

opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Linguística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

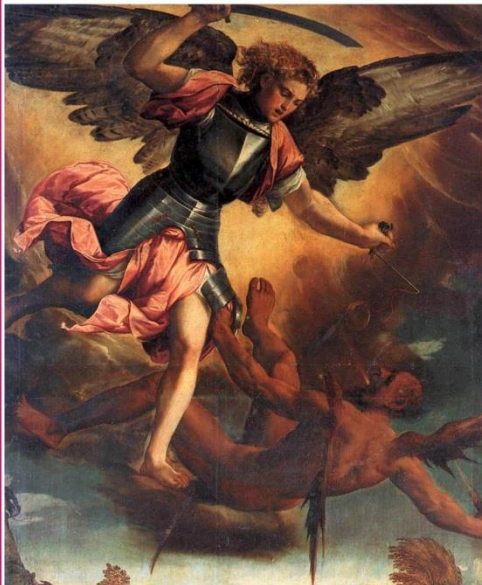
Año 35, 2019, Especial N°

20

Revista de Ciencias Humanas y Sociales

ISSN 1012-1537/ ISSNe: 2477-9385

Depósito Legal pp 198402ZU45



Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

The Ludruk Aesthetic Experience: East Java' Traditional Humor

Moses Glorino Rumambo Pandin¹

¹Faculty of Philosophy, Universitas Gadjah Mada Faculty of Humanities,
Universitas Airlangga

moses.glorino.r.p@mail.ugm.ac.id

Sumartono²

²Institut Seni Indonesia, Yogyakarta

sumartono@isi.ac.id

Misnal Munir³

³Faculty of Philosophy, Universitas Gadjah Mada

misnalmunir@ugm.ac.id

Abstract

The aim of the study is to find out the experience based on the artist and the spectators who enjoyed the ludruk humor in the perspective of aesthetic experience. The research method uses qualitative research with a library and field study approach. The findings shows that aesthetic experience kidungan humor ludruk reflect not only identity but also reflect the values that form aesthetic experiences inattention, intentional, coherent and complexity of the expression. In conclusion, the aesthetic experience of the audience in Kidungan Ludruk is formed through exposure and intentional exposure to the content coherence of the complexities of life.

Keywords: Kidungan Ludruk, Aesthetic Experience, Humor.

La experiencia estética de Ludruk: el humor tradicional de East Java

Resumen

El objetivo del estudio es descubrir la experiencia basada en el artista y los espectadores que disfrutaron del humor ludruk en la perspectiva de la experiencia estética. El método de investigación utiliza la investigación cualitativa con un enfoque de biblioteca y estudio de campo. Los resultados muestran que la experiencia estética kidungan humor ludruk no solo refleja la identidad sino que también refleja los valores que forman las experiencias estéticas de falta de atención, intencional, coherente y complejidad de la expresión. En conclusión, la experiencia estética de la audiencia en Kidungan Ludruk se forma a través de la exposición y la exposición intencional a la coherencia de contenido de las complejidades de la vida.

Palabras clave: Kidungan Ludruk, experiencia estética, humor.

1. INTRODUCTION

In the history of East Javanese traditional art, ludruk is known as one of the traditional performance arts, born from small communities. The existence of the traditional art of Ludruk is experiencing ups and downs following the dynamics of enthusiasts and times. Peacock found that through traditional ludruk art, small communities and lower levels entered the era modernization of art (Peacock, 1968). Ludruk's performance is one of the prima donna performing traditional arts that has been longing by the east java communality (Supriyanto, 2001).

During the struggling era against Dutch and Japanese colonialism, Ludruk contributed as a means of entertaining as well as an intelligent purpose to help Indonesian military or warrior. The struggle against injustice and violence from colonizers were delivered on stage without fear of the risk of being imprisoned or killed.

The famous kidungan (Javanese poem) of Cak Durasim, burned the spirit of the warriors to constantly voice rejection against Japanese injustice and colonizing at that time, "pagupon amohe dara, melok Nippon tamba sengsara (pagupon is dovecote, go along with Japanese (Nippon) more suffering)" (Supriyanto, 2001: 17-25). In the era of the Old Order and New Order governments, ludruk was determined by the authorities. In the Reformation era, ludruk's life is like a proverb, life is reluctant to die, and the traditional art life of ludruk is reduced in marginal market segments, where the ludruk audience lives in a society that yearns for the golden age of ludruk (Lisbijanto, 2013; Pandin, 2013; Susaraie & Sayahi, 2018)

Based on field observations and reinforced by the experiences of several resource persons (interviewed with Edi Karya, known as Cak Edy, and Henricus Supriyanto (2001), in many of the current Ludruk shows, audience interest is only up to humor scene or comedy. After the humorous section was completely presented, most of the audiences left the venue or departed. This phenomenon raises an assumption that not all viewers have enjoyed all the scenes. They just look for what amused them, which is rely on their aesthetic experience on humor scene, than stay along the performances until the shows is finished. This assumption was formulated in the question, why is an audience

persist until ludruk shows was ended? If because of the aesthetic experience, so the next question is, what is the basic substance of the aesthetic experience so that they persist in enjoying the ludruk performances?

2. LITERATURE REVIEW

The perspective of experience in the art world is known as aesthetic experience. The aesthetic experience used in this article bases on Monroe Curtis Beardsley, John Dewey, and Mikel Dufrenne. The results of this reading summarize the framework used in photographing the basic structure (substances) of the ludruk aesthetic experience. Aesthetic is understanding according to the theory of beauty, basically is determined by the intensity of the quality of beauty itself (Beardsley, 1981). This basic concept summarized by Beardsley in the statement: Beauty is a regional quality of perceptual objects, Beauty is intrinsically valuable, and Aesthetic value means value that is an object on account of its beauty (Beardsley, 1981).

The perceptual quality of the existence of the work according to the theory of beauty can be seen from two different sides, first, from its shape and second from the appearance of the work. Aesthetic values in terms of form can be determined by the level of unity, complexity, proportion of balance, internal relations, and elements of the work, while determining the aesthetic value of the appearance of the work does not only cover things determined by the first criteria before, but

also determined by how far the embodiment shown by the work can be captured by someone (Beardsley, 1981; Dewey, 1934).

Attention is a criterion of human experience that can distinguish between experiences that have aesthetic value or not. Understanding of attention is a concentration of attention in certain aspects by ignoring other aspects (Kartono & Gulo, 1987). According to this conception, individuals who have full attention to something focus on the object of their attention. In Beardsley's understanding, people who have full attention no longer see the difference between phenomenal objectivity and phenomenal subjectivity. Both are dissolved in the absorption of attention. This attention is different from people who fantasize by having a central focus on objects (Beardsley, 1981; Yang et al., 2019; Soo et al., 2019; Suprana, 2013; McGhee, 1979).

So much of the sense of humor given to describe the essence and existence of humor shows the vastness of reality and the phenomenon of humor itself. Indonesian humorist, Jaya Suprana, equates humor as a mystery to be solved completely. Humor is likened to life and love which is a veil of mystery to humans (Suprana, 2013; Ghaderi & Mahdavi Panah, 2018). Although humor cannot be defined thoroughly, but based on structure, complexity, type, expression and content, and the benefits and classification of humor can be done. The basis of humor is formed in the sense values of emotions and human experience (Yosifon, 2000). A sense of humor enables humans to distance themselves and reflect objectively. A sense of humor helps reconcile system conflicts that occur in human life.

The importance of a sense of humor is also found in ludruk art, as one of the traditional arts typical of East Javanese culture that was born and which is mostly enjoyed as entertainment by the lower classes. The substance ludruk as humor departs from the trace of the birth of the word ludruk. Supriyanto's research shows that ludruk periodization can be divided into three periods, namely lerok ngamen, lerok Besut and theater drama (Supriyanto, 2001; Kozhanova et al., 2017). The characteristic of ludruk that cannot be replaced or reduced are humor and kidungan. The ludruk performance has to have two of these scene. If the ludruk show does not consist of humor and kidungan it will not ludruk anymore. This finding was also strengthened by Edy Karya's narrative.

3. METHODOLOGY

This research was studied using a qualitative-descriptive approach, by exploring the concept and structure of the experience of ludruk aesthetics. The study took the location of the cities of Surabaya, Mojokerto, and Malang, as the main place to take data where there are still many East Java Ludruk groups that exist. Data collection techniques used primary research data in the form of kidungan or parikan ludruk, opinions of ludruk viewers and players as artists of aesthetic experiences and secondary data from library data. Data collection techniques were carried out by observing ludruk art performances, recording ludruk art performances and completed by

surveys, interviews with artists performing ludruk art (Cak Katolo, Cak Edy, Cak Henky, and Henricus Supriyanto, who represented both actors and directors) and audiences. Data processing is based on the process of organizing data into a category that is contained in a unit of basic description (Kaelan, 2005).

The data processing process includes the process of data reduction, data classification and data presentation. The process of data reduction takes verbal data from the description of the artist in the show inventoried and the substance of the aesthetic experience is sought. The data that has been reduced is then classified by the use of the theoretical framework philosophy used. The data that has been classified is then displayed. Based on these data an outline and basic structure of ludruk's aesthetic experience are made.

Data analysis through heuristic reflective on research data using the following stages: First, Interpretation: aesthetic experience in parikan ludruk analyzed from field data is read in basic philosophical conceptions in ludruk art (Baker and Zubair, 1990; Baker and Zubair, 1990); third, Internal Coherence at this stage the ludruk aesthetic experience is sought for the real and logical dependence of which elements are central and dominant and which are marginal or less dominant (Baker and Zubair, 1990). Internal relationships in the findings of the data become critical evaluation criteria for aesthetic experience; and Heuristics: based on the data that has been collected and then searched in the whole philosophical context broadly according to the current context. (Kaelan, 2005; Baker & Zubair, 1990; Grethlein, 2015).

4. RESULTS AND DISCUSSION

Ludruk art has an artistic value that is in line with its fans segment (Lisbijanto, 2013). Just like the dynamics of other traditional arts, ludruk art as one of the Indonesian cultural arts, is inseparable from the dynamics of development and upheaval of the nation, ludruk was born and developed and gave its own color to the current development, especially for the people of East Java. In ludruk, a comedy or daggling session is the center of attention of the audience (Lisbijanto, 2013), and this performance has a place in the segment of small people (Brandon, 1969). Ludruk's art not only conveyed what people felt at the time, but also became a means of criticism of the social life that took place (Indriastuti, 2019). In Ludruk's art, the players dare to display modern ideas that are afraid to be blatantly public. In the ludruk arts show, he dared to convey the idea to fight or even destroy the neo-colonialists in their performances (Peacock, 1968).

In addition, Ludruk's art dared to voice what was felt by the community. Peacock found that the ludruk art show which articulated criticism about the humor of the humor society was never seen as threatening but as an entertaining, because the criticism was displayed in the form of humor (Peacock, 1968). Alain Feinstein emphasized that the art of Ludruk has the potential to bring social change (Hicks, 1969). Ludruk art as a community communication media is undoubtedly found during the colonial period (Lisbijanto, 2013).

Likewise in the Old Order period Feinstein (1955) and the New Order, which used ludruk art to socialize government programs (Hughesfreeland, 2008). Peacock emphasized in his research that Ludruk art was a symbol of a movement that defined a metaphysical and ethical framework that could be accepted by society (Peacock, 1968).

In general, ludruk show starts around 8:00 p.m. and ends at 4:00 a.m. The duration of the show takes around 5-7 hours. The shows shown are dances, songs, jokes and dramas or plays. This sequence of appearance is not rigid, even in some ludruk shows more humorous humor and monologue or dialogue conversations that make the audience laugh loudly and drama interspersed with humor. Each ludruk group has its own characteristics, such as the ludruk group Karya Budaya still maintaining the old appearance standard with a duration of 7 hours while the Kartolo Cs group. The dancer uses traditional East Javanese clothes and *krincing* (sleigh bell) on his right foot. The dancer also sings the opening hymn that introduces the ludruk group to perform. The contents of the opening hymn conveyed Supriyanto (2001) as follows:

(A) Sumendha atur saking kawula
Dhumateng para pamiarsa sedaya
Amursani kempalan kula
Ludruk Enggal tresna ingkang nama
(What we deliver to the audience,
All viewers who watch my ludruk group,
Ludruk Enggal,

It is the name of the group)

(B) Menyang gradi nyangkinga kisa

Tumbas kupat teng Ngadipura

Kula ngiriki ngaturi pirsas

Menawi lepat nyuwun ngapura

(Go to Grati to carry a fish place,

Buy ketupat to Ngadipura,

Here I tell you,

If wrong please forgive us)

Kidungan is a singing poem in Javanese society which is usually in the form of old poetry form. The term kidungan is also known as Parikan. Ludruk players are known through kidungan or parikan which are delivered throughout the scenes of shows. In general, kidungan or parikan always brings laughter in the form of humorous rhymes. This humorous rhyming carrier not only displays the symbols of the progress of the ideal values of the era but also the contents of the poetry is a catharsis therapy for the audiences as well as the ludruk performance (Peacock, 1968). Through interaction in parikan and monologue or dialogue conversations delivered by singer or artist, making the audience dissolve and forget or even channel the problems of life, which cannot be conveyed naturally. (Figure 2)

Some kidungan or parikan's humor were quoted from the ludruk group of Kirun Cs. as follows:

(C) Iki Jaman, jaman kemajuan

Wong sing seneng arek-arek nom-noman

Pethuk pacare nggak gelem salaman

Wong sing penting tandha kecupan
(This era of progress,
People who are happy is who are young,
Meet their boyfriend/girlfriend do not want to shake hands,
What important is sign of kissing)

(D) Ngecup bathuk tandha keluarga
Kenek pipi lama tak jumpa
Dikecup lambene menandakan cinta
Bareng kene gulu, koyok dicokot drakula

(Kissing the forehead of the family sign,
Hit by the old cheek not met,
Kissed by the lips of love,
Hit by teeth like being bitten by a Dracula)

A prominent ludruk experts in East Java, Henri Supriyanto, said that a successful humor ludruk artist's when the ludruk artist's humor could bring the audience into laughter. If within 10 minutes the presentation of artist produces laughter of the viewers, then it can be said that the artist's humor is successful. Similarly, if within 10 minutes performing, there is no audiences laugh, it means the artist's humor is unsuccessful (Interview with Henri Supriyanto, March 2018). The time and laugh are used as measurement in determining whether a ludruk artist performance succeeded or not. The Bedayan Dance is performed after kidungan or parikan. This dance is played by dancers who are beautiful and good-looking (figure 3).

Nyebeng is a guide by seeing senior artists appear in every performance. Tedejan is a direct guide or instructions from senior to

junior. Semayan is an exercise to match pairs on stage. Semayan is also known as the spell, which is to match the flow of questions and answers that appear in the show. Cak Edy stressed that the ludruk player who is consistent through the training stages will experience progress and distinctiveness. Conversely, if the ludruk's players do not want to take part in the training or stage, then in the end the player will face difficulties on stage. This pattern of training is believed by cak Edy and the founder of the ludruk group Karya Budaya. This kind of training will build an aesthetic experience of the players. The same experience was reinforced by the story of Cak Kartolo (one of prominent ludruk artist, which interviewed in March 2018).

According to Cak Kartolo, the ludruk comedian takes the joke material to adjust events around the location of the show location. The audience demand, that the humor material performance whether in kidungan or in drama has to be new. If the conversation material or kidungan humor has been showed in the previous show or repeated, the audience tends to give a negative response. This condition occurs because of the progress of recording technology through mobile phones or other recording gadgets. Therefore, in the ludruk players' performances they kept updating and searching for new material, because the material that had been staged had been recorded or distributed by the audience.

At this point, technological advancements encourage ludruk players to always innovate or be creative, by always displaying new material. The advancement of recording technology also has a negative impact on the decline in the number of ludruk groups in East Java. For

the ludruk group that is unable to create or innovate in accordance with the development of society and the times, the group will be left by the audience. This phenomenon occurs in the ludruk center of the People's Amusement Park (THR) Surabaya, where the facilities and the ludruk group are less supported by the mainstay players who are in demand by the audience (Figure 5).

Based on the observations of the ludruk show, it was concluded that humorous material sources were taken from everyday events that occurred in the surrounding environment or events that were common in the community, such as the difficulties of small people, lack of income, desires that were not achieved. Some of the songs or kidungan that appear are those who follow the rules of the poems and some are free, creative and spontaneous. It is this free, creative and spontaneous singing that causes humor and produces laughter. The same audience reaction to spontaneous conversations or monologues that produce measurable laughter in the duration of time becomes a measure in the success of a comedian. The player's aesthetic experience is one of the keys to success in expression obtained from the seriousness of the practice and the experience of performing in shows.

The expression of aesthetic experience displayed in kidungan or parikan humor ludruk is more or less influenced by the east Javanese culture (arek culture) which is known spontaneously, is free and open to new things. Spontaneous value is shown by improvisation of humor taken from the surrounding environment not from memorizing conversations and stories that have been made. Free values are shown from kidungan or parikan not bound by rules of the rules of Javanese

rhyme, but as long as the audience receives the message delivered. Open value is shown from the enculturation of religious values and the demands of society by including women in shows and adapting other traditional art elements such as saweran. Although the values of expression are marked by spontaneous values, free and open, ethical guidance and politeness are still the guidelines of the audience.

This phenomenon shows the relationship between aesthetic values and ethical values. This fact can answer Moderchai's confusion by stating, there are instances of humor that contain so much vulgar and offensive language that, regardless of how insightful and imaginative they are should not consider aesthetics? The aesthetic experience in the ludruk performance, especially the kidungan ludruk humor can be described as an experience of value that is shaped by individual values and the appreciation of society about good and bad values. The aesthetic experience of humor in ludruk is not only understood as exposure to absurdity, incongruity and ambiguity of life that forms the identity of society in communicating but more than that, the kidungan ludruk aesthetic experience is a crystallization of the value of life itself both from the ludruk actor and an inseparable audience.

5. CONCLUSION

The basis of the kidungan ludruk substance humor is found in personal experience formed through everyday experience. The ludruk

actor is formed through practice and modeling following senior actors. The characteristic of kidungan ludruk humor substance is different in the style and language of delivery in experiential, but information and significance remain united in the awareness of the social values adopted by society in general. The aesthetic experience of the audience in Kidungan Ludruk is formed through exposure and intentional exposure to the content coherence of the complexities of life. Laughter and late participation in the show are a sign that aesthetic experience is not only a daily experience that laughs at actors but also enters into personal awareness about his own irony, satire, and incomprehensible life experiences. An understanding of life that carries burdens and suffering is only responded with laughter that shows resignation to life. This is what makes the ludruk audience still love and love the ludruk performances and kidungan humor delivered in each performance.

REFERENCES

- BAKER, A., & ZUBAIR, A. 1990. **Philosophy Research Methodology**. Yogyakarta: Kanisius Publisher. Indonesia.
- BEARDSLEY, M. 1981. **Aesthetics: Problems in The Philosophy of Criticism, 2nd edition**. Hackett Publishing Company, Inc. Indianapolis, Cambridge. UK.
- BRANDON, J. 1969. **Rites of Modernization: Symbolic and social aspects of Indonesian Proletarian Drama by James L. Peacock**. Modern Drama. Vol. 12, N° 4: 439-440. USA.

DEWEY, J. 1934. **Art as Experience, Published by G.P. Putnam's Sons.** New York, USA.

FEINSTEIN, A., 1955. **Modern Javanese Theater and the Politics of Culture: A Case Study of Gapit Theater.** Performing Arts in Southeast Asia. pp. 617-638. Indonesia.

Ghaderi, M. A. & Mahdavi Panah, M. 2018. **Studying The Importance And Application Of The "Tradition" Viewpoint In The Islamic Law Based On The Viewpoint Of Imam Khomeini (RA) In The Book Of "Tahrir Ol-Wasilla".** UCT Journal of Social Sciences and Humanities Research, 6(1), 6-8.

GRETHLEIN, J. 2015. **Aesthetic Experiences, Ancient and Modern.** New Literary History (spring) Baltimore. pp. 309-333. USA.

HICKS, D., 1969. **Review.** Royal Anthropological of Great Britain and Ireland. Vol. 4, N° 2: 322-323. Ireland.

HUGHESFREELAND, F., 2008. **Gender, Representation, and Experience: The Case of Village Performers in Java.** The Journal of the Society for Dance Research. Vol. 26, N° 2: 140 - 167. UK.

INDRIASTUTI, H. 2019. **Entrepreneurial inattentiveness, relational capabilities and value co-creation to enhance marketing performance.** Giap journals. Vol 7. N° 3. India.

KAELAN, M. 2005. **Qualitative Research Methods in the Field of Philosophy.** Publisher: Paradigma. Yogyakarta. Indonesia.

KARTONO, K., & GULO, D. 1987. **Psychology Dictionary.** Pionir Jaya Publisher. Bandung. Indonesia.

Kozhanova, M. B., Svechnikova, N. V., Akhmetzyanova, G. N., Kondrashova, E. N., Maksimova, N. L., & Zakharova, Z. A. 2017.

Psycho-Pedagogical Conditions of Professional Culture Development of a University Professor. International Electronic Journal of Mathematics Education, 12(1), 15-23.

LISBIJANTO, H., 2013. **Ludruk.** Yogyakarta: Graha Ilmu. Indonesia.

MCGHEE, P. 1979. **Humor Its Origin and Development.** San Francisco: W.H. Freeman and Company. USA.

PANDIN, M. 2013. **Experience of Aesthetic Values According to Dewitt Henry Parker and its relevance with Indonesian Nation Character.** Thesis. Postgraduate, Faculty of Philosophy, Gadjah Mada University. Yogyakarta. Indonesia.

PEACOCK, J. 1968. **Ritual, Entertainment, and Modernization: A Javanese Case.** Comparative Studies in Society and History. Vol. 10, N° 3: 328 - 334. UK.

SOO, M., SHELBY, R., & JOHNSON, K. 2019. **Optimizing the patient experience during breast biopsy.** Journal of Breast Imaging. wbz001, <https://doi.org/10.1093/jbi/wbz001>. UK.

SUPRANA, J. 2013. **Humorology.** Jakarta: PT Elex Media Komputindo. Indonesia.

SUPRIYANTO, H., 2001. **East Java Ludruk: Presentation of History, Tonal of directors, Management and Association of Musicians.** Surabaya: Office of P and K of East Java Province. Indonesia.

Susaraie, A. H., & Sayahi, M. 2018. **Study and recognition of the relationship between productivity pragmatics and quality of working life in Wood industry in Golestan province.** UCT Journal of Management and Accounting Studies, 6(1), 21-26.

YANG, Y., PAN, T., & ZHANG, J. 2019. Global optimization of Norris derivative filtering with application for near-infrared analysis of serum urea nitrogen. Scientific Research Publishing. Vol 10. N° 5. China.

YOSIFON, D. 2000. The Senses of Humor: Self and Laughter in Modern America by Daniel Wickberg, Journals of Social History. Vol. 33, N° 3: 683-685. UK.



**UNIVERSIDAD
DEL ZULIA**

opción

Revista de Ciencias Humanas y Sociales

Año 35, N° 20, (2019)

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.
Maracaibo - Venezuela

www.luz.edu.ve

www.serbi.luz.edu.ve

produccioncientifica.luz.edu.ve