

MAINTAINING NATIONAL ADAB IN THE DIGITALIZATION ERA: A CASE STUDY OF POINTS OF VALUE IN THE ARRAYS OF THE JULA-JULI LUDRUK SONG IN EAST JAVA

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Abstract

The morals of life are often spoken and passed down by the ancestors in the form of songs accompanied by Javanese gamelan. It was intended to maintain the quality of the civilization of the coming regeneration. This study aims to describe the values of sublime speech values in the chants of songs sung by comedians of the ludruk arts in East Java. Using a qualitative case study type approach, the source of the data is in the form of widely published documents of the July-July hymns. Verbal data collected were analyzed descriptively-qualitatively. The results of the research show that the lines of the jula-juli hymn contain substance in various fields of life. As an example, the points of civility in the global era are presented, namely (1) nationalism, (2) heroism, (3) education, and (4) security, (5) economy, and (6) religion. From these findings it can be concluded that etiquette for life needs to be taught through oral literary arts, especially songs in jula-juli so that the dynamics of regeneration remain grounded and side with the identity of the ancestor's speech.

Keywords: *nation's manners, songs, jula-juli ludruk*

A. INTRODUCTION

"Big" nations usually try to maintain their ancestral civilization, and even try to pass it on humanely to regeneration through various media, including traditional multi-arts in their respective environments. For this purpose, the moral messages of the ancestors are usually expressed in oral literature, for example in folk songs, including the jula-juli songs which are often performed through the ludruk art in East Java. According to Pranoto and Pramulia (2020), the lyrics of the ballad performed with jula-juli accompaniment are a genre of oral literature in the form of rhymes which have been passed down continuously to regeneration since the past to convey moral messages, namely social satire jokes, cultural criticism, to religious advice. In the context of certain socio-cultural dynamics, the lyrics of kidung jula-juli can contain educational, political, and economic substance, as well as other areas that are interesting for artists to criticize. By witnessing, understanding, and exploring the meaning of the lines in the hymn, the audience is taught to behave wisely, and is expected to act dynamically in the development and arrangement of social

institutions. If the characteristics of society are similar, the nation's intelligence through art and culture will grow and develop until it is able to give birth to generations who are ready to understand and are capable of responding to the complexities of life's problems in accordance with norms in the local and national environment towards global association.

In line with that, the points of meaning in the songs' lines are so important, their moral messages have become the focus of research by academics and the center of attention of humanists. For example, Aryanto (2021) and Sidiq (2008) researched and found evidence that the lines "kidung remekso ing wengi" by Kanjeng Sunan Kalijaga confirm a fundamental message in life, namely that humans should pray to God Almighty at night. In line with that, according to theological studies (Sakdullah, 2014), the meaning of the lines "kidung remekso ing wengi" by Kanjeng Sunan Kalijaga contains a message that humans must be careful in the middle of the night. If negligent or negligent behavior occurs, there will be a danger that can befall humans at any time, both from the temptations of the jinn and devils, as well as interference from fellow humans. However, it should be noted that the word "kidung" comes from the Middle Javanese language which is synonymous with *tembang* or "singing" in the new Javanese language. The form of the verb "kidung" in Central Javanese becomes *mengidung*, 'to sing' to the accompaniment of traditional music, including Javanese gamelan. Because of the closeness of the substance of the "kidung" to the culture of the Javanese people, its existence is also seen as a means of presenting ancestral messages that are appropriate and often adapted to become part of the message in the *ludruk* structure in the East Java region.

In the era of digitalization of culture, the existence of songs by the ancestors is deeply rooted in the lives of the people of East Java. However, the performance is rather rare in empirical life in the wider community. In fact, in reality, Javanese people, including those who have spread all over the world, still need and maintain ancestral traditions. For this reason, the era of cultural digitization can be seen as an alternative way, as well as being used for the maintenance of traditional culture on a global social scale. This means that the multi-entity of traditional arts, including ballads in *jula-July*, can still be enjoyed through social media. As stated by Jamill (2021) that the revitalization of local traditions through the Song of Wahyu Kalaseba as pop culture has attracted the attention of the millennial generation. In this way, the Song of Wahyu Kalaseba can function to revitalize Javanese spiritualism to deal with the destructive effects of modernization. This means that digitalization cannot be avoided, but it is not solely detrimental to cultural dynamics. On the contrary, digitalization modernization is actually used as a means of socializing the moral values of *adab* life which are implied, even barely detected by its regeneration. However, the nobility of the points of the ballad still functions to control and control the dynamics of the nation's civilization in the global era so that it remains grounded, although not always in favor of traditional artistic culture.

Through the world of art, the chants sung by *jula-juli* cannot be separated from the culture of their place of origin. This means that regionally, the *July-July* music genre still shows origins in East Java. In the midst of the life of the Javanese people who continue

to grow and expand, the lyrics of kidung in jula-juli music still have the same characteristics, for example joy. In this case, with the sound of the gamelan being so clever, the movements and lyrics of the ballads in jula-juli are still able to evoke the enthusiasm of the comedians, as well as all the audience. In that atmosphere, the meaning of the song jula-juli line did not offend the listeners' feelings even though it was in the form of "ridiculous ridicule". On the contrary, joy in receiving messages is shown by an open heart along with the sound of the gamelan sound which signifies the relief of each party. In this regard, Setiawan, Suyanto, and Nugroho (2017) explained that jula-juli is considered one of the pieces in East Java which reflects the musical characteristics of the people of East Java, as well as indicating the impression and atmosphere that are diverse in diversity between regions. This means that in the global era, the songs of the ludruk art can still reflect the characteristics of the people of East Java, including depicting the actual values of the lyrics of the songs the songs contain and sing.

If one looks closely, the character of openness is found in the lyrics of the July-Kidung so that it cannot be separated from the behavior of everyday life. In this case, the image of the openness of the people of East Java is so transparent. In this regard, there is no question that the art of ludruk, including the array in jula-juli accompanied by Javanese gamelan, has actually been used as a sharp means of struggle against imperialism since the Japanese era. As evidence, Setiawan (2021) finds the fact that the lyrics of the ballad jula-juli have the function of "criticizing", as well as "preaching" a message to the wider community openly, including the Japanese people who deliberately colonized Indonesia. Apart from that, the lyrics of the ballads in July-July were also used by some Indonesian political parties to propagate their programs into the minds of the people in order to gain public political support during their time, namely in the pre-independence era, during independence, until now. In terms of political struggle, the lyrics of the ballad can be filled with creative-proactive and constructive-provocative messages. In this regard, Rofiq (2017) found evidence that the ballad performed by the ludruk art of Budhi Wijaya Jombang displays messages of moral values about life, beliefs, value systems, and norms. This means that in order to build society, the lyrics of the ballads in jula-juli can be filled with messages from its noble civilization.

As a medium for developing people's insight, the existence of song lyrics accompanied by Javanese gamelan in ludruk art performances often touches the heart. Like the creativity of Sheffield and Irons (2021) that songs (read: song/kidung) can be used for education and health promotion with recommendations based on critical-systematic studies. This means that it is not just antics that are awaited, but also a moral message of life that is accepted by the public, both children, adolescents and adults as a means of self-examination with joy. The joy through the accompaniment of Javanese gamelan music occurs because the public is educated to do something, including caring for personal hygiene and health. This was also done by Ibiyemi, et al. (2022) when using folk songs in oral health education for children and adolescents in Southwestern Nigeria. For all viewers, the meaning of the lyrics of Kidung Jula-Juli can be used as a light to understand society's problems, both internal household problems and the complexity of external problems in society. Specifically, the substance of the lyrics in the jula-juli songs

depends on social phenomena, such as education and politics, even the association of teenagers. This means that the lyrics of kidung jula-juli can be used as a mirror for self-introspection, both by the audience and by artists who hum the verses to the accompaniment of Javanese gamelan.

Until this research was conducted, studies on the thematic meaning of kidung lyrics were still limited, at least limited to descriptive-qualitative actualization of certain ludruk art groups. For example, "Study of Symbolic Interactionism of the Jula July Song at the Ludruk Irama Budaya Surabaya Performance" was conducted by Rismahareni., Sucipto., and Haerussaleh (2017); "Changed Aesthetics and Meaning in the Jula-Juli Jokes" by Nugraha and Mistortoify (2022); "Cultural Studies and Character Education Values of Cak Kartolo's Jula-July Song of Character Education and Their Relevance to Javanese Language Learning" by Anggraini (2022); "Working on the Jula-July Gendhing Because of the Malang Style" by Iska Aditya Pamuji (2017); "Development of Kidung Jula-Juli as a media for children's Literacy" by Primaniarta and Subrata (2022); "Parikan in Ludruk's Kidungan (An Ethnolinguistics Study)" by Kurnia and Ferdianto (2018). All of these academic manuscripts, both articles in journals and articles in proceedings, show that the thematic meanings in the lyrics of the ludruk arts in East Java still need to get a relatively more in-depth study. Narrative-descriptions about the meaning of the lyrics in the jula-juli ballad can be used to complete thematic studies of literary works, especially oral literature. For lovers of jula-juli songs and instructors, as well as educators, the results of this study can be used as enrichment material, not the main character learning material for students at school.

Starting from this background, the problem that needs to be examined is how is the empirical evidence for the lyrics of the songs in July published in the digital era? This study aims to describe the lyrics that contain thematic values of the lyrics in the ludruk jula-juli ballad. Using a qualitative case study type approach, published documents are analyzed descriptively-qualitatively. In this way, it is hoped that the results of the research can be used, not only to maintain published ancestral speech points in the form of an oral literary genre, chants, but also to be used as an alternative material in character learning based on oral literature in accordance with the thematics in the developed socio-cultural situation.

B. METHODS

This study uses a qualitative case study type approach with the consideration that the data source is unique, namely the widely published documents of the lyrics of the Song of Jula-Juli. The research data is in the form of verbal data of "arrays" in songs. In this case, data sources were collected using documentation study techniques on published documents, as well as reviewing the literature on kidungan in jula-juli ludruk. Practically, (1) the hymn lines are identified based on thematic; (2) thematically separated hymn lines are interpreted based on their sociocultural context; (3) the hymn lines are presented narratively; then (5) the analysis was stopped because there was saturation of verbal data (words/phrases) that had experienced repetition.

C. DISCUSSION AND RESULTS

In this section, four examples of lyrics in jula-juli songs are presented, namely nationalist, romantic, educational, and security. Each of these fields has sub-subvariants of kidung lyrics that are related to its field of meaning. Here's the description.

1. Larik Kidung Tema Nasionalis

a. Penghormatan

Ali-ali tunumpang kasur
(cincin di atas kasur)
elengono larang regane
(ingatlah harganya mahal)
Ojok lali karo pahlawan seng gugur
(jangan lupa dengan pahlawan yang gugur)
elengono jasa-jasane
(ingatlah jasa-jasanya)

(Rismahareni, Sucipto, Haerussaleh, 2017)

The lyrics of the ballad in July-July (1.a) imply the thematic nationalism of the people of East Java that in today's life one should not forget the heroes who have fallen before the current generation. For this reason, the younger generation needs to remember the services that the heroes have contributed to the nation and state of Indonesia.

b. Kesiapsiagaan

Hari Pahlawan iku tanggal sepuluh November
(hari Pahlawan itu pada tanggal sepuluh November)
Nek tanggal papat iku wayahe kirap jaran
(pada tanggal empat itu waktunya kirap kuda)
Jaran gagah ngadek kemeker
(kuda tegak berdiri kekar)
Siap nyepak sing wani petakilan
(siap menendang pihak yang merusak)

(Kompasiana.com., 2016)

The lyrics of Kidung Jula-Juli (1.b) imply a thematic message about generational preparedness which is described as the position of a horse standing straight and sturdy. In this case, the position is ready to describe a kick against something that interferes. In other words, every youth must be prepared to take action against those who cause unrest/restlessness in society, especially the occupiers of the nation and state of Indonesia.

2. Larik Kidung Tema Romantis

a. Pernikahan

panen klungsu mbarek mangan kwaci
(memanen biji asam sambil makan biji semangka)
kurungan papat lugur kesempluk siji
(empat sangkar jatuh terpukul satu)
pancen lucu arek lanang zaman saiki
(memang lucu anak lelaki zaman sekarang)
durung disunat kok wis njaluk rabi
(belum dikhitan, tetap ingin menikah)

(Padepokan Mas Say Laros Banyuwangi, 2015)

The core of the lyrical message in the jula-juli ballad (2.a) implies a thematic message that there is humor in the behavior of today's youth who ask to propose and get married. In fact, he still has not undergone the circumcision ritual (cutting the genital valves) in accordance with Islamic law. This situation will cause cuteness in family romance.

b. Perkenalan

klopo enom aranane degan
(kelapa muda namanya degan)
degan pitu kecemplung melamin
(tujuh degan tercebur bahan lem)
opo bener omongane wong edan
(apa benar tutur orang gila)
gendhakan iku mengandung vitamin
(pacaran itu mengandung vitamin)

(Padepokan Mas Say Laros Banyuwangi, 2015)

The meaning of the lyrics in Kidung Jula-Juli (2.b) implies a thematic message that there is a rhetorical question about the expressions of people who lack common sense about getting to know a potential companion as a behavior or action that contains vitamins, similar to a type of nutrition in food.

3. Larik Kidung Tema Pendidikan

a. Kepatuhan

mlaku-mlaku tuku buku
(jalan-jalan beli buku)
ora lali tuku bandho
(jangan lupa untuk membeli bando)
nasihat guru ayo digugu

(nasihat guru ayo diperhatikan)
supaya ora dadi bodho
(supaya tidak menjadi bodoh)

(Mayasari, 2022)

The moral message in the lyrics of the jula-juli ballad (3.a) contains the thematic message that all educators' advice must be heeded. If not, the behavior of opposing or ignoring the teacher's instructions is a moral behavior that can make someone stupid so that it should not be done.

b. Kewaspadaan

maling iku aja ditiru
(pencuri tidak untuk ditiru)
wani maling wayah panen
(apalagi mencuri ketika waktu panen)
ayo gage mapan turu
(ayo cepat bersiap tidur)
sesuk sekolah ora kawanen
(besok sekolah tidak bangun kesiangan)

(Mayasari, 2022)

The moral message contained in the lyrics of Kidung Jula-Juli (3.b), is the thematic importance of vigilance over the use of time at night. That is, a child/student needs to rest immediately (not working on his hands) so that he can rest and get ready to wake up early, not oversleep

4. Larik Kidung Tema Keamanan

a. Pencurian

piring biyen tipis-tipis
(piring dahulu tipis-tipis)
piring saiki saka porselen
(piring sekarang dari porselen)
maling biyen nggawa linggis
(pencuri dahulu membawa linggis)
maling saiki nggawa pulpen
(pencuri sekarang membawa pulpen)

(Jupriono, 2009)

The lyrics in the jula-juli ballad (4.a) imply a thematic message about the importance of being careful with thieves now because using only writing instruments, theft can be carried out. This is different from thieves in the past (conventional) who used to use tools in the form of long, iron bars to commit criminal acts of stealing.

b. Penggelapan

tuku kupat nang Banyuwangi
(beli ketupat di Banyuwangi)
jelas iku kadohan
(jelas itu terlalu jauh)
dadi pejabat, kok korupsi
(menjadi pejabat kok korupsi)
iku ngono jenenge bajingan
(itu namanya bajingan)

(Jupriono, 2009)

The lyrics of the ballad in July-July (4.b) imply an important thematic message about the wonder why being an official still commits acts of theft or corruption. When this behavior is carried out, a person does not deserve to be called an official, but is more suitable to be called a "bastard" who is like a squirrel who likes to steal coconuts. In fact, there are coconuts that have it.

5. Larik Kidung Tema Perekonomian

a. Ekonomi Keluarga

mangan tape gak atek ragi
(makan tape tidak pakai ragi)
tuku tetel nang Suroboyo
(beli tetel di Surabaya)
modele arek saiki rabine
(modelnya anak sekarang kawinnya berani)
kendel blonjo nunut morotuo
(urusan belanja ikut mertua)

(Roikan, 2019).

The lyrics of the jula-juli ballad (5.a) imply a thematic message about the economic limitations experienced or owned by the younger generation. In such economic conditions, the desire to have a family is often not accompanied by a supportive economic potential. As a result, routine shopping matters in new households still depend on the parents-in-law.

b. Ekonomi Bangsa

lunga awan nang tunjungan
(pergi siang ke tunjungan)
tuku dhawet nang Blauran
(beli minuman *dhawet* ke Blauran)
kutha pahlawan metropolitan

(kota pahlawan metropolitan)
kudu ulet nggalang seduluran
(harus tekun menggalang persaudaraan)

(Baskoro, 2022)

The lyrics of the jula-juli ballad (5.b) convey a thematic message that living in the City of Heroes, Surabaya, one must be able to unite one's strengths with fellow citizens so that they feel like brothers. The effort is indeed complicated, but it needs to be done with tenacity/diligence so that the strength and readiness for an economic life can run smoothly.

6. Larik Kidung Tema Keagamaan

a. Doa Selamat Pribadi

cukur rambut golek pithingan
(mencukur rambut mencari model miring)
lunga nyadran nang Benawa
(pergi ke makam di Benawa)
jujur manut barek peraturan
(jujur ikuti peraturan)
muga Pangeran paring sepura
(moga Allah memberi maaf)

(Baskoro, 2022)

The line of the jula-juli ballad (6.a) conveys a thematic message about the importance of honesty or adherence to rules. In this case, the regulations may be in the form of and originate from the holy book. With such behavior, one can hope personally to get forgiveness for personal mistakes and sins from Allah SWT, God Almighty.

b. Doa Selamat Bersama

tuku klanthing ya nggawa takir
(beli *klanthing* membawa tempat dari daun)
sega liwet pecelan pare
(nasi liwet masakan pare)
kudu eling donga lan dzikir
(harus ingat doa dan dzikir)
muga slamet bangsa-negarane
(moga selamat bangsa dan negara)

(Baskoro, 2022)

The lyrics of the jula-juli song (6.b) imply a thematic message that a person and community members must remember prayers in the form of remembrance. This needs to

be done in order to obtain safety, not only personal safety, but safety in the life of the Indonesian nation and state.

D. CONCLUSION

Based on the background and analysis of the data exposure, it can be concluded that there are points of meaning in the song jula-juli array which describe the thematic realities of the areas of life of the people of East Java in a transparent manner. Empirically, the areas of life that can be described in the lyrics of the jula-juli kidung are indeed varied, depending on the artist's intelligence and sensitivity. However, as an example, in this case the ballads are expressed in the areas of nationalism (respect and preparedness), romance (marriage and introductions), education (obedience and vigilance), security (theft and embezzlement), economy (family economy and nation economy), and religious (personal congratulations and collective prayers). Thus it can be emphasized that the people of East Java (1) have transparency in defending the hero; (2) shows straightforwardness in discussing romanticism; (3) show seriousness in generational education; (4) confirming concern in the prosecution of dishonesty; (5) convinced of the importance of the economic strength of the family and nation; (6) believe in the help of Almighty God. As a logical consequence, the lyrics of the ballad displayed by jula juli need to be adapted/adopted in learning literature, especially to prepare the generation of character formation in entering the complexities of social life which continue to expand to foreign countries.

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