

CHAPTER II

GENERAL DESCRIPTION OF THE OBJECT OF THE STUDY

A. What is Ludruk ?

Ludruk is a traditional art which is performed in drama and it is popular in East Java Society. According to a legend, ludruk has existed since Majapahit Kingdom, but there was not a written evidence which stated about it. During the colonial period ludruk was called "besutan".

Based on the Javanansch Nederduitsch Woordenboek by JFG Genckecfg and TN Oorda in 1847, the name of ludruk in the lower Javanese means "badhut"(joker). In TH Pigeaut's Javaans-Nederlands Handwoordenboek Dictionary, the meaning of ludruk are "Modderig" and "Grapper-maker".

Ngamen art is a root of ludruk. Ludruk which was grown and developed in East Java in twenty century came from "ngamen"(a road show entertainment). In 1907, Mr. Santik, Mr. Amir, and Mr. Pono formed a ngamen group in Jombang. Mr. Pono had to wear a woman attribute for the sake of the success of their group.

Because of it people called them "wong lorek" and at last that show was called "Lerok".

The lerok art is a kind of holy show. "Upacara selamatan" is done before the show is begun. One of the performer entered on the stage with a torch in his hand. Then, he was followed by the second performer with a white band which covered his eyes. At last they greeted to the audience at four points of the compass.

All the ritual in that ceremony has a deep meaning. A torch which is brought by the performer means the empty world and there has nothing been happened yet. A covered eyes means people who has not seen the world yet or "kahanane jagad". Besides the signs above there was also performer with full of tobacco in his mouth. It means that all people is prohibited to talk before the ritual ceremony is finished.

Based on the meaning above, the use of white band bears a special terms. That white band or "bebet putih" is a particular bebet which full of intention or "betha maksud (=besut)". It means that white band has a meaning of the special intention.

Ludruk is a new form of besut. Besut art was introduced by Kakang Besut. Next, it became "ludruk"

which was introduced by Cak Gondo Durasim. Ludruk, viewed from the word analysis is formed from two words. They are "gegelo" or "gela-gelo" (the move of head when the performer was dancing) and "gedrag-gedrug" (the stamp of the foot on the ground).

The original ludruk had a specific characteristic. All of the characters were played by men. Now there are many ludruk groups in which some of the characters or women characters are played by women.

Performance of ludruk in general is divided into four parts. Firstly is "ngremo dance", a style of dancing which indicates the show of ludruk is started. Secondly is "jula juli" which is done by two men or more. It usually consists of mocking or teasing one each others. Thirdly is "kidung", a kind of song as characteristic of ludruk. Fourthly is a story which consists of a number of scenes.

B. Ludruk Baru Budi Surabaya.

The name of Ludruk Baru Budi has been known since 1958s. It is a group of ludruk in Jombang found by Mr. Karnoto, a head of the village. In the early 1962,

a ludruk competition was held all over East Java and Ludruk Baru Budi Jombang became the winner.

Ludruk Baru Budi Jombang was ludruk of "Partai Nasional Indonesia" (Indonesia National Party"), then it was renamed as "Ludruk Marhaen Muda". In 1965, a rebellion of "Partai Komunis Indonesia" was broken and name of "Ludruk Marhaen Muda" was prohibited to use so it became "Ludruk Nusantara".

A man named Cak Bowo (Isbowo) joint in Ludruk Baru Budi Jombang as an actress ("seniwati, tandak"). Then he retired from Ludruk Nusantara (Ludruk Baru Budi Jombang) in 1969 because he was accepted in "Radio Republik Indonesia, Surabaya" (The Radio of the Indonesian Republic in Surabaya).

While he was broadcasting in "Radio Republik Indonesia, Surabaya", he had an idea to give his group the meaningful name. He had to find it. At last, in the early 1970 Cak Bowo had just decided to take the name Ludruk Baru Budi in which he had ever joint in it. He felt that it was a good name. It consists of two words, "Baru" and "Budi". "Baru" means "anyar"(new) and "Budi" means "daya"(power). So it means "daya sing

kuat"(strong power). The founder believes that strong principle will make us keep going forward.

In doing the recording, Cak Bowo negotiated with the sponsor that supported his group. The results are that there were no other kinds advertisements during the recording and every performance ("lakon") consists of six episodes, and the advertisement is heard only at the beginning and the end, where the personnels of Ludruk Baru Budi are responsible to explain and promote the products of the sponsor for about ten minutes. Based on those criteria above, the sequence of Ludruk Baru Budi's performance in recording are as following :

- (1). kidung pelawak (song of ludruk sung by an actor)
- (2). obrolan pelawak (joke by the commedian)
- (3). gending penyekat (music inserted between "obrolan pelawak" and the main story)
- (4). cerita (main story)
- (5). insertion of advertisement or ending.

There are sixty five people who join the Ludruk Baru Budi Surabaya but there are only fourteen of them who are usually recruited by Cak Bowo as leader in the recording. These fourteen people are Nurhayati, Nurfa-

timah, Sriamah, Hartatik, Sian Prasetiawan, Budi Susanto, Nasokin, Suroto, Suparno, Supardi, Deler, Langgeng, Usman, and Cak Bowo. When Ludruk Baru Budi is performed on stage, those sixty five people are employed. It depends on the story "lakon". If it needs many people, all of them can join in it.

The Ludruk Baru Budi never employs guests star. By including guests star, according to Cak Bowo, it will be a high risk when Ludruk Baru Budi has to perform without them because people will still prefer seeing the guests star to the story itself.

Moreover according to Cak Bowo, the Ludruk Baru Budi has some specific characteristics. They are for example no insertion of advertisement which are usually inserted in the middle of the story when it is broadcasted through the radio. There are not any "bencong" (a man which acts as a woman) during the performance on stage, and there is as "Orkes"(group music) which is insereted at the beginning and in the middle of the story during the performance on stage, and the "gend-ing"(music of ludruk) which follows the story is always the same. From the phenomenon observed by Cak Bowo

above, he finally decided form of his ludruk as we see it now.

C. The Language in Ludruk Baru Budi Surabaya

Since ludruk is a traditional art which is performed in drama and it is popular in East Java society, it must have used local dialect. Ludruk is like the description of daily life so the daily conversation of East Java people is applied in it.

Language in ludruk is heterogenous and it depends on the story. The main language is "Suroboyoan" dialect (one of local dialect of East Java). Though in the story we can hear other language for example Indonesian, Madurese, some of English word, or "krama inggil"(Javanese high class dialect) but since it is description of daily life of East Java, particularly Surabaya, the "Suroboyoan" dialect is dominant. In ludruk Baru Budi which frequently performs the story of ordinary people or lower class society, the use of "krama inggil" is hardly found. In some stories for example historical story ("Sakerah" story), educational story, or the fiction story (gods or "dewa-dewi"

story), besides "Suroboyoan" dialect we can find other language or dialect such as Madurese, Indonesian, or "krama inggil".

In Ludruk Baru Budi's performances, the mixing and the switching are in Javanese, Indonesian, Madurese, or even English. The mixing or switching in Javanese and Indonesian is for example, "Wong wis tuwek ngono kok nggag nyebut nek wis tuwek, kelakuanne se' koyok ngono, ee ya *sekali sekali ingat urip iku nggag hanya di dunia saja, bagaimana dengan akhirat*". Here is an example of Javanese and Madurese : " *Du rema', anak pun kadhung akih, maksude ngono anake akeh*". And the mixing-switching of English and Indonesian also exists but it is rarely found in the Ludruk Baru Budi's performances.

There is *ngremo* and *jula-juli* in ludruk. Ludruk Baru Budi also has the mixing and switching in those kind of art which is a part of ludruk. All of them usually use the mixing and switching of Indonesian and Javanese.

Here is the example of *jula-juli* :

Lek nang Bawean tetuku pastel
teko Bawean kok ndadak dlarah
golek penggawean saiku ngono angel
nek wis oleh penggawean ojok *suka unjuk rasa*

Wong enoman kok mripate ketap-ketip
lha nek ana mejo yo ana arsip
ikutana samubarang sing positif
hindarana sing sifate negatif

Since ludruk is a description of lower class society, it will use lower class language or dialect of lower class. The language in ludruk is adjusted with the characterization or the story.

BAB III

DATA PRESENTATION AND ANALYSIS