

Socio-Cultural Aspect in *Ludruk Tragedi Kebun Tebu*: Strengthening National Character Education

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Abstract. This study aims to describe socio-cultural aspects in *ludruk* titled *Tragedi Kebun Tebu* and the *ludruk's* effect in strengthening national character implementation in Senior High School. The *ludruk Tragedi Kebun Tebu* written by Cak Edy Karya, told a story about Sukarsih and Sukandar that were able to face all the hardships during their lives and also taken part during the struggle of defending the homeland (Indonesia). This research is a qualitative descriptive study with a socio-cultural aspect content analysis approach. Data collected using interview, observation and documentation. To test data validity, the writer use source and method triangulation. Socio-cultural aspects in the story consisting of religion, tribe, customs and beliefs, jobs, languages and residence. The *ludruk* helps strengthening national character implementation in terms of: First, Basic Competence of XII grade in 2013 curriculum in East Java, point 3.3. Identifying, understanding and analyzing performing arts and point 4.5. Do performing arts (poetry musicalization, dramatization of literary works, comedy, music and songs, and fairy tales). Seconds, key national character values are the spirit of nationality and love of homeland.

Keywords: *ludruk*, *socio-cultural*, *character education*

1. INTRODUCTION

Ludruk is a traditional theater that is unique and owned by people in the East Java province. *Ludruk's* performance was done improvised with a short text from an author. The language used is Javanese. Javanese is one of the regional languages in Indonesia that has a very large number of speakers, resulting in variations in language / dialect [1]. The use of language in *ludruk* staging is not a standard [2]. The convention / standard in the performance of *ludruk* is the accompaniment of the gamelan, opened with the *Ngremo* dance, *kidungan*, then the story / play. The *ludruk* performance was also presented so that the message to be conveyed was not offensive to one of the parties.

Several studies on *ludruk* from language aspect have been carried out. One of them is the pragmatic approach. The study of the play of *ludruk Joko Sambang Pendekar Gunung Gangsir* found four categories of illocutionary speech acts used by players [3]. *Ludruk's* research from the aspect of literature, one of which, is the feminism approach. Research on Susi Duyung's play

by *ludruk* Budhi Wijaya shows that there is a struggle for liberal feminism, the marginalization of women, violence, and the workload experienced by Susi's figure [4]. The difference between this research and other research of literary aspects is the use of the sociology of literature with a socio-cultural focus in a *ludruk* play.

Previous research with the perspective of literary sociology, namely research on the novel *Nun Pada Sebuah Cermin* by Afifah Afra. The research resulted that the phenomenon in the novel contained elements of local art and culture so that it had the potential to be used as teaching material in high school [5]. Similar to this study, the conflict in the *ludruk* play of the *Tragedy Kebun Tebu* by Cak Edy Karya, is an imitation of a phenomenon that occurs in the community so that it contains values that deserve to be discussed in high school learning.

In the globalization era, precisely the students as the nation's next generation showed negative changes. The effects of globalization spark more social problems, such as separatism issues, social chaos, imbalance development, and the degradation of cultural and nationalism values among the youth [6]. The decline in nationalism was triggered by the mindset of the Indonesian young generation who were mistaken because they considered that literary and local culture were ancient and plebeian so that literary and local culture continued to be displaced and farther away from the younger generation, *ludruk* is one of the traditional shows that become "victims" of changes in people's tastes towards the type of spectacle and entertainment. *Ludruk* as a traditional art of East Java, is now beginning to diminish its fans, especially for millennial generations [7]. If left unchecked so that there is no future generation who cares about Indonesian local arts, it will result in cultural irregularities. Severe cultural irregularity can be treated through education, because education is a process of cultural formation [8]. Character building in students can be done in a fun way, namely through literary learning [9].

Ludruk play *Tragedi Kebun Tebu* is one of the *ludruk* stories that highlights the character of national defense and the love of the homeland. The socio-cultural aspects described are also depictions of what is in society. The socio-cultural uniqueness is the basis of the writer to study this literature with the eyes of the sociology of literature. Sociological studies have three classifications, namely: 1) Sociology of the author, problematic about social status, political ideology, and others concerning the author, (2) Sociology of literary work, namely the issue of a work. The literary work becomes the subject of the study of what is implied in the literary work and what the purpose or mandate is to be conveyed, (3) The sociology of literature which disputes the reader and the social influence on society [10]. This study aims to describe the socio-cultural aspects and their role in strengthening character education of nationalism from one of the *ludruk* story titles.

2. METHOD

This research is a qualitative descriptive study of socio-cultural aspect with content analysis approach. Data sources are documents and informants. Data collection techniques used in this study were interviews, observation, and documentation. The researcher interviewed the author, Drs. H. Eko Edy Susanto, M.Si or Cak Edy Karya, at his residence in the village of Canggu, Mojokerto Regency. The validity of the data is obtained using source triangulation and triangulation methods. Data analysis techniques use interactive analysis models [11]. The researcher sorts the data according to the purpose of the research / purposive sampling, namely the socio-cultural aspects and nationalism character values contained in the *ludruk* play on the *Tragedi Kebun Tebu* by Cak Edy Karya.

3. RESULT AND DISCUSSION

This *ludruk* story is set in the Dutch colonial era. Many uses of the word Cak, means a call for older men in the East Java region. This story begins when the only child of Sukarsih and Sukandar was killed in a sugar cane garden by the Waker Bajuri, a Dutch confidant. Knowing this, Sukandar, as a father, wanted to ask Bajuri for an explanation. A fight ensued, and Sukandar killed Bajuri. Knowing the reason for Bajuri's death, the Dutch arrested Sukandar and imprisoned him.

When Sukandar was imprisoned, Sukarsih's father came to force Sukarsih to divorce Sukandar and marry Gunandir, director of the Dutch sugar factory where Sukarsih's father worked. Sukarsih's father hated Sukandar very much, because he did not want to work with the Dutch so his life was far from enough. Knowing what happened to his beloved wife through Sumadi, his younger brother who visited in prison, Sukandar ran away from prison and met Sukarsih at his father's house. Arriving there, Sukarsih's father reported to the Dutch that Sukandar was at his house. Sukandar and Sukarsih managed to escape, but Sumadi had become a victim. Seeing this incident, Sukandar and Sukarsih were increasingly raging to invite the citizens to fight the Dutch colonizers and unite the archipelago.

3.1. Socio-Cultural Aspect of Ludruk Tragedi Kebun Tebu play

Religion. The community described in the *ludruk* story of the *Tragedi Kebun Tebu* has believed in the existence and power of God. This belief is proven in a number of characters' speeches. The following is reflected in the quote.

“Saiki wis gak usah dipikir nemen-nemen. Sebabe apa? Patine manungsa ana sing Kuwasa. Mulai didongak-dongakna ae, bene jembar kubure, padhang lampune, ditrima ana ing kana Mbak Yu. Wis sabar ae”

‘Now don't think too much about it. Because of what? The death of man depends on God. Pray only, so that it is broad, the light of the tomb, and accepted by Him. Just be patient’

The quote is Sumadi's utterance to Sukarsih, who continues to mourn the death of his only child. The quotation shows that the people in the story of *ludruk* have already had religion and faith that the life and death of humans are in the hands of God. Learning from the story, humans should not merely think of the world, but also prepare provisions for life after death [12]. If the mindset is embedded in humans, there will be no deviations in society.

Tribe. The tribe in the story of the *Tragedi Kebun Tebu* is a Javanese tribe that is being colonized by the Dutch. The following is illustrated in the quote.

“Nggih niku lo Pak. Tumindake bangsa Walanda teng nggene tanah Jawi niku nek dijar-jaraken tambah suwe tambah ngambawara. Mula kula njaluk kalih Ndika kalih penduduk mriki sedaya. Mangga sami-sami cancut tali wanda, nggih? Rawe-rawe rantas, malang-malang putung. Berjuang supados saged nyawijiaken Nusantara”.

‘Yes that's how it is, sir. Dutch actions in the land of Java, if left unchecked, are increasingly outrageous. That's why I invite you and the people here all. Let's fight together with all of you. Let's fight together with all your energy to get rid of all the obstacles that exist. Struggling to unite the archipelago’.

The quote is Sukandar's speech to the citizens to invite against the Dutch colonizers and unite the archipelago. Judging from Sukandar's speech and the language used shows that the tribe in the story is Javanese. Knowledge of tribes in Indonesia is important for the creation of harmony between citizens.

Customs and Beliefs. The customs and beliefs of the Javanese people are contained in the story of *ludruk*. Here is one that is illustrated in the quote.

....Saiki tak jawab, kenapa bapak gelem dadi walimu. Sukarsih bapak gak kepengin nduwe anak dadi perawan tuwa Nduk merga awakmu wis nolak wong 2. Gunandir karo Muji. Nek sampek ping 3 sangkal uripmu. Mulane bapak gelem dadi wali. Bapak gak kepengin ndelok uripmu sampek dirasani barek uwong Sukarsih dadi perawan tuwa. Mulane aku gelem tanda tangan dadi wali

'...Now I answer, why I you want to be your marriage guardian. Sukarsih, I don't want to have a child who becomes spinster, because you have rejected two men. Gunandir and Muji. If it is up to 3 times your life is difficult. Therefore, I do not want to see you being the talk of the people that Sukarsih to become a spinster. Therefore, I am willing to sign as guardian'

The belief that a girl who had refused proposals from a man three times could result in being a spinster still believed by Javanese society up to now. The essence of Indonesian-ness values, such as the belief of the Javanese people, can be part of the development of national character education because it can foster prudence in association [13].

Work. The work of the community at that time was very dependent on the Netherlands. Residents who want to work with the Netherlands have a more secure life. This happened because various national assets at that time had been controlled by the Dutch colonizers. The following is illustrated in the quote.

Bapak biyen wis tau ngomong Nduk. Kurang apa sih Gunandir kok mbok tolak? Saiki Gunandir dadi wong pangkat direktur pabrik gula, dadi wong sugih. Sing mbok pengeni Sukandar. Wong sing kere saka kere

'I used to talk to you in the past. What is lacking with Gunandir, why do you reject him? Now Gunandir is the director of a sugar factory, becoming a rich man. All you want is Sukandar. Poor people from the poorest'.

Based on the quotation above, it was illustrated that Sukarsih's life with Sukandar was far from enough, different from Gunandir. That is the system of colonialism in ancient times. Political socialization in the colonial era, is expected to inflame the spirit of the young generation to open their eyes and play an active role in Indonesian politics. These stimuli have an impact on political thought and behavior [14].

Language. This *ludruk* play uses Javanese with East Java dialect / Suroboyoan dialect. The language used is also everyday language. This is shown in the quote below.

"Ri, Bajuri. Tambah mlayu. Aku kepingin ngomong Ri. Yok apa nalare arek sing nyolong tebu digepuki nganti tekan raja patine. Ri, Bajuri, enteni Ri!"

'Ri, Bajuri. How come you run. I want to talk Ri. How does this make sense, the child stealing sugar cane was beaten to death. Ri, Bajuri, wait for Ri!'

The speech was told by Sukandar to Bajuri who ran away when he met him. The variety of languages / dialects found, namely *yok apa* in Indonesian means 'how', and *arek* in Indonesian means 'child'. Knowledge of the diversity of languages / dialects can enhance children's creativity. Therefore, teaching materials that can develop and educate children's social behavior based on language creativity need to be developed [15].

Residence. Residence in *ludruk* staging *Tragedi Kebun Tebu* is a village. There is no mention of the name of a particular area in the story. Some of the places that were raised included sugar cane gardens, village roads, security posts, Sukandar houses, Sukarsih houses, and prisons, as in the quotation below.

"Sampeyan iku sedina sewengi gak mulih-mulih. Wis ngerti nduk omah iku sepi mari kelangan anak siji-sijine. Eee bojoku iku nduk omah ijenan. Mbok ya ditunggoni yok apa seh Cak??"

'You don't go home all day. You have already known that the house was quiet after losing his only child. Eee, my wife is home alone. Please, why don't you accompany her, Cak?'

The setting of the story is at Sukandar's house. The house is in villages with perfunctory buildings. Sukarsih and Sukandar did not think about their wealth. They remain steadfast not to obey the Dutch colonialists and fight for their homeland and the rights of the citizens.

3.2. The role of Ludruk Tragedi Kebun Tebu in Strengthening Character Education

Listed in the Basic Javanese Language Competencies that must be achieved by students of class XII Curriculum 2013 in East Java. The traditional performances are one of the basic competencies that must be achieved by students of class XII. These basic competencies are expressed in KD 3.3 and 4.5. KD 3.3 requires students to be able to identify, understand, and analyze performance art, and KD 4.5 requires students to be able to present performance art (poetry musicalization, dramatization of literary works, comedy, music and songs, and fairy tales).

Learning activities of students are analyzing aspects that are in the story of *ludruk*, and communicating the results of their work. Such activities can stimulate students to become intelligent listeners and readers, as well as creative speakers and writers [16]. This is in accordance with the objectives to be achieved in the 2013 curriculum, namely knowledge, skills, attitude, and behavior [17].

Containing Character Values: Nationalism and Love of the Motherland

One of the crucial problems of the Indonesian people, especially those relating to the preparation of human resources who are ready for competition in the global era is the lack of values of national character possessed [18]. Character education has a very important role in building, and strengthening the character of students [19]. Literature is a harmony for the formation of student character [20]. The values of character education formulated by the Ministry of National Education are two of them, namely the value of the spirit of nationalism and love of the homeland.

The value of the spirit of nationalism and love for the country is clearly shown in the *ludruk Tragedi Kebun Tebu*, as evidenced from the following dialogue.

- Sukandar : *Leres Pak. Pancene bener boten enten ceritane nek perjuangan niki tanpa mawa pengorbanan. Nyatane adik kula sing dados korban*
'Right Sir. It is true that there is no story if the struggle does not bring victims. In fact my sister becomes a victim'
- Penduduk : *Klebu ya anakmu barang. Ancene kebacut bangsane dhewe sing edan bandha, lan drajat. Wong salah diunekna bener. Wong bener diunekna salah*
'Including your child too. Indeed our nation's outrageous prices and position are crazy. The wrong person is stated right. The right person is stated wrong'
- Sukandar : *Nggih niku lo Pak. Tumindake bangsa Walanda teng nggene tanah Jawi niku nek dijar-jaraken tambah suwe tambah ngambawara. Mula kula njaluk kalih Ndika kalih penduduk mriki sedaya. Mangga sami-sami cancut tali wanda, nggih? Rawe-rawe rantas, malang-malang putung. Berjuang supados saged nyawijiaken Nusantara*
'Yes that's how it is, Sir. Dutch actions in the land of Java, if left unchecked, are getting more and more outrageous. That's why I invite you

and the people here all. Let's fight together with all your energy to get rid of all the obstacles that exist. Fighting to unite the archipelago'

Based on the above quotation, it was illustrated that Sukarsih and Sukandar's struggle was very heavy because of the loss of two family members. However, this did not deter them from continuing to fight. Someone who was in the bosom of ingrained nationalism, became a patriot then he would be willing to sacrifice anything for the sake of progress and prosperity as was done by Sukarsih and Sukandar [21]. A sense of nationalism and patriotism is important to be imitated by students, especially high school level. The wealth of literary works in Indonesia does always contain local wisdom values, these values have resistance to the elements that come from outside and are able to develop in the future [22].

4. CONCLUSION

Based on the reviews on the results of the research and discussion above, it can be concluded that socio-culture in the *ludruk* play of Tragedi Kebun Tebu includes religion, ethnicity, customs and beliefs, work, language, and place of residence. The role of the *ludruk* play in strengthening national character education: first, is stated in the Javanese basic competencies that must be achieved by grade XII students with the 2013 curriculum in East Java, in KD 3.3 which stated identifying, understanding, and analyzing performance arts and KD 4.5 that presents art performances (poetry musicalization, dramatization of literary works, comedy, music and songs, and fairy tales), second, the content of national character values such as the spirit of nationality and love of the homeland in the story must be peeled, understood, and practiced.

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