

Educational Values on Ludruk Story “Tragedi Kebun Tebu” made by Cak Edy Karya

D Sulaksono¹, P A W Wibowo², H K Wardani³, S F Kamal⁴, K Saddhono⁵

{¹ciptaningmintaraga@yahoo.com, ²wardani.herlinakusuma@gmail.com, ⁵kundharu.uns@gmail.com }

^{1,2,3,4,5}Universitas Sebelas Maret Surakarta, Indonesia

Abstract. Ludruk is one of Javanese traditional play from East Java regency. Ludruk contains the local wisdom, because ludruk play tells about Javanese society in its daily life. This research aims to describe and to explain about the educational values on Ludruk story *Tragedi Kebun Tebu* by Cak Edy Karya. This research is descriptive qualitative with sociological literature approach. Primary data source on this research is Ludruk story *Tragedi Kebun Tebu* by Cak Edy Karya. Secondary data source is taken from informants and document which are related with the play. The data is collected through content analysis and in-depth interview with some informants. The result of this research shows that *Tragedi Kebun Tebu* contains some educational values. Educational values contained in ludruk story are religious values, moral education, social education, and cultural education which reflected from characters in *Tragedi Kebun Tebu*. These values are reflected in Javanese society.

Keywords: Education Values, Ludruk Story, Tragedi Kebun Tebu, Local Wisdom

1. INTRODUCTION

A traditional play from East Java that begins with remo dance is called *Ludruk*. *Ludruk*, as a literary work in form of play, contains many positive aspects which are useful for society [1]. *Ludruk* performance usually tells about the problems of life aspects in society. Before the play begins, the performance must begin with *Remo dance* as a welcoming dance to welcome the audiences [2]. Afterwards, it is followed by *bedhaya*, *kidungan* and proceed to the story that is going to be performed.

Kidungan is a parikan accompanied by *gamelan gendhing jula juli*. The topics of the *kidungan* can be a stand alone topic or related to the story that is going to be performed. *Kidungan* in *ludruk* play is also being sung by the *Remo dancers*, *bedhayan dancer*, and during jokes performances. Jokes is a component that cannot be separated from *ludruk* play [3]. The costumes for *ludruk* performers is adjusted based on the story performed. The language used is Javanese used in daily life, not the one used in formal occasion or the one used by the royal family [4]. This is due to the fact that the ludruk performances is first created based on the anxiety felt by the small people.

This article will review about one ludruk play entitled *Tragedi Kebun Tebu*. This play tells about the trials that befell Sukarsih family. The only child was killed in a sugar cane field. The husband went to jail. In addition, Sukarsih had to face her ambitious and *kadonyan* (worldly) father. The father acts haphazardly toward his child. Sukarsih was forced to sign the divorce

paper during his husband's imprisonment and forced to marry the one he had chosen. A wealthy man who had become the director of Dutch sugar factory where Sukarsih's father worked. Sukarsih's father despised Sukandar, Sukarsih's husband, for he refused to work with the Dutch and chose to fight against Dutch. These various trials were finally able to be faced by Sukarsih and Sukandar. They were able to continue their fights against Dutch colonization in their beloved homeland. *Tragedi Kebun Tebu* play contains positive and negative values that is presented through every characters behavior which can be used as teaching materials in social life. By understanding these various values, they can increase empathy, sensitivity, and responsiveness with the values of life so as to avoid being easily influenced to do somethings negative [5]. Based on the background above, the problem in this study is how the educational values become the exemplary in *Tragedi Kebun Tebu* play. The expected result of this study can be used as teaching materials for teachers to be taught to the students, primarily about what is appropriate to be imitated and what is not appropriate to be imitated. Besides that, it can be continued by the younger generation to form and strengthen the noble characters.

2. RESEARCH METHOD

This research is descriptive qualitative research. In this research, the researcher takes notes and analyze *Tragedi Kebun Tebu* play by Cak Edy Karya and conduct an interview with the writer Drs. Eko Edy Susanto, M.Si who is familiarly addressed as Cak Edy Karya. In addition, the interview is also conducted with the experts such as Prof. Dr. Suyitno, M. Pd and Prasetyo Adi Wisnu Wibowo, S.S., M. Hum as technique of data validation through source and methods triangulation. Technique of data analysis applied is interactive analysis [6]. The first step is the researcher collects the data by analyzing the *Tragedi Kebun Tebu* play and interviewing the informants. Second, reducing the data in accordance with the purpose of the research. Third, presenting the data in form of detailed descriptions to tell and to answer the questions. Fourth, drawing the final conclusions and verification so that the results can be accounted for.

3. RESULT AND DISCUSSION

After analyzing the the data, it is found that there are some educational values in *ludruk Tragedi Kebun Tebu*. These educational values are representation of the message that author wants to convey. It is undeniable that in every literary works, there must be values that is conveyed by the authors through their works [7]. The educational values found in *Tragedi Kebun Tebu* play by Cak Edi Karya are religious, moral, social and cultural value. These four values are presented both implicitly and explicitly in the play.

3.1. Religious Value

Religious value is closely related to individual's belief in the existence of God and its teachings. *Tragedi Kebun Tebu* play by Cak Edy Karya presents the religious value that can be used as reflections by the audience [8]. Sukarsih as the lead character has good religious value although she grew up and was educated by her worldly father. This can be seen in the quotation below.

Bapak mbiyen wis tau ngomong Ndhuk. Kurang apa sih Gunandir, kok mbok tolak? saiki Gunandir dadi wong pangkat. Direktur pabrik gula dadi wong sugih sing mbok pilih Sukandar. Wong sing kere saka kere. Ketularan kere!!

'I have said before, dear. What is lacking from Gunandar that makes you reject his proposal? Now he has rank, the director of sugar factory, a wealthy man. The one you chose instead is Sukandar the poor, now you also become poor! (*Tragedi Kebun Tebu*, No 40 Page 68 attached on page 87)

Based on the quotation above, it can be seen that Sukarsih's father is a type of person who puts material above all else. He does not realize that a person's happiness cannot be measured by how much material he has. But living with someone he loves and who loves him is also a form of happiness. Sukarsih kept trying to make her father realized that she was happy with her life. However, her father kept insisting Sukarsih to divorce her husband. Sukarsih kept convincing his father that marriage is sacred. As her father who was the wali (the guardian of the bride) during her marriage, he was supposed to help so that the marriage would not be ended. What was done by her father had violated the religion and according to Sukarsih, such thing was outrageous.

Religious value is related with beliefs as a guideline in life. Religious value is a value that will remain relevant and is always needed in human life at any time [9]. Religious value can be seen in Sukarsih. Her submission to God's way leads to a happy end for herself and Sukandar. While undergoing the trials, she stayed strong and waited for the best momentum from God. The religious characteristics is also seen in figure of Sumardi, who believed that life and death of every human has been determined by God.

3.2. Moral Value

Moral value is a commendable attitude that is carried out by following the conscience. Moral value is something abstracta and determining the good and the bad cannot be measured by the concrete objects. Moral value is showed by several characters in *Tragedi Kebun Tebu* play. One that stands out is Sumardi. Sumardi is Sukandar's brother who looked after of Sukarsih during Sukandar's imprisonment. Due to an urgent situation where Sukarsih was forced to sign the divorce paper, Sumadi immediately went to prison and told Sukandar everything so that the problems did not drag on and be resolved immediately. It can be seen in the quotation below.

- Sukandar : *Yok apa kabar omah? Terus yok apa kabare Mbak Yu mu?*
'How is everything at home? How's your sister in law?'
- Sumadi : *Ya iki Cak, la mulane aku neng sampeyan, perlu ngabari sampeyan masalah Mbak Yu*
'I come to tell you about sister in law' (CLHAD No 49 Page 74 Attached on page 89)
- Sukandar : *Apa a?*
'What happened?' (*Tragedi Kebun Tebu*, No 50 Page 74 Attached on 89)

Sumadi : *Sampeyan digawa neng penjara, mara tuwane sampeyan iku neng omah Cak. Sing isine Mbak Yu dikongkon nandatangi gugatan cerai. Dadine mbiyen iku dirabekna oleh sampeyan iku Cak, Wong tuwane kaya gak setuju, Cak. Sampeyan dinyek anake wong gak gablek, wong mlarat, wong gak duwe, wong kere*
 ‘When you were taken to prison, your father in law came to your home. He told sister in law to sign the divorce paper. The truth is, he did not give his blessing for your marriage. He said that you are poor’ (*Tragedi Kebun Tebu*, No 51 page 74 Attached on page 89)

The quotation above shows that Sumandi tells everything what has been said by Sukarsih’s father. He did this because he felt responsible. He was trusted by Sukandar to look after of Sukarsih which, in a sense, protecting his brother’s family. Because of something urgent had happened, Sumandi felt that Sukandar must know about it immediately.

Moral value in literary works is an assessment of bad or good character conveyed through the characters and also the culture from the past that is contained in the literary works [10]. Based on this statement, moral value in *Tragedi Kebun Tebu* is a sense of responsibility. It is showed through Sumandi who felt responsible to look after of his brother’s family during his brother’s imprisonment. Due to something urgent, he went to the prison to relay everything to Sukandar. This was done because of tremendous sense of responsibility felt by Sumandi. As a small people, Sumandi can become the role model for society not to base the judgement on rich or poor [11].

3.3. Social Value

Social value is the behavior of someone who is related to the other people. In *Tragedi Kebun Tebu* play, social value is showed with a broad scale, namely the nation and the country. The social value of defending the country and the love for the homeland are values emphasized in the play. These two values are possessed by Sukandar and they can be seen in the following quotation.

Karsih, Sukandar ki salahe akeh Nduk. Sepisan, Sukandar gak iso ngenakna uripmu. Ping pindhone, Sukandar gak ngajeni aku mara tuwane. Wis ruh nek dheweke, ruh aku nyambut gawe neng pabrik gulane Landa. Bojomu Sukandar wani mbelani pejuang nglawan Landa. Saiki bojomu mlebu penjarane Landa....

‘Karsih, Sukandar has many faults dear. First, Sukandar cannot give you comfortable life. Second, Sukandar does not respect me as his father in law. He knows that I work in Dutch sugar factory, but he dares to fight against the Dutch. Now he is imprisoned...’ (*Tragedi Kebun Tebu*, No 43 Page 69 Attached on page 87)

Patriotism and nationalism felt by Sukandar in showed through the dialogue between Sukarsih’s father and Sukarsih. Sukandar felt tremendous amount of patriotism and nationalism. Though he lacked in material, he refused to follow any order from the Dutch. Although he was hated by his father in law who worked with the Dutch, Sukandar continued to carry out his principles, fighting against the Dutch and uniting the beloved homeland.

Social value contains a collection of attitudes and feelings which are widely accepted by the society to make decisions about something that is right and important [12]. Social value can be the guidelines for individuals in realizing the actions they want to do . The social value

described in ludruk play is related to the nation and the country, given that the story background is during Dutch colonization. The social value was highlighted by Sukandar who dared to fight against the Dutch to main the integrity of the country. Although Sukandar did not have stable job, he did not cower to the Dutch and accepted the hatred from his father in law. These social values if applied can become the character or the nation, the character that whill become the spirit and the strength of the nation to face every changes and various global challenges [13].

3.4. Cultural Value

Cultural value is value which is owned passed on from generation to generation and it is rooted deeply in a community or ethnic group. The cultural value in Tragedi Kebun Tebu play is a loyalty which is showed by Sukarsih. It can be seen in the quotation below.

- Bapak : *Bapak mbien wis tau ngomong Nduk. Kurang apa sih Gunandir kok mbok tolak? saiki Gunandir dadi wong pangkat. Direktur pabrik gula dadi wong sugih. Sing mbok pilih Sukandar. Wong sing kere saka kere. Ketularan kere!!*
- Sukarsih : *'I have said before, dear. What is lacking from Gunandar that makes you reject his proposal? Now he has rank, the director of sugar factory, a wealthy man. The one you chose instead is Sukandar the poor, now you also become poor!*
- Sukarsih : *Pak, Bapak, ampun ngungkit-ngungkit sing riyen-riyen Pak. Kula sakniki sampun dados bojone Cak Sukandar. Urip kula pun ayem. Sakjane sing dikarepne Bapak niku napa? Kula boten paham karepe Bapak. Kula boten paham Pak*
- Sukarsih : *'Dear father, stop talking about the past times. I am now Sukandar's wife. My life is comfortable. What is it that you truly want? I don't understand, I don't understand, father'*
-
- Gugatan cerai Pak? Pak.. Bapak.. sampeyan arep misahne aku kambek Cak Sukandar? Napa salahe kula karo sampeyan Pak? Napa salahe Cak Sukandar karo sampeyan? Kenging napa Bapak gelem wali nikahe kula kalih Cak Sukandar Pak? Bapak kebacut*
- Sukarsih : *'Divorce, father? Father, you want to separate me from Sukandar? What is my fault, father? Why then you became the wali of marriage to Sukandar? Bapak mau memisahkan saya dengan Cak Sukandar? Apa salah saya Pak? Apa salah Cak Sukandar dengan Bapak? You are being unreasonable!'*

The quotation above clearly illustrates that Sukarsih was struggling to protect her family from her father's action. Despite the various reasons stated by her father who asked her to divorce, Sukarsih convinced her father that though she might not have much in her life, she still felt comfortable and happy. Sukarsih also convinced her father by saying that a marriage is something sacred, and her father, who was the wali in the marriage, should not asked them to divorce. The cultural value is an important frameworks in a culture that is abstract in nature and

can only be expressed through observations on human behavior and material objects as a result of reflecting the concepts of patterned actions [12].

The cultural value in Tragedi Kebun Tebu play is loyalty. A person must be brave in defending the principle of love, truth and patriotism [14]. Although Sukarsih's father asked her to divorce her husband, Sukarsih remained loyal and protected her family. The loyalty showed by Sukarsih is very necessary in living in society. It can be loyalty between friends, in marriage, even loyalty to the nation and the country. Loyalty must be embedded and entrenched in society in order to create a peaceful; environment [11]. If the cultural values has embedded in a person's mind and heart, it will become the guideline in his life and will be difficult to change in short time [15]. The cultural value contained in Tragedi Kebun Tebu play is very universal and relevant with people's lives today.

4. CONCLUSIONS

Tragedi Kebun Tebu play is one of Javanese literary works in the form of play and contains many educational values. The values contained in the play are religious value, moral value, social value, and cultural value. Patience and fortitude showed by Sukarsih in facing the trials that come insistently deserve praise. Conversely, the haphazard character will reap what he sows. The message conveyed by the author is simple, clear and easy to understand and the audience can quickly grasp the good and bad value.

REFERENCES

- [1] A. Shofyan Hadi, "Struktur, Fungsi, Dan Nilai Naskah Suluk Abdur Rohim Al Ngawi (Kajian Filologi)," *BAPALA*, vol. 5, no. 2, 2019.
- [2] B. W. Setyawan, K. Saddhono, and A. Rakhmawati, "Sociological Aspects and Local Specificity in the Classical Ketoprak Script of Surakarta Style," *J. Lang. Lit.*, vol. 17, no. 2, pp. 144–151, 2017.
- [3] H. Yuliyanto and B. M. Musthofa, "Transformation of Traditional Arts Performances as Cultural Tourism Attraction: Case Study of Saung Angklung Ujdo," *KnE Soc. Sci.*, vol. 3, no. 11, pp. 1229–1248, 2018.
- [4] R. Jindan, "Function of Ludruk Irama Budaya in the Presevation Theater Traditional," in *Proceeding the International Conference on Education Innovation*, 2017, vol. 1, no. 1, pp. 694–697.
- [5] N. F. N. S. Yono, "Nilai Edukasi dalam Fabel Sentani," *Kandai*, vol. 10, no. 1, pp. 102–115, 2017.
- [6] M. B. Miles and A. Huberman, *Analisis Data Kualitatif: Buku Sumber Tentang Metode-Metode Baru*. Jakarta: Universitas Indonesia Press, 2009.
- [7] D. Sulaksono, B. Waluyo, and D. P. Said, "Prophetic Values in Post-Reform Modern Javanese Novels," *El Harakah*, vol. 20, no. 1, p. 81, 2018.
- [8] K. Saddhono and D. Pramestuti, "Sekar Macapat Pocung: Study of Religious Values based on The Local Wisdom of Javanese Culture," *El Harakah*, vol. 20, no. 1, p. 15, 2018.
- [9] T. Mumfangati, "Kajian Nilai Budaya Dalam Serat Wulang Pandhita Tekawardi," *Patrawidya Seri Pnb. Penelit. Sej. dan Budaya*, vol. 18, no. 2, pp. 203–220, 2018.
- [10] P. T. Deswari, "Analisis Struktural dan Nilai Pendidikan Moral dalam Suluk Suksma Lelana Karya Raden Ngabehi Ranggawarsita," *ADITYA-Pendidikan Bhs. dan Sastra Jawa*, vol. 1, no. 1, 2012.

- [11] T. Brezina and A. M. Azimi, "Social Support, Loyalty to Delinquent Peers, and Offending: An Elaboration and Test of the Differential Social Support Hypothesis," *Deviant Behav.*, vol. 39, no. 5, pp. 648–663, 2018.
- [12] S. Isnaniah, *Representasi Ajaran Islam dalam Novel-Novel Karya Habiburrahman El Shirazy*. Yogyakarta: Idea Press, 2013.
- [13] Hartono, "Pendidikan Karakter dalam Kurikulum 2013," *Jnana Budaya*, vol. 19, no. 2, pp. 259–268, 2014.
- [14] D. O'Brien and K. Oakley, *Cultural Value and Inequality: A Critical Literature Review*. Swindon, United Kingdom: Arts and humanities research council, 2015.
- [15] P. M. Sari, "Nilai Budaya dalam Cerita Rakyat Jambu Lipo," *Wacana Etn.*, vol. 3, no. 1, pp. 87–114, 2012.