A., & Warke, M. R. (2021). Foundation stone of empire: The role of Portland stone in ‘heritage’, commemoration, and identity. *Transactions of the Institute of British Geographers*, 46(4), 958–972. <https://doi.org/10.1111/tran.12462>
- Caputo, A., Ayoko, O. B., Amoo, N., & Menke, C. (2019). The relationship between cultural values, cultural intelligence and negotiation styles. *Journal of Business Research*, 99(September 2018), 23–36. <https://doi.org/10.1016/j.jbusres.2019.02.011>
- Carey, P. (2007). The power of prophecy: Prince Dipanagara and the end of an Old Order in Java, 1785–1855. *Brill*, 1785–1855.
- Cheng, L., & McGregor, I. (2023a). Practices and educational affordances of sound in the postcolonial Hong Kong protests. *Contemporary Music Review*, 0(0), 1–15. <https://doi.org/10.1080/07494467.2023.2241236>
- Cheng, L., & McGregor, I. (2023b). Practices and Educational affordances of sound in the postcolonial Hong Kong protests. *Contemporary Music Review*, 0(0), 1–15. <https://doi.org/10.1080/07494467.2023.2241236>
- Chung, F. M. Y. (2021). Developing audiences through outreach and education in the major performing arts institutions of Hong Kong: Towards a conceptual framework. *Fudan Journal of the Humanities and Social Sciences*, 14(3), 345–366. <https://doi.org/10.1007/s40647-021-00326-6>
- Collins, A., Rentschler, R., Williams, K., & Azmat, F. (2022). Exploring barriers to social inclusion for disabled people: Perspectives from the performing arts. *Journal of Management & Organization*, 28(2), 308–328. <https://doi.org/10.1017/jmo.2021.48>
- Collyer, M., & Shahani, U. (2023). Offshoring refugees: Colonial echoes of the UK-Rwanda migration and economic development partnership. *Social Sciences*, 12(8), 451. <https://doi.org/10.3390/socsci12080451>
- Crook, M., Short, D., & South, N. (2018). Ecocide, genocide, capitalism and colonialism: Consequences for indigenous peoples and glocal ecosystems environments. *Theoretical Criminology*, 22(3), 298–317. <https://doi.org/10.1177/1362480618787176>
- Dar, S., & Masood, A. (2023). Colonialism otherwise and the poetics of solidarity: A methodological intervention De-b/ordering Kashmir. *Antipode*, 55(4), 1152–1171. <https://doi.org/10.1111/anti.12916>
- de Zwart, P. (2021). Globalisation, inequality and institutions in West Sumatra and West Java, 1800–1940. *Journal of Contemporary Asia*, 51(4), 564–590. <https://doi.org/10.1080/00472336.2020.1765189>
- Della Spina, L. (2023). A prefeasibility study for the adaptive reuse of cultural historical landscapes as drivers and enablers of sustainable development. *Sustainability (Switzerland)*, 15(15). <https://doi.org/10.3390/su151512019>
- Drewes, A. G. W. J. (1966). *The struggle between Javanism and Islam as Illustrated by the Serat Darmogandul*. 309–365.
- Drieënhuizen, C., & Sysling, F. (2021). Java man and the politics of natural history. *Bijdragen tot de taal-, land- en volkenkunde/Journal of the Humanities and Social Sciences of Southeast Asia*, 177(2–3), 290–311. <https://doi.org/10.1163/22134379-bja10012>
- Egwu, A. U., Igwebuikwe, E. E., & Abonyi, C. (2021). Deployment of Rhetorical and literary tropes in Ewa-oma festival performances of Nkporo, South-East Nigeria. *SAGE Open*, 11(2). <https://doi.org/10.1177/21582440211023160>
- Elika, N., & Nurhayati, N. (2022). The communication pattern of Wahyu Turonggo Aji Reog dance in Merti Dusun Kemawi Sumowono as a means of preserving environment. *E3S Web of Conferences*, 359. <https://doi.org/10.1051/e3sconf/202235903029>
- Fernandes, C. (2023). Intellectual legacies, political morality, and disillusionment: connections between two Mozambique research institutions, 1976–2017. *The Journal of African History*, 64(1), 112–125. <https://doi.org/10.1017/S0021853723000038>
- Freire, F. (2017). The Hemeila riddle: Genealogical reconfigurations of pre-colonial encounters in southwestern Mauritania. *History and Anthropology*, 28(2), 149–165. <https://doi.org/10.1080/02757206.2016.1214824>
- Gaiha, S. M., Salisbury, T. T., Usmani, S., Koschorke, M., Raman, U., & Petticrew, M. (2021). Effectiveness of arts interventions to reduce mental-health-related stigma among youth: a systematic review and meta-analysis. *BMC Psychiatry*, 21(1), 364. <https://doi.org/10.1186/s12888-021-03350-8>
- Ghadimi, A. (2023). Shirin Nezamafi and the unmaking of postcolonial Japan. *International Journal of Asian Studies*, 20(2), 875–893. <https://doi.org/10.1017/S1479591423000189>
- Glass, D., Schulz Begle, A. K., & Miller, J. M. (2022). Factors that optimize engagement for diverse learners at arts performances for young audiences. *SAGE Open*, 12(3), 215824402211161. <https://doi.org/10.1177/21582440221116102>
- Goga, A. (2013). The dimensions of a conflict: The case of Macedonia. *Mediterranean Journal of Social Sciences*, 4(10), 16–21. <https://doi.org/10.5901/mjss.2013.v4n10p16>
- Göktaş, V., & Chowdury, S. R. H. (2023). Districts of Bangladesh named after Sufis manifesting the great impact of Sufism on Bengal civilization: A qualitative study. *Journal of Islamic Thought and Civilization*, 13(1), 320–327. <https://doi.org/10.32350/jitc.131.22>
- Gong, H. (2022). Application of multimedia human-computer interaction technology in preschool children drama education. *Advances in Multimedia*, 2022. <https://doi.org/10.1155/2022/6388057>
- Grever, M. (2023). Historical consciousness and controversial statues in a postcolonial world: The case of Missionary Peerke Donders (1809–1887). *History of Education*, 00(00), 1–15. <https://doi.org/10.1080/0046760X.2023.2226666>
- Grynshyna, M., Guskova, N., Boklan, M., Strelchuk, V., & Ivaschenko, I. (2022). Cyber-theater as another dimension of communication in contemporary performing arts. *Studies in Media and Communication*, 10(2), 346. <https://doi.org/10.11114/sm.v10i2.5638>

- Haberly, D., & Wójcik, D. (2015). Regional blocks and imperial legacies: Mapping the global offshore FDI network. *Economic Geography*, 91(3), 251–280. <https://doi.org/10.1111/ecge.12078>
- Halperin, C. J. (2020). Ivan the terrible and Russian feudalism in the works of Hungarian and Russian historians of the Soviet era. *Quaestio Rossica*, 8(5), 1795–1801. <https://doi.org/10.15826/QR.2020.5.559>
- Haugen, M. W. (2020). Mendelssohn's cosmopolitan map and Solstad's rural telemark. *Orbis Litterarum*, 75(4), 197–212. <https://doi.org/10.1111/oli.12262>
- Hill, A. (2021). Who killed Utopia? Cult conspiracy drama and a television imaginary. *International Journal of Cultural Studies*, 24(1), 56–71. <https://doi.org/10.1177/1367877920960153>
- In, C., & Poem, A. J. (1987). *The Serat Jatiswara: Structure and change in a Javanese poem 1600-1930* (Vol. 1930, November).
- Jansen, T., & Väljamäe, A. (2021). Exploring Physiology-based interactions in performing art using artistic interventions/Kunstiliste sekkumiste kasutamise füsioloogiapõhiste interaktsioonide uurimiseks etenduskunstis. *Methis. Studia humaniora Estonica*, 22(27/28), 178–197. <https://doi.org/10.7592/methis.v22i27/28.18448>
- Jauhari, E., & Purnanto, D. (2022). Politeness system of the ethnic Chinese community in the Javanese cultural area of Indonesia. *Kasetsart Journal of Social Sciences*, 43(1), 60–66. <https://doi.org/10.34044/j.kjss.2022.43.1.08>
- Jiang, B., & Li, Y. (2022). Construction of educational model for computer majors in colleges and universities. *Wireless Communications and Mobile Computing*, 2022, 1–7. <https://doi.org/10.1155/2022/6737202>
- Jonīte, D. (2022). Choreographer in contemporary theatre: The case of Latvia. *Culture Crossroads*, 21, 66–78. <https://doi.org/10.55877/cc.vol21.272>
- Juwariyah, A., Trisakti, T., & Abida, F. I. N. (2023). Conserving the traditional Indonesian performance art “langen tayub” through “waranggana” creativities. *Cogent Arts and Humanities*, 10(1). <https://doi.org/10.1080/23311983.2023.2247672>
- Kaptan, Y., & Algan, E. (2023). Guest editors' introduction: Global audiences and fans of Turkish TV dramas. *International Communication Gazette*, 85(3–4), 193–197. <https://doi.org/10.1177/17480485221151108>
- Kim, H., & Lee, H. (2023). Performing arts metaverse: The effect of perceived distance and subjective experience. *Computers in Human Behavior*, 146(November 2022), 107827. <https://doi.org/10.1016/j.chb.2023.107827>
- Kirchner, T. A., Golden, L. L., & Brockett, P. L. (2022). Improving arts management/marketing efficiency: optimizing utilization of scarce resources to produce artistic outputs. *Arts and the Market*, 12(3), 181–196. <https://doi.org/10.1108/AAM-07-2021-0029>
- Kolkutina, V., Syniavska, L., Pohrebennyk, V., Kornisheva, T., & Iaremchuk, N. (2020). Literary hermeneutics in the context of natiosophic ideas. *WISDOM*, 16(3), 41–52. <https://doi.org/10.24234/wisdom.v16i3.394>
- Kuehn, S. (2023). Contemporary art and Sufi Aesthetics in European contexts. *Religions*, 14(2). <https://doi.org/10.3390/rel14020196>
- Kumar, M., & Narkowicz, K. (2023). The un-human beings: The denial of Muslim migrants' bodies in India and Poland. *Interventions*, 25(4), 413–430. <https://doi.org/10.1080/1369801X.2022.2099942>
- Labaronne, L., & Tröndle, M. (2021). Managing and evaluating the performing arts: Value creation through resource transformation. *Journal of Arts Management Law and Society*, 51(1), 3–18. <https://doi.org/10.1080/10632921.2020.1815612>
- Lau, P. L. K., & Chow, O. P. Y. (2023). Theatre heritage in pre-WWII Hong Kong: a postcolonial reading. *International Journal of Heritage Studies*, 29(11), 1141–1157. <https://doi.org/10.1080/13527258.2023.2243450>
- Lemmer, K. (2021). Sound patterns as connectors: An experimental production of three sisters. *New Theatre Quarterly*, 37(4), 338–351. <https://doi.org/10.1017/S0266464X21000270>
- Li, L., & Li, S. (2022). Do tourists really care about authenticity? A study on tourists' perceptions of nature and culture authenticity. *Sustainability*, 14(5), 2510. <https://doi.org/10.3390/su14052510>
- Maussen, M. (2023). A post-colonial reading of Alexis de Tocqueville's writings on slavery and its aftermaths. *Ethnicities*, 0(0), 1–21. <https://doi.org/10.1177/14687968231192036>
- Mayblin, L., Piekut, A., & Valentine, G. (2016). 'Other' posts in 'other' places: Poland through a postcolonial lens? *Sociology*, 50(1), 60–76. <https://doi.org/10.1177/0038038514556796>
- Mukaffa, Z. (2018). The era of uncertainty and ethical arrangement in Javanese classical texts: Disseminating Rang-gawarsita's works as source of Islamic ethics in Islamic higher education. *Al-Jami'ah: Journal of Islamic Studies*, 56(2), 461–493. <https://doi.org/10.14421/ajis.2018.56.2.461-493>
- Nielsen, D., & Nititham, D. S. (2022). Celebrity memes, audioshop, and participatory fan culture: a case study on Keanu Reeves memes. *Celebrity Studies*, 13(2), 159–170. <https://doi.org/10.1080/19392397.2022.2063397>
- Ojelabi, L. A. (2010). Values and the resolution of cross-cultural conflicts. *Global Change, Peace & Security*, 22(1), 53–73. <https://doi.org/10.1080/14781150903487972>
- Orel, B. (2023). Performing literature and staged readings. *Amfiteater*, 11(1), 160–172. <https://doi.org/10.51937/AM-FITEATER-2023-1/160-172>
- Pandey, P., Tripathi, R., & Miyapuram, K. P. (2022). Classifying oscillatory brain activity associated with Indian Rasas using network metrics. *Brain Informatics*, 9(1). <https://doi.org/10.1186/s40708-022-00163-7>
- Pardoe, L., & Arps, A. (2023). Translation, memory, and ongoing coloniality: Reading gentayangan for a more worldly Dutch studies. *Dutch Crossing*, 47(1), 49–62. <https://doi.org/10.1080/03096564.2022.2144598>
- Peradantha, I. B. G. S., Widyastutieningrum, S. R., Soewarlan, S., & Triguna, I. B. G. Y. (2023). Interactions of artistic expressions with spatial contexts in the Isolo performance of Sentani tribe, Putali village, Indonesia. *ISVS e-journal*, 10(8), 314–330. <https://doi.org/10.61275/ISVSej-2023-10-08-21>
- Prosperetti, E. (2023). Writing international histories from ordinary places: Postcolonial classrooms, teachers, and foreign policy in Ghana, 1957–83. *Journal of Contemporary History*, 58(3), 509–530. <https://doi.org/10.1177/00220094231171103>
- Ras, J.J. (1987). Chronicle the genesis of. *Brill*, 343–356.
- Redondo-Olmedilla, J. C. (2023a). A comparative and epistemic approach to Anglophone and Latin American postcolonial theory and criticism. *Cogent Arts and Humanities*, 10(1). <https://doi.org/10.1080/23311983.2023.2167533>

- Redondo-Olmедilla, J. C. (2023b). Towards a hermeneutics of the postmodern transnational space: the case of contemporary Australian literature. *Neohelicon*, 0123456789. <https://doi.org/10.1007/s11059-023-00685-x>
- Ribeiro, G. L. (2023). From decolonizing knowledge to postimperialism: A Latin American perspective. *American Ethnologist*, 50(3), 375–386. <https://doi.org/10.1111/amet.13186>
- Ruastiti, N. M., Indrawan, A. A., & Sariada, I. K. (2022). Renteng Dance in Saren Village, Nusa Penida as a source of inspiration for the creation of ceremonial dances in Bali. *Harmonia: Journal of Arts Research and Education*, 21(2), 232–245. <https://doi.org/10.15294/harmonia.v21i2.32199>
- Sahid, N., Junaidi, J., & Iswantara, N. (2023). The meaning of political conflict in the ketoprak “Satru Ing Ngepal.” *Harmonia: Journal of Arts Research and Education*, 23(1), 141–153. <https://doi.org/10.15294/harmonia.v23i1.42447>
- Seixas, B. V., Smith, N., & Mitton, C. (2017). The qualitative descriptive approach in international comparative studies: Using online qualitative surveys. *International Journal of Health Policy and Management*, 7(9), 778–781. <https://doi.org/10.15171/ijhpm.2017.142>
- Shang, S., Guo, T., Roche, M., Gopalan, N., & Wang, M. (2023). Immigrant workers’ language proficiency and cultural identity congruence and work–family conflict: the mediating role of interpersonal conflict at work. *Journal of Cross-Cultural Psychology*, 54(6–7), 684–704. <https://doi.org/10.1177/00220221231194597>
- Sharma, S., & Reimer-Kirkham, S. (2023). Exploring racism and racialization in the work of healthcare chaplains: a case for a critical multifaith approach. *Journal of Health Care Chaplaincy*, 29(3), 307–319. <https://doi.org/10.1080/08854726.2023.2209462>
- Soroka, L., Guskova, N., Plutalov, S., Tsyselska, O., & Kuprii, T. (2022). Speech techniques as an important tool of verbal action in the art of the actor. *Studies in Media and Communication*, 10(3), 185. <https://doi.org/10.11114/smc.v10i3.5850>
- Stella, A. (2020). Bringing the feudal law back home: Social practice and the law of fiefs in Italy and Provence (1100–1250). *Journal of Medieval History*, 46(4), 396–418. <https://doi.org/10.1080/03044181.2020.1775685>
- Tau, R., Kloetzer, L., & Henein, S. (2022). The dimension of the body in higher education: Matrix of meanings in students’ diaries. *Human Arenas*, 5(3), 441–468. <https://doi.org/10.1007/s42087-021-00206-1>
- Tian, R. G., Yu, L., & Yiling, T. (2023). From strategic planning to strategy implementation: the cultural environment construction and development for China’s cross-border e-commerce along the belt and road. *Electronic Commerce Research*, 0123456789. <https://doi.org/10.1007/s10660-023-09730-4>
- Tohver, T. (2022). Zero zone in Stanislavski’s practice. *Stanislavski Studies*, 10(1), 83–99. <https://doi.org/10.1080/20567790.2022.2048239>
- Toporišič, T. (2022). How can we interpret the 21st-century (no longer) dramatic texts and theatre in art and theory? *Amfiteater*, 10(2), 18–49. <https://doi.org/10.51937/Amfiteater-2022-2/18-49>
- von Germeten, G. (2023). Exploring original cast recordings as “Vocal Scripts”: Navigating “Vocal Omnivorousness” and learning “The Songs” of musical theatre. *Voice and Speech Review*, 17(1), 66–82. <https://doi.org/10.1080/23268263.2021.2010898>
- Wang, C.-M., & Tseng, S.-M. (2023). Design and assessment of an interactive role-play system for learning and sustaining traditional glove puppetry by digital technology. *Applied Sciences*, 13(8), 5206. <https://doi.org/10.3390/app13085206>
- Wang, J., Chen, M., Zhang, H., & Ye, F. (2023). Intangible cultural heritage in the Yangtze River Basin: Its spatial distribution characteristics and influencing factors. *Sustainability (Switzerland)*, 15(10), 1–14. <https://doi.org/10.3390/su15107960>
- Wasino, W., Hartatik, E. S., & Shintasiwi, F. A. (2021). Wong cilik in Javanese history and culture, Indonesia. *KEMANUSIAAN The Asian Journal of Humanities*, 28(2), 31–51. <https://doi.org/10.21315/kajh2021.28.2.2>
- Widodo, Pujiastuti, T., Sihombing, P. F., & Sudibyo, S. (2022). Serat Baron Sakendher: sejarah legitimasi kolonial di tanah Jawa pada abad XIX [History of colonial legitimization in Java land in century XIX]. *Sutasoma: Jurnal Sastra Jawa*, 10(1), 71–82. <https://doi.org/10.15294/sutasoma.v10i1.57967>
- Widodo, W., Pujiastuti, T., Limbong, P. F., & Sudibyo, S. (2022). Cultural politics of Javanese authority in the 19th century. *Politik Indonesia: Indonesian Political Science Review*, 7(3), 362–377. <https://doi.org/10.15294/ipsr.v7i3.39073>
- Wójcik, A. (2022). Kārtikā Tirunāl Bālarāma Varma’s self-portrait in Bālarāmabharata. *Cracow Indological Studies*, 24(1), 131–158. <https://doi.org/10.12797/CIS.24.2022.01.07>
- Yang, Y. (2022). The art worlds of gender performance: cosplay, embodiment, and the collective accomplishment of gender. *Journal of Chinese Sociology*, 9(1). <https://doi.org/10.1186/s40711-022-00168-z>
- Zavidovskaia, E. A., Vinogradova, T. I., & Maiatskii, D. I. (2021). Interpretation of novels and plays about song dynasty Judge Bao in the Chinese illustrated woodblock editions and popular prints nianhua. *Vestnik Sankt-Peterburgskogo Universiteta Vostokovedenie i Afrikanistika*, 13(3), 383–399. <https://doi.org/10.21638/spbu13.2021.306>
- Zhang, N. (2022). An exploration of the environment, composition, and transmission of the development of local theater and music in the natural environment and folklore activities of tea picking. *Journal of Environmental and Public Health*, 2022, 1–10. <https://doi.org/10.1155/2022/9491745>
- Zhang, X., Xiang, H., & Liu, R. (2022). Spatial pattern and influencing factors of intangible cultural heritage of music in Xiangxi, central China. *Heritage Science*, 10(1), 1–12. <https://doi.org/10.1186/s40494-022-00672-y>
- Zustiyantoro, D., Nuryatin, A., Supriyanto, T., & Doyin, M. (2022). Luwes and philosophical: Dewaruci puppet performance in Suryomentaram’s kasampurnan concept. *Harmonia: Journal of Arts Research and Education*, 22(2), 418–433.