

EAST JAVA LUDRUK: PRAGMATIC LEARNING PERSPECTIVE ORIENTED CHARACTER EDUCATION

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Abstract: The East Java Ludruk show contains many moral values, and one of which contained in the East Java Ludruk text is the value of character education as the character building of the nation. This research aims to reveal moral values as the character building of the nation contained in the East Java Ludruk text by paying attention to linguistic (verbal and nonverbal) and non-linguistic (social, cultural, political, and religious) aspects by applying pragmatic learning based on critical discourse analysis so that character students can easily understand moral values found in the text of the East Jawa Ludruk. In addition, this research also aims to reveal that pragmatic learning in East Java Ludruk texts is also very important and needs to be understood by language teachers because the pragmatics emphasized in this study reveal good speech acts according to pragmatic rules, how to speak according to whom, to whom, where, and how. The results of this study indicate that human values related to the formation of the nation's character are found in the Ludruk text of East Java. In addition, the role of pragmatic learning in East Java's Ludruk text is also very important to facilitate language teachers in expressing good speech acts according to pragmatic learning rules.

Keywords: *character education; East Javanese Ludruk; learning; pragmatic.*

INTRODUCTION

A cultured generation of the nation needs various efforts, one of which must be done through education, from elementary to tertiary level. This institution plays an important role in shaping the character of the nation (Ismail & Winarni, 2019). One of the important educational programs in shaping people who have good personal and social qualities is through character education. Character education is an education to shape one's personality through education, which is expected to improve one's character, the results of which can be seen in

one's real actions, namely in the form of good behavior, honesty, responsibility, respecting the rights of others, hard work and so on (Komalasari & Saripudin, 2018). Educational institutions play an important role in forming human resources who are cultured, have character, identity, and have global competitiveness so that they are able to win world competition. Furthermore, the human development referred to in this study is human development that leads to changes in attitudes, behavior, and lifestyles for the better. Thus, the Indonesian nation has human resources with

character and identity. To achieve this, we can help students gain meaningful academic knowledge, evolve their relationship with others, and promote their overall wellbeing by humanizing education (Tan, 2022). Similarly, Freeman *et al.* (2020) posit that humanity is non-negotiable and there is a need to create humanizing spaces for learning and teaching.

The next generation of this country must have a strong identity and character in accordance with the national culture (Ismail & Winarni, 2019). Curriculums that have been prepared for education must emphasize character education so that in the future, the Indonesian nation does not lose its identity. Therefore, various ethics and character education are very important to be instilled in good values in attitudes and behavior (Mukadas & Florentinus, 2017). One of the character educations that reveals good and bad is in the East Java Ludruk (Chan *et al.*, 2019).

Ludruk is considered as an appreciation of a social culture that holds high moral and philosophical values (Fatimah, 2021). In this case, *Ludruk* is positioned as a discourse that responds to, criticizes, or describes a certain social situation in society which is then communicated to the public (Breeze, 2011). Every act of communication always contains interests, especially communication through written media; it is fair to say that every act of communication in the work of East Java Ludruk is a discourse that links linguistic elements together with non-linguistic elements to act out individual or social activities, views, or identities. This non-linguistic form can be in the form of speech that occurs between speakers and speech partners in the form of text in a dialogue between a character and another character.

The text of East Java Ludruk would be analyzed with pragmatics. Pragmatics teaches how to speak, not learn about language (Monroe *et al.*, 2017). Learning language means learning about language ethics, communication ethics, learning to maintain relationships with others, learning about politeness, learning about how to keep the language we use from putting other people's faces down (Welsing *et al.*, 2017) of that cannot be separated from the cultural values that exist in the communities where they interact. Therefore, pragmatics in this study is very important in order to realize character education for the next generation of this nation.

In English language teaching context, language teachers are encouraged to figure out how they can reach the objective. One way to do so is by understanding pragmatics in English language

teaching (ELT) materials (Nurdiana, 2019). In addition, in order to maintain harmony in a multicultural society like this, pragmatics is important with how a speech community uses their language, what strategies are used to establish and maintain inter-ethnic relations and so on (Khalaf & Rashid, 2019). The choice of how to express a speech is governed by pragmatic conditions which in turn are governed by the prevailing cultural values of society (Goldstein *et al.*, 2018). Thus, it can be concluded that there is relevance between cultural values and the realization of intercultural speech acts and language behavior.

Pragmatics is part of the communicative competence components. Communicative competence includes linguistic knowledge and cultural knowledge (Monroe *et al.*, 2017). In relation to language teaching, students are not sufficiently equipped with grammatical competencies, but students must also be given other competencies, namely cultural competence (Goldstein *et al.*, 2018). Teachers need to know and understand the field of pragmatics. The understanding of pragmatics is not a sub-discipline but is pragmatic in a practical sense, namely how to express good speech acts according to pragmatic principles, how to speak according to who speaks to whom, where, how and so on (Lu, 2019). What teachers also need to know is when to express messages through implicatures. In addition, in order to maintain harmony in this multicultural society, pragmatic learning in the East Java Ludruk text is associated with a learning perspective based on critical discourse analysis. This study is very important, because this learning is related to how a speech community uses their language which is studied based on linguistics and culture (Monroe *et al.*, 2017). This study is expected that efforts to establish and maintain inter-ethnic and inter-ethnic relationships can be carried out in harmony without presenting negative thoughts from students for their survival. Therefore, this paper discusses how the East Javanese Ludruk performance is associated with the pragmatic perspective of local wisdom character education. Pragmatic teaching is also assumed to play a role in shaping the character of a cultured nation through learning ludruk performance texts (Ismail & Winarni, 2019).

The development of linguistic science shows changes in analyzing language in the East Javanese Ludruk not only structurally but also functionally, and a critical discourse analysis approach is also used (Fairclough & Wodak, 1997). Critical discourse analysis is assumed to be very relevant for analyzing information in the

East Javanese Ludruk text. Through critical discourse analysis, students can show which information is useful for society, not only being able to choose information that is important to themselves (Lu, 2019). What is interesting to study here is the reality of the language used in conversations between characters and other characters in the East Javanese Ludruk text, which is formulated or formed in neutrality.

Ludruk is one of the traditional drama arts originating from East Java. This ludruk traditional drama was performed in an art group that was held on a stage that had previously been decorated by taking stories about the daily lives of the people, stories from local myths, stories of struggle, and not infrequently even taking chronicles from the local area (Ramadhan *et al.*, 2021). Ludruk including theatrical performance contains elements of motion, singing (*kidungan*), music, decoration, stories, and others. Ludruk usually takes folklore, history, and daily life that are worth rising in an educational environment (Pudjastawa *et al.*, 2019).

The word ludruk comes from the Javanese language of the ngoko level in East Java which means clown. Ludruk has an etymological meaning which is obtained from various relevant information. The term ludruk is derived from ludruk artists and cultural figures. Etymologically, the word ludruk comes from the words molo-molo and gedrak-gedruk. Molo-molo means that the mouth is full of sugi tobacco (and the word molo, is an activity when speaking there is still tobacco in the speaker's mouth), this activity seems to be vomiting up, and after that the words of chanting and dialogue come out staged. The word gedrak-gedruk means foot stomping when people are angry or emotional.

Ludruk is one of the traditional arts and regional cultures originating from East Java. More specifically, ludruk is a traditional folk performance drama with a story that is closely related to everyday life through its symbolic signs (Rachmasari & Permatasari, 2020). In general, Ludruk begins with Remo, an East Javanese cultural dance, which depicts courage prince while fighting on the battlefield. Remo dance as an introduction the show originally includes a simple dance when viewed from the aspect of motion, clothing, and appearance patterns. On further developments, the artists carry out various innovations on Remo dance and ludruk, in which both are also often used as a driving force related to reality and political. Besides dancing, there are two other things that ludruk art figures also performed in on stage, namely speaking and sing

or better known as *kindung* chant (Ongko *et al.*, 2022). In its performance, ludruk is always synonymous with the role of women (*thandhak*) played by men (Taufiq & Sukatman, 2014). In order to get the needed information, the interview, the interview was conducted with K. H. Muhlisin, a religious leader and administrator of the Tanwirul Qulub Sungelebak Islamic boarding school, Karanggeneng, Lamongan, East Java was held on July 17, 2019. Muhlisin explains that the origin of this *thandhak* was influenced by the culture of the *pesantren* in East Java, which prohibits women from sharing the same stage with men. The uniqueness of Ludruk players to date is that they are still traditional arts that are identical to the existence of the players, namely male players who dress up as women. In addition, at this time playing Ludruk cannot be used as a source of income so they have to find other jobs to make ends meet. The interview was also carried out with Dr. Heru Subrata, M. Hum., Lecturer at the State University of Surabaya on July 27, 2019. Subrata states that The existence of this low-paying Ludruk player on the other hand is one of the factors in ludruk art that continues to this day.

Ludruk is an art that is still alive and has active heirs in agrarian and non-agricultural areas. Ludruk is also an art that has active and passive heirs that are scattered in various regions (Massar *et al.*, 2018). However, in line with the growth of global cultural products, especially pop arts, the position of Ludruk art are increasingly being squeezed (Taufiq & Sukatman, 2014). Ludruk can survive because the plays that are staged are very actual and familiar with local culture, in the form of fairy tales, legends, or historical and life stories that use the language of the people who are very communicative and pay attention to their pragmatics as a communal language accompanied by very entertaining jokes (Setiawan & Suyanto, 2017).

In addition to functioning as entertainment, *ludruk* also functions as a disclosure of the atmosphere of the life of the supporting community. Besides that, ludruk is also often used as a channel for social criticism or for the sake of celebrations (Sisnia & Abdillah, 2021). In this research, the life in Ludruk plays is studied based on the narrative used. Thus, it can be said that Ludruk is expected to provide information about how inspiration appears as an example or social protest related to the condition of society through language (*tuturan*) that emerges from speakers and interlocutors in the East Javanese Ludruk performance (Palmer *et al.*, 2019).

In the context of cultural history, Ludruk art is an agrarian tradition that has developed in the East Java region and has given birth to several forms of agrarian art which were still alive and well. It can be seen that the development of Ludruk is an indicator that this traditional theater is still desirable (Martarosa *et al.*, 2019). In addition, the existence of Ludruk can only be seen in some cities in East Java, especially the *Arek* and *Pandalungan* cultural areas that still have many Ludruk art groups.

Pragmatics is related to the ways of using language in a speech society (Khalaf & Rashid, 2019). In this case, pragmatics discovers how the speech community uses their language, how speech acts are expressed in speech events whether directly or indirectly, what is the right strategy in communicating (Goldstein *et al.*, 2018). All of this is regulated in pragmatic principles. The study of pragmatics is tending to relate it with the meaning of words that people used within their social situations and choice of the words in a context (Mazulfah, 2019). The use of the language is regulated by pragmatic conditions which are closely related to cultural values (Leech, 2011; Leech, 2016).

Culture and language are like two sides of a coin because they are closely related. This fact is reflected in pragmatics (Khalaf & Rashid, 2019). In the life of the nation and state, language has a very important function in human life. Language is not only a means of communication, but language also accompanies the human thought process. Language has three functions, namely: (1) communicative function, (2) cognitive function, and (3) emotive function (Carotenuto *et al.*, 2018). In English language teaching, pragmatic is very important because the four language skills in language learning such as reading writing, listening and speaking do not occur in isolation in communicative texts or activities (Mazulfah, 2019).

Character education in East Javanese Ludruk is found in the elements forming ludruk, *Ngremo*, *jokes*, *stories*, and *kidungan* (Taufiq & Sukatman, 2014). National character education is essentially a person's character, character, morals, or personality which is formed from the internalization of various policies (virtues) that are believed and used as a basis for point of view, thinking, attitude, and action (Ismail & Winarni, 2019). The source of these values comes from religion, Pancasila, the goal of national education which is implemented in 18 character values, namely: religious, honest, tolerance, discipline,

hard work, creative, independent, democratic, curiosity, national spirit, love for the country, respect for achievement, friendly / communicative, love peace, love to read, care about the environment, care about social, responsibility. Character education is a planned effort to make students recognize, care for, and internalize the values of life contained in the East Javanese Ludruk text so that students behave as perfect humans (Jamaluddin, 2013). In its implementation, national character education can be conveyed in language learning, namely in the text of East Javanese Ludruk in a pragmatic learning perspective with the hope that students as national cadres have humane behavior (Kamaruddin, 2012; Wartini, 2015). Character education is a conscious and planned human effort in terms of educating as well as empowering students with the aim of building students' personal character. Of course this is done so that later students become individuals who are beneficial to themselves and many people. Thus, it can be concluded that character education must be carried out with a humanism approach, namely students in educational units must be instilled in moral values so that they can prevent prohibited behavior.

METHOD

Research on the East Java Ludruk show used qualitative methods, which prioritize the depth of appreciation of the interaction between concepts that are being studied empirically (Hansen *et al.*, 2020). In addition, the qualitative method is a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior (Phillipson & Hammond, 2018). This written or oral data can be obtained from people who are being observed and researched while they are performing.

The qualitative research approach to the East Java Ludruk show uses a holistic approach, namely research that takes into account other forms, or cultural backgrounds that have links to other cultural forms or elements (Gualdron & Castillo, 2018). Thus, in the research of East Java Ludruk performance, the religion, economy, ideology, and even the system of the layers of society will be known.

To obtain data or information in this study, observation, interview, recording, and recording were used. The observation technique used in this research is direct observation, which is a tool to test the truth so that the data obtained is truly valid data, because the way to go is to observe for you, which is to know the events directly. Direct observation

in this study, with the intention of producing descriptive field notes of how the actual East Java Ludruk performance was, so that in the end the data from the observations matched the data generated from the Moleong interview (Phillipson & Hammond, 2018).

The interview technique is carried out by using conversation, which aims to convey a specific purpose. The conversation was carried out by two parties, namely the interviewer who asked the question and the interviewee. Interviews were used directly with informants to obtain data about the East Javanese *Ludruk* art. Interviews were conducted with informants who know the ins and outs of East Javanese *Ludruk*. The results of the interview are recorded and if something is unclear it can be written down so that mistakes do not occur.

In this study, the recording technique was used in the original context, meaning that the recording was deliberately carried out / held during the show. This recording is done to obtain optimal data, when recording is used a video shooting. The observations made in this study still play a large role. However, observation cannot stand alone, meaning that it cannot be done without recording the data. Recording according to the things made by the researcher, which concerns the issue of recording, informants, and materials (Phillipson & Hammond, 2018).

Analysis in this qualitative research used descriptive analysis and meaning analysis. Descriptive analysis technique is a data analysis technique that describes the data as it is, giving rise to clarity and convenience for readers (Saldaña *et al.*, 2018). Descriptive analysis according to (Harlem, 2020; Yang & Lee, 2019) functions to find out things related to the structure of the show, to find out the relevance of East Javanese Ludruk and its supporting communities, and knowing the cultural values contained in the East Javanese Ludruk show.

Meaning analysis is a scientific analysis that contains the message content of a communication (Amundsen & Sánchez-Hernández, 2019). The meaning analysis in this study is to determine the meanings contained in the East Javanese Ludruk text and to know the meaning of the symbols contained in the show as well as the meanings of symbols contained in the East Javanese Ludruk text (Nolan & Britton, 2018).

RESULTS AND DISCUSSION

Research on the East Javanese Ludruk show resulted in matters related to the structure of the

show, the relevance of the East Javanese Ludruk to the supporting community, and the character values contained in the East Javanese Ludruk show. The East Javanese Ludruk show has a fixed structure consisting of *Ngremo*, jokes, and stories. Furthermore, each part of the structure will be explained, namely memos, jokes, and stories related to the supporting community and character values.

Ngremo

Remo dance is a dance that developed in various regions, namely Jombang, Surabaya, Malang and Mojokerto. In its development, there are 3 main versions of Remo Dance, namely Remo Surabayan, Jombangan and Malangan Dances (Prahardana, 2021). Remo dance presented in *ludruk* usually has a distinctive feature, namely *kidungan* (singing) uttered by the Remo dancers. This *kidungan* is usually in the form of the Jula-Juli *kidungan* which is still used today (Prahardana, 2021). These Jula-Juli *kidungan* are usually in the form of social criticism, stories of struggle, advice, satire and so on (Cahyo, 2020). Remo activities are usually carried out before the Ludruk show begins. There are two types of *Ngremo*, namely male *Ngremo* and female *Ngremo*. Male *Ngremo* dancers wear costumes, namely: wearing black pants, white shirts, black ties, black skullcaps, wearing *gongseng* on the right ankle (to adjust the rhythm of the piece or Javanese musical instrument). In the following decades, the Ludruk dancer's fashion underwent a transformation, namely: wearing black or red pants, wearing a *kace* (neck ornament) that was placed on top of the shirt, wearing a red headband, wearing earrings that were placed on the ears, and wearing gongs on the ankles (Jelantik, 2016; Setiawan & Suyanto, 2017)

In the *Ngremo*, character education can be found, namely the value of politeness in fashion (Luckiyanti *et al.*, 2017). They still adhere to Javanese traditions or customs, namely wearing clothes like Javanese clothes (Siburian & Malau, 2018). They wear white and red clothes which mean that the ludruk show has holy and courageous intentions. This is evident in the Ludruk show that existed since before independence until the revolutionary period. However, today, fashion seems to survive by modifying the color and variety of textiles used. The female *Ngremo* dancer wears a dress as a *beskalan* dancer (a dance of gratitude to God) and wears *sembong* (Taufiq & Sukatman, 2014).

Jokes

The main players who become funny characters in Ludruk are slapstick players. These slapstick players do not have heavenly origins and the power of Semar figures in wayang performances, but they dominate Ludruk performances more than Semar's. The ludruk player who becomes the funny character of a slapstick player, namely *besut*. A well-known slapstick player in East Javanese Ludruk, such as Cak Gondo Durasim.

The slapstick player is a character that the audience perceives as a funny player. Slapstick players play subordinate roles such as servants or laborers, and people who are abused (Luckiyanti *et al.*, 2017). The Javanese language used in ludruk humor is Javanese Suroboyoan dialect that it makes room for all viewers to easily understand the entertainment content. The language used is not Javanese *alus* or *kromo inggil* which requires advanced skills in understanding the vocabulary, but Javanese *ngoko* which is commonly used in daily communication with other people (Astutiningtyas & Aridasarie, 2022). Slapstick players wear simple clothes. The attitude of the slapstick players, namely believing in superstitious things (Sutisna *et al.*, 2019). They don't have money, they like to be behind their employers, sit on the floor, and chat with the audience (Setiawan & Suyanto, 2017). The joke players make jokes by taking advantage of the audience's ignorance. This kind of nature as his soul Ludruk.

Story

East Java Ludruk, every performance can be sure to tell things that have to do with the life of today's society. However, the stories that are conveyed are by explaining old stories, but they have relevance to today's life, so listening to these stories is inspired that in the past there has also been what happened to the characters in the show (Ayuswantana *et al.*, 2020). Ludruk, a theater type of the people of East Java, does not only consist of a combination of dialogue and movement. This performance is also a combination of complex components, which include dance, music, song (*kidung*), and stage and all its supports. Ludruk is a traditional drama exhibited by an art group that is held on a scene by taking stories about people's everyday lives, stories of struggle, and so on, interspersed with jokes and accompanied by music (gamelan) (Wibisono, 2020). In line with Wibisono's idea, Ismail & Winarni (2019) state that the stories in the East Java Ludruk show include household stories, hero stories, both Javanese and Madurese legendary heroes, and

social criticism stories. The most popular stories in the show, such as the story of *Sawunggaling*, *Joko Sambang*, *Untung Suropati* (Luckiyanti *et al.*, 2017). The story of the legendary hero is a character that expelled the Dutch from Java in the 18th century.

The legend of the popular Madurese heroes, for example: Pak Sakera and SaripTambakyasa. The story is interesting because the only ludruk story tells of the conflict between the *abangan* and the *santri*. Social criticism stories are usually played in front of political meetings or for the sake of the show itself which is being attended by political elites. This story is usually a story that follows a sponsor's message from the government or the community who protests on public policies taken by the government, such as revealing the case of Marsinah, a worker who was killed because of a demonstration demanding rights that are considered inhumane for the lives of workers.

Based on these data, namely *ngrema*, *jokes*, and *stories* in the East Javanese Ludruk show, it can be seen that the character, character, psychological traits, morals or character distinguish one person from another (Sulton & Utaminingsih, 2018). The character of a nation is very much influenced by the basic culture of the nation, which is reflected in its communication culture. Based on the language that is owned and used by a nation or a community, the identity or character of the nation can be recognized (Luckiyanti *et al.*, 2017). This is reflected in the National Education System Law that character building is one of the goals of national education. Article 1 of the National Education System Law in 2013 states that the goal of national education is to develop the potential of students to have intelligence, personality and noble character. This means that education does not only form intelligent Indonesians, but also has personalities or characteristics, with the hope that later generations of nations will grow and develop with characters that breathe the noble values of the nation and religion. Educators need to realize how important character education is as a means of shaping behavior, enrichment of individual values by being role models for students and being able to create an environment that is conducive to the growth process in the form of comfort and safety that can help the atmosphere for individual self-development as a whole, both from a technical perspective, intellectual, psychological, moral, social, aesthetic and religious (Sulton & Utaminingsih, 2018).

Character education is not only individual, but also has a social and structural dimension.

Although in turn, the determining criteria are personal values of individual freedom. Character education which is related to the structural social dimension looks more at how to create a social system that is conducive to individual growth. In this context, moral education can be placed within the framework of character education. Moral education is the foundation for a character education. Character education involves moral knowing or good knowledge, followed by moral feeling, which is a good instinct, and moral action or noble actions in acting (Witro *et al.*, 2020). This is necessary so that children are able to understand, feel and work on policy values as well.

Character education is character education, namely education that involves aspects of knowledge, feelings, and action. Thus, it can be said that character education if it does not involve these three aspects, then character education will not be effective. Character education is a system of inculcating character values to school members which includes components of knowledge, awareness or willingness, and actions to carry out these values, both towards God Almighty (YME), themselves, others, the environment, and nationality so that they become humans who are ready to build a nation.

CONCLUSION

The language in the East Javanese Ludruk show has various interests both in the context of media institutions to convey expressions in the form of ideological, political, cultural and economic contexts that merely convey the interests of the dominant group of a society. In this context, the East Javanese Ludruk text, which is a creative process, becomes a technical work, namely a work that has an ideal-intellectual framework that should be realized independently by the author for the sake of ideology, politics, culture and capital. East Javanese Ludruk will give birth to new enlightenment and awareness in the community, so that everything that is conveyed in the Ludruk performance is in accordance with the interests and tendencies of the heir society. Thus, in the study of East Javanese Ludruk text in the perspective of pragmatic learning based on critical analysis, it is known that students are able to capture messages and respond to Ludruk texts through linguistics and nonlinguistic as a basis for enlightenment for their lives. This is the important side of learning language in the context of cultivating critical thinking in students through learning East Javanese Ludruk pragmatic learning perspective (Lu, 2019), so that character education is found in

the East Javanese Ludruk show.

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