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Adaptation Strategies of Ubrug Theatre on Wayang Nganjor Group Theatre in Pandeglang Regency Banten

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Abstract

This research aims to identify the strategies of Ubrug theatre adaptation in the theatre performance of Wayang Nganjor Group in Pandeglang Regency, Banten Province. It focuses on the Ubrug's meaning, identity, and elements that are preserved and adapted in the Wayang Nganjor Group theatre, as well as its founder's perceptions related to the meanings and functions of the adaptation strategies to preserve the traditional values and create new aesthetics in the Wayang Nganjor Group performances. Based on the observation and in-depth interview results with the founders of Wayang Nganjor, it is found that the Wayang Nganjor Group theatre performances are Ubrug improvisational dialogue, structure and narrative of Wayang Golek show as well as the typical rhythm play of Rampak Beduk which are combined creatively by reflecting the cultural interpenetration and creative reconversion from the hybridization of Néstor Garcia Canclini, also shows the space of symbolic negotiation from third space theory by Homi L. Bhabha, where the elements of Ubrug, Wayang Golek, and Rampak Bedug meet and influence each other as well as create new aesthetics. The founders of Wayang Nganjor stated that these adaptation strategies are an effort to introduce the art tradition that is more relevant to society's taste, especially the young generation. It is also an effort to foster awareness towards the local language of Banten and local values in Banten traditional arts. The impact of the research shows that this model of adaptation strategies effectively strengthens the cultural identity, modernizes the traditional performance without losing local identity, and exemplifies the practice model of cultural hybridization that is sustainable and contextual in the preservation of contemporary art.

Keywords: Adaptation Strategies, Theatre, Ubrug, Wayang Nganjor.

INTRODUCTION

Ubrug is a theatrical art from Banten Province that has a typical style of comedy or something that makes the audience laugh, and it is usually about real-life stories and social critique. It is explained by a statement (Pratama, 2024) in his book titled *Revitalization Modul of Local Language Sundanese Banten Series*, it is said that Ubrug is a spoken literary art performance that does not use a play script and only depends on the actors improvisations on the characters played by combining the visual art especially on its artistic sense, dance art on the dancer's gesture and music art on the *karawitan* as the performance accompaniment, and the additional comedy elements in the word-play. Meredith and Bergson in (Sypher, n.d.) added a soft definition about comedy that is a play which reflects the social behavior in life, and it focuses solely on the outer side of life without touching the inner depth or misery.

In Banten, the term *Ubrug* is well-known in some regions such as Serang, Pandeglang, and its surroundings, while in Tangerang and Lebak, they have another term: *Lenong* and *Topeng*. Ubrug, as an Indonesian cultural heritage which is part of Banten theatrical art, also has similarities with some play theatres around Indonesia, such as Longser in West Java, Ketoprak in Central Java, Ludruk in East Java, Sanghyang in Bali, Randai in Minangkabau, and more. However, Ubrug still has its typical characteristics that have become the identity of Banten society in Pandeglang Regency.

Along with its history in Banten Province, Ubrug has developed over time. (Mahdiduri & Ahyadi, 2010) explained that the history of Ubrug started from the Banten Sultanate, the colonial era, the independence era, post-independence, and until now. The oldest literature was written by Sandisastra, attached in *Pupuh Sinom* in the 21st-23rd verse in the Babad Banten script, which stated that Sandimay ever told a story about *Raket* performance, a theatre played by people. *Raket*

was stated as a part of the Maduranese culture in the form of a short theatre without a mask, and played while pounding rice. During its development in the 14th century, it was made as a Keraton dance. This Raket was the pioneer of Ubrug theatrical art in Banten.

Supriyanto and M. Sholeh Adi Pramono (1990:3) in (Lissa Omat, n.d.) explained that Ubrug has storyline as the portrayal of societal life in ancient time and it was functioned as a ritual of respect to the ancestors and war dance, honoring important days such as harvest celebration, wedding, death, successful hunt, and others. Then, it becomes society entertainment art during its development.

The existence of Ubrug art can be observed from some Ubrug groups recorded in the previous research, such as Ican, Sani, Jambul, Ibo, who were active around 1990-ish, then Ponah, Entus, Sendok, Kasmadi, Abe, and Awang in 1950-ish, and Cantel and Tolay in 1960-ish until now (Mahdiduri & Ahyadi, 2010). Despite being preserved by those artists, globalization and modernization still pose the biggest challenge to its preservation. The advancement of technology and information becomes the diffusion means between the foreign culture towards local culture of Banten, including in Pandeglang Regency that impacts on the decrease of society interest, especially the young generation towards the Ubrug art until it is marginalized.

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the young generation towards the Ubrug art until it is marginalized.

The decrease of Ubrug existence as a folk theatre in Pandeglang Regency Banten does not only show the decline in interest, but also shows the imbalance of cultural social system in that area. This reality is strengthened by the research conducted by (Shavab, 2018), which stated that globalization has shifted the popularity of Ubrug because people are more interested in modern art entertainment such as television, internet, and dangdut music, especially the young generation. This impact is in line with Cochran and Pain theory in (Suneka, 2012), who explained that globalization not only brings the current development but also creates a cultural colonization and homogenization that slowly grinds the traditional cultural root, which has weak protection. People also shift to be passive global cultural consumers and copy foreign culture. It is caused by the amount of enthusiasts and artist groups of Ubrug declines, and it is concerning as this art and culture inside it will slowly extinct if there is no preservation efforts and intervention from artist, government, and society.

Based on the researchers' observations, there is some previous research that discussed Ubrug historically (Shavab, 2018) and the point of view of Ubrug from its comedy technique (Rahayu, 2013). However, this research only focuses on the adaptation strategies used by the traditional art observers from the young generation in Banten who attempt to revive Ubrug. Ki Dalang Tirta is a *dalang* and young artist from Pandeglang Regency, Banten. He is currently attempting to bring back the existence of Ubrug in Banten by establishing Ubrug art group named *Wayang Nganjor*. Wayang Nganjor is an art born and developed in the Saketi Sub-district, Pandeglang Regency. The uniqueness from this group is that the innovation of Ubrug performance to show the combination of Rampak Bedug as the traditional Banten and Wayang Golek as the West Java art. It is conducted as a form of adaptation strategy of Ubrug preservation

towards the social cultural changes due to the globalization and modernization without losing its values or identity of Pandeglang people. Without this effort, Ubrug would have become extinct.

The third space theory by Homi K. Bhabha and cultural hybrids by Néstor García Canclini will be used in the analysis related to the adaptation strategies of Ubrug art theatre in Wayang nganjor group performance, and how the perception of Wayang Nganjor founders towards the meanings and functions of adaptation strategies of Ubrug to preserve the traditional values also creates a new aesthetic of the performances in Pandeglang Regency. Based on this background, this research focuses on the "Adaptation Strategies of Ubrug Theatrical Art on Wayang Nganjor Group Performances in Pandeglang Regency, Banten".

METHODS

This research aims to understand and identify the forms of adaptation strategies of Ubrug theatre art in Wayang Nganjor group performances and how the perception of its founders towards the meanings and functions of adaptation strategies of Ubrug to preserve the traditional values and create a new aesthetic in its performance in Pandeglang Regency. To support the aim, this research used qualitative descriptive interpretative approach. (Kusumastuti & Khoiron, 2019) explained Creswell theory (2009) that qualitative research does not solely search for the statistics data, but also dive the deepest meaning of someone or a group of people that is subjective and flexible with inductive analysis, namely starting from the field to the wider and in-depth understanding. Furthermore, the scientific approach used in this research was anthropology, sociology, and art performance study. The method used in this research was ethnography. The subject of this research was the founder and *dalang* of Wayang Nganjor, who were the main informants, and the members of Wayang Nganjor Groups, who

were the additional informants. The research location was in Raya Labuan Street Km. 17, Cipeucang Kahuripan, Parigi Village, Saketi Sub-district, Pandeglang Regency, Banten. Data analysis was obtained from the documentation video of Wayang Nganjor titled “Ravana Nganjor Reborn”, and the data source was YouTube platform. The data collection was conducted through a written literature study related to Wayang Nganjor Group; participative observation by watching the live performance by Wayang Nganjor Group, and non-participative observation by observing Wayang Nganjor video from the YouTube platform and social media related to Ubrug, Wayang Golek, and Rampak Bedug elements from the shows patterns and structures, audience response, and artistic arrangement; also semi-structural interviews with the founders of Wayang Nganjor and its members about meaning perception in the performances, Ubrug adaptation strategies, hybridization aesthetics, and traditional cultural preservation, especially in Pandeglang Regency. Data validation technique was conducted by transcribing all data results. It was analyzed critically and discursively, also by conducting a triangulation of data by comparing the literature data results, observations, and interviews. It matched them with the third space from Homi K. Bhabha and cultural hybridization from Néstor García Canclini. The data analysis technique was conducted by adjusting the third space theory from Homi K. Bhabha with all data related to reconversion and cultural interpenetration in Wayang Nganjor, then focusing on Ubrug elements adopted by Wayang Nganjor performance, then adjusting to the cultural hybrid theory from Néstor García Canclini with meaning identity and new aesthetic in founder perception of Wayang Nganjor towards meanings and functions of adaptation strategies of Ubrug to preserve the traditional values as well as create new aesthetic in their performance in Pandeglang Regency.

RESULTS AND DISCUSSION

Ubrug Theatre

Ubrug is a term that has several meanings. Some people define it as a place to work temporarily, some say that the term Ubrug comes from the sound of *kendang*, others define it as *segabrug*, which means a group of people who are in a performance room. Those various meanings refer to one portrayal in which the Ubrug artist is described as a modest figure who is full of spontaneity (Sondari & MT, 2001). This very spontaneous performance played by Ubrug artists was created because Ubrug is a folk theatre that was born and developed by the villages that were rarely bound by strict rules, both in their speech and behaviour. It is different from the palace environment, where it was the cultural centre of a kingdom/regency in the ancient era, which had strict rules (Sondari & MT, 2001). This difference is influenced by the social system derived from the ideology of Hinduism on the Nusantara’s societal culture in ancient times, when the common and noblemen classes developed their ideologies and supported their culture with their own uniqueness, namely village culture and palace culture (Birsyada, 2016).

The uniqueness of Ubrug theatre is the form of its performances that contains comedy, improvisational or no script by the actors in the music and the word structures spoken by the actors. It is in line with the research from (Rahayu, 2013) that analyzed the show of Ubrug Sentra Agatha with the title Haliwu, which was performed using word-play as the language technique and comedy as the improvisation technique. Besides that, another uniqueness from Ubrug is that there are three languages used with Banten accent on its performances (Shavab, 2018). Another most determining element in Ubrug as folk theatre is the style, where each character has their own characteristics, namely in their gesture, voice tones, intonations, costumes, and make-up (Sondari & MT, 2001).

While (Sondari & MT, 2001) explained the characteristics related to the typical pattern of traditional Ubrug performance, and it is in line with the characteristics of Ubrug performance done by the senior artists of Ubrug, one of them is Mang Cantel in Walantakan Village, Serang City, Banten, namely:

Ubrug's performance used to start at 20:00 until almost dawn. The location used to be in an open space such as fields, markets, stations, town squares, or streets, without a stage and decoration, surrounded by the audience, without any clear barrier among the audience, the actors, and musicians. Then, during its development, Ubrug was asked to perform in some celebrations, starting to perform on stage in a relatively short time.

The order of the show starts with the opening part, namely tatalu (gamelan pelg-salendro music play consists of 2 sarons, kenong, bonang, panerus, kromong or small gong, big gong, and kempul with kendang, rebab and krecek which are played with jaipongan rhythm, typical music of West Java, sometimes kendang pencak as the typical music of Banten, with fast tempo and slows down about 15 minutes); then lalaguan (the singers or sinden sing the Sundanese songs with jaipongan music accompaniment); continued with short tatalu for about 2-3 minutes. All of this aims to attract the people to gather and as a sign that the show will start soon; then nandung (sinden or singers will sing 2 or 3 songs while the actors and some men from the audience dance with some ronggeng dancers and it is called as ngibing around 20-30 minutes); then bodoran (humorous dialogue and gestures), which consists of ulin Jawa (typical silat match in Banten that is varied with the improvisation of humorous gestures and words) and Ngarayuda (panglale or the most beautiful dancers as the centre of attention with the main actors have dialogue with the audience with funny and attractive style, and invite people to donate some money, as the payment of all Ubrug artists in the show). After performing the opening part, the next is the

main performance, namely lakon or story content that usually tells about of heroism, romance, legend, or social events that are being widely discussed, and it is usually around 2-4 hours; and the last part is closing namely soder (ronggeng dancers dance and they are accompanied by jaipongan music, interact with the audience, while get the tipping or donations from the audience for about 20-30 minutes).

Ubrug is communicated through the Banten accent with some language adjustments that are usually used in each area because the Banten society has various languages. They use three major languages, namely Banten Sundanese used in Pandeglang, Lebak, some areas in Serang, and Tangerang; Banten Javanese used in Cilegon, some areas in Serang, and Tangerang; and Betawi Malay used in the Tangerang area. While some people in Banten also use minority languages, namely the Lampung Cikoneng language and Chinese. Ubrug is also interspersed with comedy that is cawokah, or vulgar and blunt.

In terms of make-up and costumes, the Ubrug artists do not wear any beauty make-up, unlike in Ludruk, Ketoprak, or other shows. They usually wear simple daily clothes based on the story they will bring. The most prominent make-up is actually shown by the panglale (the main ronggeng dancers) who wear singjang or bottom in the form of Sundanese batik 'jarik' with the pattern motif of diagonal line patterns that is wrapped in the waist; Apok or Sundanese kebaya tops; Banten is in the form of belt made of velvet cloth with golden motif to tighten the sinjang; a shawl worn in the shoulder and draped over the arms; Siger, Sundanese traditional head crown accessories; Suweng, earrings worn in the ears; another accessories such as necklaces and bracelets worn in the neck and hand.

5. The main actor of Ubrug is usually taken from the leader's names from each Ubrug group, namely Nyi Ponah, Si Tolay, Si Benhur, Mang Cantel, and others.

As a folk theatre, through spoken tradition from generation to generation, Ubrug has grown to be an art performance and was

once popular in the Banten area. (Mahdiduri & Ahyadi, 2010) explained some phases of Ubrug development from time to time in terms of stage design, but it still maintains the performance structures. The first phase is the Torch Phase, where the Ubrug performance is done in the open field with lighting from some torches (a type of traditional lighting made by wood or bamboo and containing wicks or flammable materials) around it. The next phase is the Patromak phase, where the performance is done in an open field with a simple stage and uses Patromak lighting (a traditional lighting lamp with a branch and wick on it). Then, Accu phase, where the performance is done on the stage using Accu lighting (rechargeable battery that saves electricity energy in the form of chemical) and sound system (a loudspeaker audio system) such as amplifier (electronic devices function to strengthen radio signals) and a microphone in the shape of a funnel or bowl that is hung above the stage. Then, the last is the electricity phase, where Ubrug performance has undergone a lot of innovations in the equipment, such as in the stage design and sound system. Despite these innovations, people are still reluctant to show Ubrug in celebration events because they are more interested in modern entertainment art. In the late 2000s, a lot of Ubrug artists went bankrupt and lost their livelihood. There are only a few Ubrug artists who have survived until now.

Ubrug, as a folklore, still survives. This is not only because of its cultural heritage but also because it has an important function in Banten society. Supratno in (Andrian, 2018) stated a theory from William R. Bascom that folklore has some functions in society, namely as entertainment, strengthening social and cultural ties in society, education, social criticism, and norm reminders that become community guidelines. This argument is in line with research conducted by (Mahdiduri & Ahyadi, 2010), namely as ritual ceremony tools, entertainment, and traditional communication tools, and according to (Seha et al., 2014), the function of Ubrug inside

society is as entertainment media, a means of conveying moral and development messages.

Sundanese Wayang Golek

Wayang Golek is a puppet art made of wood and comes from Sundanese culture, West Java. The term Golek is taken from puppet or *mencarai*, so the puppet is made of wood that wears clothes (Mulyono, 1989). Wayang Golek show unites various types of art, namely from wood carving, painting, oral tradition, theatre, music, and dance. Its history is inseparable with Wayang Kulit, which is still preserved until now in Central Java and East Java, and is usually shown at night. Due to some reasons and considerations, it is modified to be shown in the afternoon. The development of Wayang Golek has undergone the peak of glory during the era of Dalang Asep Sunandar Sunarya and Dede Amung Sutarya (Sadono et al., 2018). The uniqueness of Wayang Golek is as the same as other Wayang, namely it has dramatic rules, such as story structures, the actors taken by *purwa* adopted from Ramayana and Mahabrata stories, and the language used is wayang language, also the central rules such as the time that is used for show is usually at night and located in the pavilion, hall or village, tools, puppetry as well as a set of gamelan used as the performance accompaniment (Amir, 1994).

The order of Wayang performance in the first part is in the form of introduction of kingdoms, characters, the relationship among characters, the problem; the middle part is in the form of conflict that escalates to the fighting; and the closing is in the form of solving the main problem. In Wayang performance, dalang takes a role as the director, narrator, and voice-over of the characters played (Nurgiantoro, 2011). The characteristics of the characters of Sundanese Wayang Golek is that *punakawan*, or the knights, namely Cepot or Astrajingga, a funny, wise, yet analytical character; Dawala, Cepot's innocent relative; Gareng, a loyal and careful character; and Semar, a god who descended to the earth in the form of a commoner and tasked with guiding

the knights. The story shown is based on the legends of Ciung Wanara, Lutung Kasarung, and Prabu Siliwangi. At the same time, the functions of Wayang Golek among Sundanese people are as a means of entertainment, an educational medium, the spread of Islam, language preservation, social criticism, cultural identity, and creative economic development (Pamungkas, 2025), accessed on 11th July 2025.

Rampak Bedug

The term Rampak Bedug is taken from rampak, from Sundanese, which means together or compact. The word bedug is an instrument shaped like a kendang with a large size, and it is usually beaten in the mosques as a notification tool for Muslims to perform the five daily prayers; therefore, Rampak Bedug is closely related to religious values in Banten society. Rampak Bedug is an art played by a group of people who beat the bedug using a wooden stick by playing certain beat patterns simultaneously, while doing a dance adapted from pencak silat's movement, the typical art of Banten. The history of this art started when the Banten society used to have adu bedug, or a contest of bedug play between two villages, and it was usually conducted during Ramadhan after tarawih prayer until sahoor or before dawn. The musical instrument used in Rampak Bedug is the traditional musical instruments, such as tilingtit or small kendang, gebrag or a very big bedug, and terbang gede, which is a big instrument in the form of rebana. The costumes worn are usually muslim clothes with Banten tradition. The beat pattern structures of Rampak Bedug include eight patterns, and if they are combined, they create a rhythm or a typical melody (Rizal, 2019)

Third Space Theory by Homi K. Bhabha and Cultural Hybrids by Néstor García Canclini

In a society, even though the culture seems stable, it undergoes some changes slowly and sometimes unnoticeably to its society. The culture itself always adjusts with the changing

of eras and social changes (Rosana, 2017). In order to adjust to those changing eras and social changes, a cultural acculturation process is needed. According to (Koentjaraningrat, 2015), cultural acculturation is a concept where groups of community start to interact with foreign culture, and slowly, foreign cultural elements are accepted and adjusted with their own culture, without losing the root of culture. Cultural acculturation towards the dynamic traditional tradition creates new aesthetics called cultural hybridization. This phenomenon is closely related to third space theory from Homi K. Bhabha and cultural hybridization from Néstor García Canclini. Culture is never truly pure. When two or more cultures meet and interact with each other, they will generate a hybrid where there is a process of mixing, negotiating, creative dialogue, and transformation without losing the old cultural identity. Then, the third space becomes the liminal space where the cultural meanings are re-negotiated, identity is re-formed, and the erosion of certain cultural authority claims occurs. Therefore, the third space and hybrid do not only function as a combination, but also as a symbol of resistance against the dominant narrative, so the minor voices get a new space and meaning creation (Bhandari, 2022).

Adaptation Strategies of Ubrug Theatre in Wayang Nganjor Group Theatre Performance

The video documentation of the theatre performance titled "Ravana Nganjor Reborn" is one of the masterpieces from the Wayang Nganjor group (Ravana Nganjor Reborn – Delegasi Provinsi Banten – Parade Teater Daerah Ke-8 TMII, 2019). This theatre performance was shown on 22nd June 2019 at 10.00 WIB with duration for about one hour, in a grand stage located in Sasosno Langen Budoyo, Taman Mini Indonesia Indah. Based on the observation results, the following is the structure of the performance and characters of the artists:

1. Karatagan, the opening music of the show that is a combination of

- accompaniment of pelog salendro gamelan beat with Rampak Beduk beats with changing tempo from fast to slow and then continued to Murwa, in the form of opening lakon or story marked by the lifting of kayon in the form of gunung (shaped as a mountain) by the dalang while reading sulukan or the short mantra of the show opening and short narration about the story will be told, accompanied by the music that is not so intense and then slowly the music accompaniment rhythm is faster and intense.
2. The first lakon or scene, interspersed with bodoran or comedy lines, started with the first scene with dialogue from Nayaga or the actors, namely Rahwana, with his character representing evil and ambitiousness, and his sister, Sarpakinakan, with her character representing arrogance and greed. The first lakon talked about Ravana, who received a letter from Sri Rama through Anoman, who wanted to challenge him to compete in adu bedug to win the woman of their dreams, Sinta.
 3. The second lakon or scene was interspersed with bodoran or comedy lines. It was the dialogue between Sri Rama, as the main character in the Ramayana story, that symbolized truth, justice, and moral devotion, and Anoman, a character who symbolized supernatural powers, loyalty, and spiritual heroes. Anoman's uncle, named Sugriwa, is also a character who symbolizes a wise leader. This second scene tells about Rama, who accepted the challenge given by Rahwana, which was adu bedug.
 4. The third lakon or scene is interspersed by bodoran or comedy lines. Rahwana, accompanied by Sarpakinaka, competes adu bedug with Rama, accompanied by Anoman and Sugriwa. Rama wins this competition. However, Rahwana does not accept his loss, and they are at war.
 5. Lakon, in the fourth scene, is interspersed by bodoran or comedy lines containing the story of Sinta, who appears suddenly to arbitrate the war between Ravana and Rama.
 6. The fifth lakon or scene showed Semar advising the audience that This Semar character was modesty, sincerity, life balance, and humour, containing advice.
 7. The collaboration as panutup or closing of the story, all the nayaga or actors with Rampak Bedug players and the musicians make a performance collaboration.
- Based on the observation of Wayang Nganjor performance structure, there are some differences in the structure of the performance, make-up, costumes, and stage design of the traditional Ubrug, namely:
1. There is no tatalu, ngibing, and ngarayuda as it used to be played in Ubrug; it is replaced by karatagan as a form of collaborative adaptation on Wayang Golek's performance and Rampak Bedug.
 2. The story of Lakon always includes war elements in its climax, as it is an adaptation of the Wayang Golek story.
 3. There is no soder and saweran as it used to be in Ubrug; it has been replaced with performance collaboration.
 4. Related to make-up and costumes, the musicians wear uniforms without make-up, the nayaga actors wear costumes that reflect their characters by wearing character make-up, and the Rampak Bedug players wear typical Rampak Bedug costumes with Islamic style and typical Banten, where the girls wear veils with bright-colored clothes and beauty make-up.
 5. The stage design, including the design, lighting, sounds, and music, really brings the theatre atmosphere to life. The visual and aesthetic design unites with the story and brings an emotional connection

between the performance and the audience. It is not like the Ubrug art performance, where the players and audience do not have a clear barrier.

Some identity elements of Ubrug are still preserved and adapted in Wayang Nganjor performance, and they are as follows:

1. This performance is multilingual, consisting of a mixture of several languages such as Banten Sundanese, Indonesian, and English in each performance structure, as in some examples such:

a. Karatagan:

Indonesian: “zaman dahulu kala di negeri Alengka, Rahwana menerima sebuah surat dari Sri Rama yang dikirim melalui Anoman yang berisikan tantangan untuk Nganjor Bedug untuk mendapatkan Sinta...”. In this section, the dalang briefly explains the story of the performance, that means “Once upon a time in the land of Alengka, Ravana received a letter from Sri Rama sent through Anoman which contained a challenge to nganjor bedug to get Sinta”.

b. First lakon

Banten Sundanese: “Kenalkeun, aing Ravana raja Alengka. ... Aing poek, keur galau (let me introduce myself, I am Ravana, the King of Alengka. I am dark/sad, feeling confused...)”. In this scene, Ravana is still confiding his confusion because he received a letter from Sri Rama who challenged him to a bedug to fight over Sinta.

Indonesian: “Jadi, Nganjor Bedug artinya mengunjungi desa tetangga sambil membawa alat musik dan berkompetisi dalam memukul bedug. Cara memainkannya adalah dengan membawa tilingtit (kendang kecil) dan datang ke desa tetangga sambil membawa alat musik, seperti celementre (alat musik tradisional Sunda terbuat dari bambu dan cara memainkannya dengan memukulnya) dan banyak lainnya...”. In this scene, Ravana is still briefly introducing the culture of nganjor bedug, which is usually played by Pandeglang people every Ramadhan.

c. Second lakon:

Indonesian: “*Rama, Paman Sugriwa. Gawat, gawat, gawat... Rahwana menerima tantangan kita.*” In this scene, Anoman informs Sri Rama and Sugriwa that Rahwana has agreed to the challenge of nganjor bedug proposed by Sri Rama. Sundanese: “*ngareureuh (let’s take a rest).*” Sugriwa asks to rest for a while due to fatigue during their journey to Alengka Land.

d. Third lakon:

English: “*What is your name?*” In this scene, Rahwana and Sarpakinaka ask Sri Rama, Anoman, and Sugriwa, who have just arrived in Alengka Lang, “*What is your name?*”

Indonesian: “*Rama, siapapun yang mau mengambil Sinta dariku harus adu bedug*”. In this scene, Rahwana asks Sri Rama to start the competition of nganjor bedug to get Sinta.

e. Fourth lakon:

Indonesian: “Hee penonton..bagaimana bisa suamiku Rama tidak mengenali aku?”. Sinta told Sri Rama that it was her.

f. Fifth lakon:

Sundanese: “*Ieu kasaksian nya ku uwa, nganjor bedug ayeuna pirebuteun awewe, silih bacok pake golok, geus euweuh khasiat (Uncle watches it, nganjor bedug is now to fight over a woman, war each other with machete, there’s no benefit. In this scene, Semar, the character of Wayang, is full of wisdom and disappointed because nganjor bedug is not only done for good purposes but also bad purposes.*

“Now, it is a peaceful era; there’s no need for war.” In this scene, Semar is still advising the audience.

2. The story of jawara figure or hero as a social icon of Banten is adapted to be stories of characters in Ramayana and Mahabarata, such as Rahwana, Sarpakinaka, Sri Rama, Sugriwa, Anoman, and Sinta, also Semar.
3. The essence of humour or bobodoran/comedy is inserted in each part of lakon either in the characters from the actors’ gestures or dialogue spoken from cawokah or vulgar,

spontaneity, or in the form of pantun (rhymes) bobodoran, also satire, slangs, and puns on words modified in the form of unusual to create funny and interesting nuance in revealing various conditions or feelings and sometimes also contains deep meanings, such as:

a. Characterization, namely:

Sarpakinaka is actually a woman who has an evil, greedy, and deceitful character, but from this performance, Sarpakinaka was acted by a male actor who had gestures and manner of speaking like a woman, and a funny character. Next, Sinta is actually a woman who has a pretty character, both from her heart and loyal, but in this performance, she was portrayed as a woman who did not have a good heart because she was not loyal. In addition, Anoman is actually a character who is a brave, loyal, and intelligent knight. However, in this performance, he was portrayed as a funny character who always said "emergency... emergency" in his dialogue, which added additional humor without any deep meaning.

b. Humorous dialogue, namely:

First lakon:

"*Biasa aja keles (There is no need to exaggerate...)*" Ravana said while walking and dancing. This expression, absorbed from slang, means normal.

"*Kalo mau searching aja kalo punya kuota, kalo gapunya kuota pulang aja*" (If you want, just search if you have internet quota, if you don't just go home), said Rahwana after explaining about nganjor bedug to the audience.

"*Hehh...aa dusun..make up ieu mah make up 2019..waterproof..*", said Sarpakinaka to Ravana.

"*bedug import ti Saudi Arabia, atuh sorana beda, kumaha anta kumaha antum (the imported bedug from Saudi Arabia, it means the sounds different, how you are and how I am)*" said Ravana to Sarpakinaka.

Second lakon:

"*Cicadas...cicaheum..cintaku kandas meni heum*" is a figurative language expressed by Sri Rama in the form of rhymes because he is disappointed that Sinta is not loyal to him.

"*Cuih..bedebes..*", the pun from words' bedebah' (bastard) or stupid and it is used when someone was mad at someone else.

"*Anoman, that's why you don't pee anywhere; Jakarta is flooded,*" is a bobodoran or comedy expression said by Sugriwa to Anoman.

Third lakon:

"*Oi...wkwkwkwk*" said Rahwana and Sarpakinaka, laughing over the arrival of Sri Rama, Anoman, and Sugriwa.

"*Dede..ngapain suka yang kayak gini, nih..liat lehernya kayak squishy aspal*" (Sister, why do you like him, look at his neck as asphalt squishy), said figuratively Ravana to tell Sarpakinaka that Sri Rama is ugly because Sarpakinaka is interested and is chasing Sri Rama too much.

Fourth lakon:

"*Hehh..Sinta.. Ayu Tingting naik kereta, tingbating si Sinta*" is a figurative rhyme said by Sarpakinaka when she saw Sinta appear suddenly with a dislike expression for Sinta.

4. There are forms of dialogue interactions between the audience and the music players, such as:

First lakon:

"*Hey, audience..*" said Ravana, greeted by the audience "*Oi...*", then continued "*Hey, my soldier...*" said Ravana, "*Oiiii*" replied the music players.

"*Aing poek keur galau..*" (I am sad and confused) said Ravana, and it was replied by the music players and audience, "*what..*", continued by Ravana, "*biasa aja keles...*" (don't be exaggerated).

5. It contains expressions, forms of social criticism, and any events related to daily life, for example:

Second lakon:

"Emergency, that monas (National Monument)... it means we are now in Jakarta. By the way, Jakarta is still having a birthday!" said Anoman, and Sri Rama and Sugriwa replied, "Oh, really?? "Together, Anoman, Sri Rama, and Sugriwa said, "HBD (Happy birthday) Jakarta." This scene is related to the

event that was still happening, namely the DKI Jakarta Anniversary.

Sugriwa said, "Anoman, look, people are celebrating DKI Jakarta's anniversary." Then Anoman replied, "That's why it's heavy traffic; fortunately, we get on the Clinton cloud, so we're not stuck in the traffic." This scene is related to the social criticism related to flood in DKI Jakarta.

6. It contains moral values in the stories on every Wayang Nganjor performances such as:

Fifth lakon:

"Now, it is time for a peaceful era. There's no need to war; the matters of soulmate, death, and fortune have been taken care..." This dialogue was said by Semar, who was still advising Ravana and Sri Rama, who were at war because of their dream woman, Sinta.

Perception of Wayang Nganjor Founders towards the Meanings and Functions of Adaptation Strategies of Ubrug to Preserve Traditional Values and Create New Aesthetics

According to the interview results on 10th October 2024, Ki Dalang Tirta, whose real name is Tirta Nugraha Pratama, was born in Pandeglang in 1994. Tracing his childhood experience, he lived in Cipeucang Kahuripan Village, Parigi Village, Saketi Sub-district, Pandeglang Regency, Banten. Although he grew up in an educated environment with less exposure to art, he has had an interest in and talent for music and theatre since he was a kid, because he used to listen to wayang records. "My grandfather used to introduce wayang from cassette tape (a format of music storage and voice recorders before the digital era), and back then he had a lot of collections," he said. His art career started when he followed the singing competitions and made a band at his school with Melodic (a type of music with a strong and memorable melody) and Electro genre (a type of music which has electronic elements and synthesizer or electronic music instruments that can produce a lot of sounds).

During the middle school, he was into Indie bands and the moment when he was in the senior high school was the beginning of his role in Ubrug theatre and deepened his one of Banten traditional art, namely Rampak Bedug. He started to seriously deepen theatre when he went to college in ISBI with a focus on Traditional Theatre and Puppet Theatre, then in 2014-2015, he found the idea to innovate the combination between Ubrug, Wayang Golek, and Rampak Bedug. Eventually, on 15th January 2015, Wayang Nganjor was born.

According to the observation result (2024), Wayang Nganjor was indeed designed in terms of the name Nganjor, a term which is a loan word from Sundanese, and it is taken from Rampak Bedug's habits that often visited one village to another to do adu bedug (an event to compete or collaborate the Rampak Bedug performance) every Ramadhan in Pandeglang Regency, and until now it is still preserved by the local community. Then, Tirta collaborated the word Wayang to be Wayang Nganjor, and it refers to the Wayang performance that always visits and collaborates with the regions it visits, by maintaining the essence of comedy and the communication pattern from Ubrug, also the use of instruments and beat patterns from Rampak Bedug.

Some performances that have been regularly done by Wayang Nganjor groups every year are explained by Tirta (2025) that the first one is Nganjor Taraweh, a concept of Wayang performance collaborated with the Ethnic Music Group in Pandeglang for four years in a row since 2016 every Ramadhan and by the concept of event namely visiting to a destination village, ngabuburit (the Sundanese term that means waiting for breakfasting can be done in the afternoon or evening towards maghrib) while doing practices for art collaboration together, then performed after tarawih. In addition, Wayang Nganjor group also does some pedalangan workshops (trainings for being a dalang or artists who do the wayang performance, and it is done regularly each year approaching Festival Dalang Anak. Moreover, Wayang Nganjor has

an event named Wayang Nganjor Saba Lembur. This event is a community forum for the society to enjoy the wayang performance freely or without paying, because this regular event is in collaboration with sponsors. Other group activities from Wayang Nganjor, namely Bernama Bengkel Sastra Alihwahana Manuskrip Babad Banten. This event is a masterpiece from Wayang Nganjor, and the Language Agency of Banten Province fully supports it. It also involves a significant collaboration between some traditional arts around Banten.

The theory of cultural hybridity by Canclini has become the scalpel for finding out how the cultural interpenetration process, or the unification of two or more different cultures, is done by the Wayang Nganjor Group. It occurred because of the creative process in Wayang Nganjor Group productivity that is manifested in the form of unique performance and it has its own identity, where the cultural elements of Ubrug, Wayang Golek and Rampak Bedug exchange their meanings, styles and symbols each other until they create a contemporary local aesthetic. The tradition of wayang golek still exists as the main narration with the unification of Ubrug improvisational dialogue that is spontaneous, full of humour, and interactive. Also, the rhythm of Rampak Bedug unites to become a new aesthetic. The innovation efforts of Wayang Nganjor Group in maintaining Ubrug identity dinamically from traditional stage to new space to be able to be adjusted with the changing era certainly without losing its root identity from Ubrug itself. It is proven that the cultural interpretation or the unification of elements from Ubrug, Wayang Golek, and Rampak Bedug helps those cultures to go through space, boundaries, and time of tradition.

CONCLUSION

The performance of Wayang Nganjor Group in Pandeglang Regency, Banten, proves that the creativity in adaptation strategies of

Ubrug in theatre hybridization that combines improvisational dialogue of Ubrug, performance structures of Wayang Golek, and distinctive rhythm patterns from Rampak Bedug. It aims to maintain traditional values and create a new aesthetic that can be adjusted to current developments and society's tastes. Ki Dalang Tirta Nugraha Pratama as the founder of Wayang Nganjor explained that the adaptation strategies of Ubrug was born through the drive to preserve the local culture, one of it is by inserting the vocabulary from Banten Sundanese and folk dialogue as well as artistic renewal by combining the folk performance elements that have warm and interactive characteristics, in this case it is related to the part of cultural interpenetration forms and creative reconversion or adaptation strategies of old culture that does not only preserved, but also re-improvised and re-created with new context. According to cultural hybridization theory by Néstor García Canclini, this method approach can be defined as a form of dialogue process between the system and cultural elements without domination by one party. While, in Third Space theory by Homi K. Bhabha, this Wayang Nganjor theatre performance can be defined as third space performative where the practice of mimicry or similarity process causes meaning ambiguity that occurs confrontationally involves traditional Wayang that is combined with Ubrug tradition that is full of improvisation and shows a negotiation and new aesthetic, so that it does not only cause folk entertainment that is relevant with the current society's taste, especially the young generation. It aims to preserve Pandeglang identity, but also create models or examples of adaptation strategies of adaptive and democratic cultural traditions for sustainable cultural preservation.

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