

Bandura's Social Cognitive Theory and Its Implementation in Markeso Mudo's Garingan Ludrukan Monologue

Welly Suryandoko^{1)*}

¹⁾ Education of Art, Language and Art Faculty, State University of Surabaya, Indonesia

*Corresponding Author

Email : wellysuryandoko@unesa.ac.id

How to cite: Suryandoko, W. (2023). Bandura's Social Cognitive Theory and Its Implementation in Markeso Mudo's Garingan Ludrukan Monologue. *Gondang: Jurnal Seni dan Budaya*, 7(1): 182-192

Article History : Received: Dec 28, 2023. Revised: May 1, 2023. Accepted: June 17, 2023

ABSTRACT

This paper aims to create works of art with Bandura's social cognitive theory approach consisting of a) Attention (attention), b) Retention, c) Motion Reproduction and d) Motivation as a foundation in the creative process of art learning in monologue courses in the Drama Concentration, Drama, Dance and Music Education Study Program (Sendratasik) Faculty of Language and Arts, Surabaya State University. This lecture is a type of practice with a total of 4 credits, students are directed to practice directly through various methods, strategies and competency content contained in the course. The focus in the current discussion is to practice the Monologue Ludrukan Garingan Markeso Mudo is a competency achievement that will be obtained by students if the stages can be carried out according to the procedure. The implementation of the Ludrukan Garingan Markeso Mudo Monologue is simulated in public spaces targeting crowded places such as markets, stalls or other public spaces that are in accordance with the needs of the actor's concept. The application of Bandura's Social Cognitive Theory as a tool to produce student process space in obtaining structured steps before implementing in the Monologue Ludrukan Garingan Markeso Mudo. Finally, it can obtain a good implementation formulation in practice in the field.

KEYWORDS

*Social Cognitive
Bandura
Monologue
Ludrukan
Markeso Mudo*

This is an open access article under the [CC-BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/) license



INTRODUCTION

During the pandemic, all aspects of life adjust to new habits and cultures from economic, health, cultural, technological, political systems, everything to education. Both the most basic education levels in the school environment, ranging from early childhood education, elementary school, junior high school, high school to higher education experienced the impact of this global outbreak, making policymakers regulate the learning system with an online or online system. Online learning can be felt as ease can begin to be felt as a difficulty that makes students and students adjust to the new order in teaching and learning activities. Moreover, the background of students from various provinces spread throughout Indonesia. Having different internet coverage, resulting in learning outcomes following the lecturer's strategy in delivering learning either using (Suryandoko et al., 2022) (McAvoy, 2020)(Aguilera-Jiménez & Gallardo, 2020) asynchronous (non-virtual face-to-face) or synchronous (virtual face-to-face) models.

In the Monologue course in semester 2 of the Sendratasik Education Study Program, Faculty of Language and Arts, Surabaya State University applies both models in learning each meeting. The policy of synchronous meeting leaders is carried out a maximum of 6 virtual face-to-faces, the rest by using asynchronous meetings. This makes lecturers rearrange learning methods so that practical achievements in this course are not drastically reduced.

This practice needs to be studied in depth with Bandura's cognitive theory approach to strengthen work in the field. In this case one learns from observation, but one does not imitate what has been observed. What is learned, Bandura said, is information, which is processed cognitively and a person acts on this information for his own good (Susanto, 2017: 6, Arreola & Aleamoni, 1998, Ou et al., 2019).

A monologue is a contemplative conversation related to the events that occur in the drama and is usually carried out without an interlocutor (Novianto in Rifandi, 2023: 30). The current monologue course focuses on the content of competence in practicing the Markeso Mudo Ludrukan Garingan Monologue which is applied in learning the course. Ludrukan Garingan Monologue is one of the Ludruk Traditional Theatre performances played by one person named Markeso without using conventional musical instruments, such as a complete gamelan like a real Ludruk performance, Markeso plays Garingan Monologue by voicing gamelan sounds from the sound source produced from his mouth play (a cappella). Ludrukan Garingan Monologue is a performance that existed in the city of Surabaya, East Java in the 1960s. This show used to be very popular with the people of Surabaya and its surroundings, so its presence was eagerly awaited. The presence of this Ludrukan Garingan Monologue is for the people of Surabaya and its surroundings because it functions as a means of entertainment for the people of the city, because the Markeso Show can be held anywhere. In addition, this art is also awaited because Markeso plays this theater with fresh Kidungan and Stories and is spiced with unexpected jokes of people's daily lives. This Ludrukan Garingan Monologue Performance still lives a life ranging from amen art to become an art that is considered by the public for entertainment on the Performance Stage, theater, radio and television personnel. This function makes this show popular with the public, because this Ludrukan Garingan Monologue has a peculiarity.

Performance elements of Ludrukan Garingan's Monologue. Storing local values of Surabaya in particular East Java in general. Local cultural values consisting of spiritual values, social values, cultural values, educational values, moral values, asceticism values, and aesthetic values are contained under the elements of the performance. The elements of daily stories and arek sub-ethnic style language used in the Ludrukan Garingan Monologue performance clearly store various values of East Javanese life in particular. The movement patterns created by previous artists reflect the actions of the people around Surabaya. The unity of remo motion, joke movement, a cappella gending, joke dialogue and guidance dialogue implies meaning that then produces cultural values (Welsh, 2017).

In line with the increasingly advanced civilization of society, traditional arts such as the Ludrukan Garingan Monologue no longer attract public attention. The existence of this art is getting worse day by day, and this causes many artists to turn to the art of Modern Theater. Various efforts have been tried by artists in Surabaya and the government, especially the Tourism Office and Surabaya village to regrow the Markeso-style Ludrukan Garingan Monologue by establishing a Markeso house, making an event with the title Markesoan still unable to restore the love for traditional theater art Ludrukan Garingan Monologue. Berd marketed the results of research that has been conducted by researchers showing that the Monologue Ludrukan Garingan that had been done by Markseo in terms of life in the art community had experienced a long journey from 1949 to 1996 the death of Markeso, no generation developed the art. Behind these living conditions, in the show researchers found uniqueness that can actually be used as capital to be able to revive this art. Not only parents who perform the performance but the younger generation is also able to preserve the performance of the Ludrukan Garingan Monologue (Greer, 2017).

Every story that appears always implies a different value with a more contemporary form. For example, there are chronicles or regional legends. Such as modern stories, social stories, legends, historical stories, and stories of kings, add to the diversity of cultural values. In addition to implying the value of life, simple performances Every story that is raised always

implies a different value. It has the characteristic of a distinctive Monologue Ludrukan Garingan , which causes a difference with the Ludruk group. A prominent characteristic is that the presentation of the actorship element uses the aesthetics of East Javanese Ludruk, with a cappella gending Gamelan Ludruk. The movements displayed also have a typical remo movement pattern of Ludrukan Garingan Monologue using a stick complete with a bantol, joke patterns, stories and attributes more fresh and contemporary. This shows that this performing art has aesthetic value that can be used as capital and a source of inspiration to be developed in the form of more interesting performances so that life values are to be raised again and used as character builders for this nation's children. During this pandemic, besides being used as a means of learning, it can also be a means of spreading social values to the community. So that in practice, it requires strengthening Bandura's social cognitive theory so that the practice and implementation strategies when performing the Markeso Mudo Garingan Ludrukan Monologue can run as desired (Tomalin, 2006)(Daniels, 2021).

METHOD

The method used is a professional method, where researchers offer alternative works and understanding of existing art, but this research also offers originality in the form of works that are able to provide new experiences for the audience (Bestari, 2015, p.44). As we know, before we do something it would be nice for us to understand the meaning of the word and the meaning of it. The author will explain what is the method and creation. In general, methods can be interpreted as a way to move or do something systematically and orderly, the regularity of thought and action, or also techniques and work structures in a particular field or field. (Rohendi, 2011, p. 171), and Creation comes from the word *cipta* which means the ability of the mind to do something new; creative wishful thinking, then creating is concentrating the mind (wishful thinking) to do something (Big Dictionary Indonesian). So creation is the process of doing something that has been thought out in advance and wants to be realized. If we combine an understanding of method and creation are steps or ways to create something that has previously been thought out in advance to be realized.

The method of creation is now included in the scientific realm because in creation there is a process of thinking and procedural stages. As Muljiyono (2010, p. 75) expresses, the procedure in question is "the whole process of creation. Starting from the search for the subject of creation, the determination of the object of creation, the search for theoretical foundations or empirical experience to include the method of creation accompanied by the exploration of the monologue ludruk garingan markeso mudo". According to Hawkins (in Muljiyono, 2010, p. 80) the method of creation consists of stages of creation in the form of: Exploration of ideas, Improvisation / experimentation, and Embodiment. Hawkins' explanation clarifies Muljiyono's opinion, namely "the creation process that uses intuitive methods and works methodically including scientific activities because it can be described every step that has been done". Therefore, the author refers to the concepts of the experts above in the process of creating works. Before the author carries out the stages of creating the work, the first stage that the author does to get clearer information, is:(Willis & Snowball, 2009)

Before the creation method was carried out, the author conducted research on the field situation regarding the monologue of ludruk garingan markeso mudo in Surabaya. To obtain this information, the author used three data collection techniques, namely: Observation, Interview and Documentation.

First, the author made observations in the field by finding out the concept and history of the ludruk garingan markeso mudo monologue in Surabaya and finding out how the condition of the *ludruk garingan* markeso mudo monologue from the past until now. Until

discovering how the characteristics of the monologue ludruk garingan markeso mudo and what makes the monologue *ludruk garingan* markeso mudo still survive today.

Then, the author conducted data collection techniques, one of which was using interviews with resource persons from ludruk experts in Surabaya and Jombag. The author interviews RRI ludruk figures by finding out things that have been explained at the observation stage. Interviews are conducted so that the author gets good sources or references for further use in the process of creating works.

RESULT AND DISCUSSION

Attention in the Monologue Process of Markeso Mudo's Garingan

Monologue learning is closer to the process towards applying Markeso Mudo's Garingan Ludrukan Monologue. Dosen dan mahasiswa fokus pada sosial dasar principles and their later application to the general public by paying deep attention to social idioms that can be included in this Monologue. The social reality of contemporary society is very different from that of a society that grew out of a symbolic environment. This provides an opportunity for the implementation of personal agents and collectives to carry out self-development, adaptation, and change (Bandura, 2012). It also raises social attitudes in oneself so that the transformation of form can be carried out properly. There is to be able to get attention: 1) the important emphasis of the behavior stands out, 2) to get attention from speech or rebuke, 3) to divide the general activity into reasonable parts, so that the skill component can stand out. Such factors are applied in the process of searching for its shape.(Hazou et al., 2021a)

a. Important emphasis of prominent behavior



Figure 1. Footage of Markeso Jogetan Performing a Monologue Ludrukan Garingan

An important emphasis of prominent behavior is done by looking for trends in Markeso's life in the course of his life from 1949-1996, then looking for the daily nature of his lifetime, activities before he does traveling performances from one place to another, looking for ways of dialogue according to what Markeso did in his lifetime, analyzing costume forms, mencopa conceptualizing the stories presented by Markeso and carrying out the process of designing values social contained in the story and conveyance through Markeso Mudo.

Markeso Mudo is a transformation carried out from the Markeso era of the old year reconstructed following the present. Markeso Mudo can be played by a boy or a girl, although the basis of Markeso's appearance is male. However, when students practice the depth of

actorship quality, it maximizes elements of self-positivity and elements related to social. Attention to important points of emphasis and prominent behavior in Markeso can be raised in writing or intuitively in students in the future.

b. Gaining attention from speech or rebuke

Markeso is kind to others, cares deeply about others. Even every day around his house, both in Surabaya and in Jombang, greeting others is always with a witty song that makes others laugh when greeted by Markeso with his typical Kidungan. Moreover, the funny style with crossed eyes mines its uniqueness and cuteness. Markeso has a natural talent that many people don't have. He has a distinctive hymn, especially at the end of the verse he chants with a much different rhythm to *gending* Ludruk is mainly gong. He played the chant at the end with the rhythm of the Ludruk chant with the rhythm of the qiroah cloves.

Students are able to apply the concept of Bandura's social cognitive theory at the stage of gaining attention from speech or reprimand, by maximizing the potential that Markeso has in his lifetime. He was able to liven up the show with jokes, socially-themed story guidance and Markeso's signature chants that needed to be learned in form and how to chant. The strength of the basic idiom of attention from speech and rebuke is done by Markeso by focusing the attention of the audience when the dialogue "starts" as a sign that the performance is about to begin, funny kidungan but the condition for meaning that is often chanted is kidungan tells about a Kabupaten in East Java called Jombang (Hunt, 2020).

*Nang njombang kampunge
sengon (Jombang his village
sengon) Lemah geneng akeh
wedine (Good soil lots of sand)
Masio gak sambang kirimo ingon
(even if you don't visit, send a living)
Lek not happy opo mestine
(otherwise tribe how should it be)*

Figure 2. Kidungan

c. Divide general activities into reasonable parts so that the skill component can stand out.

The monologue of Ludrukan Garingan Markeso is only played by one player, namely Markeso himself. Conducting monologues on the stage of public spaces, making life and all activities that occur in the community as stories, problems and settings that can arise naturally and naturally in every performance performed. This performance can be said to be a People's Theater born because of the demands of the times, especially economic guidance, cultural guidance as well as social demands. Markeso conducts *Ngamen* around using the Ludrukan Garingan Monologue as a tool to be able to earn income voluntarily and as much as his *ambush can*. But Markeso has no more effort to earn more money than he travels around. He only has the principle of *By Sak Godhokan* getting enough to eat a day is considered to have fulfilled his needs as an artist. There is a transcendental value possessed by Markeso, as a person who is sincere, as he is and accepts gifts from God does not have high ambitions to get everything excessively. Cultural demands also led Markeso to become a person who consistently performed Ludrukan Garingan Monologue performances.



Figure 3. Researchers Cultivate Ludrukan Monologue Garingan with the Title Corona Girlfriend

Common activities in parts that are natural so that the components of skills can stand out are the abilities of *Ngidung and Nglawak*, so that this potential is well realized by Markeso as a provision that can be passed on as cultural implications as cultured humans and traditional people. The social impact experienced by Markeso as a blater person can be said to be socialist, the exposure to life is difficult to make him familiar with many people in the lower class.

Retention of Markeso Mudo's Filters Monologue

The behavioral picture is stored in memory or not, and the basis for storage is the method used for encoding or entering responses. Encoding in verbal symbols is facilitated by people's active thinking or verbal summarization of the actions they observe. The observed response time is encoded, the memory of visual impressions (Eldhose & Das, 2015; Hazou et al., 2021b) or verbal symbols can continue by mentally retraining. The literature study on the above concepts is;

a. The observed Response Time is encoded

Markeso was very strong in the community at that time. He was able to make Ludrukan Garingan's monologue a part of Surabaya society, besides that Markeso was able to make Ludruk more honorable in the midst of his work which according to some people was considered dishonorable. He placed himself less honorable but put Ludruk in an honorable manner and was done in another way. The Ludruk formation should be complete by many people with all Ludruk spectrums, consisting of Remo, Bedayan, Kidungan, Jokes, and Plays involving many players. Especially the gamelan drummers and the entire backstage team involved. Markeso performed Ludruk individually, as an actor, as a gamelan drummer and as a support team for the show. Cultural values have several functions in human life. According to Supartono Widyosiswoyo (2009: 54) said that the function of cultural values is as follows:

1. Cultural values function as standards, namely standards that show behavior from various ways, namely:
 - a. Bringing individuals to take special positions in social issues.
 - b. Influencing individuals in choosing ideology or religion.
 - c. Judge and determine the truth and wrongness of oneself and others.
 - d. It is a center for the study of benchmarking processes to determine moral and competent individuals.

- e. Values are used to influence others or change them.
2. Cultural values serve as a general plan in resolving conflicts and making decisions.
3. Cultural values function motivationally. Values have a strong motivational component as do cognitive, affective, and behavioral components.
4. Cultural values function as adjustments, the content of certain values is directed directly to the way of behaving and the end goal is oriented towards adjustment. Adjustment-oriented values are actually pseudo-values because they are required by individuals as a way to adjust to group pressures.
5. Cultural values serve as defensive egos. In the process, values represent concepts that are already available so as to reduce tension smoothly and easily. Cultural value functions as knowledge and self-actualization, the function of knowledge means the search for meaning, the need to understand, the tendency towards better perceptions and beliefs to complement clarity and conception.



Figure 4. Performing a Monologue Responding to People in the Market Ludrukan Garingan at Pasar Surabaya

b. Memory of visual impressions or verbal symbols can continue by mentally retraining

Markeso started his visual impressions and verbal symbols as an unusual busker. Making Ludruk merge with the community by doing Ludrukan in front of people, the audience does not always watch Ludruk kegedong, where Ludruk tobong but the player comes to bring some elements of Ludruk but is able to hypnotize the audience to see Markeso as an *ontang-anting* player playing alone or said to be a monologue being able to play Ludruk music with a cappella playing with his mouth, dancing, Ludruk chants in his distinctive way and unique, and his special ability is able to offer the audience that Markeso is the performer of Ludrukan Garingan's Monologue to perform his own ludruk well and able to be grounded.

Motion Reproduction of Markeso Mudo's Garingan Ludrukan Monologue

When the facts of a new action are encoded in memory, they must be changed back in appropriate action. The new set of actions is the first symbol of setting up and practicing, all the time combined with the memory of the model's behavior. Customizations are made in a new set of actions, and the initial set of behaviors. The actual behavior is recorded by the person and possibly also by the observer giving the correct reciprocity of the copycat behavior. The basis of adjustment of reciprocity makes a symbolic arrangement of a new set of actions, and the set of behavior begins again. Social learning theory introduces three main prerequisites for success in this process. First, people must have a skill component. Usually

Welly Suryandoko, Bandura's Social Cognitive Theory and Its Implementation in Markeso Mudo...

and also a tailor of shoes near Markeso's rental in the Putat Jaya area in 1953 and as an RRI Ludruk player in 1963 a year after he married. Markeso is an emotional person, especially if someone makes fun of him that he is cross-eyed. His signature stick *otomasis* was used for *mbantol* but the emotion carried out by Markeso was only a momentary emotion, then covered with his jokes.

b. Jojetan

Markeso performs Jojetan to the rhythm of the a cappella gamelan that he chants. Make the audience the focus of the engagement. Every performance performed in a public space is done in total and makes other people focus on seeing Markeso's performance.

c. Kidungan

Markeso has a different form of chanting from the songs performed by other Ludruk artists. there are several kidungan lidriks that are often done by Markeso

Pring njomplang semute nyokot
(Bamboo Falling Smile bites)
Nyokot maneh wetenge luwe
(Biting again hungry belly)
Utange gampang naure repot
(Utangg easy to return difficult)
Repot maneh pancen digawe
gawe (Sulir again is indeed made
up)
Pancene gak nduwe (indeed do
not have)
Nang njombang kampunge
sengon (to Jombang village
sengon)
Lemah geneng akeh wedine (flat
soil with a lot of sand)
Masio gak sambang kirimo
ingon (even if you don't visit
send money)
Lek gak seneng opo mestine
(if don't like how good it is)

d. Story

After performing the opening hymn, Markeso fills in with the story. The story told by telling it told a social story that happened in the community. Social issues were raised by Markeso, for example about debt, husband and wife relationships, juvenile delinquency and other events related to social stories.

e. Canticles

After delivering the story, he continued by delivering the Lombo Song or long kidungan. The order of hymns is as follows;

1. *Kidungan Pos Posan*
2. *Kidungan Lamba* (long parikan containing messages)
3. *Kidungan Ceklekan* (a short parikan that usually contains a "wearable or not" joke).
4. *Kidungan Dangdutan* (parikan that looks like a pantun with a funny and funny)

CONCLUSIONS

Bandura's social cognitive theory has different positions; traditional learning theorists (such as Skinner and Hull's) assume it does not accept human cognitive processes. The main problem is to get human behavior to be strengthened. According to the traditional position, reinforcement "reinforces" behavior, helping more behavior occur in the future. The main thing about this traditional approach is that for learning to happen, humans must perform the main performance and then be rewarded. While according to social learning theory, the act of seeing alone uses cognitive images of actions, in detail the basis of cognition in the learning process can be summarized in 4 stages, namely: attention (attention), retention (remembering), motion reproduction, and motivation. The process of applying the Markeso Mudo Filter Ludrukan Monologue with the stages of Attention of the Markeso Mudo Filter Ludrukan Monologue, Markeso Mudo Filter Ludrukan Monologue, Reproduction of the Markeso Mudo Filter Ludrukan Monologue and Motivation Markeso Mudo Filter Ludrukan Monologue can be applied and have compatibility in social cognitive achievement and the application of the Markeso Mudo Garingan Ludrukan Monologue.

REFERENCES

- Aguilera-Jiménez, A., & Gallardo, M. (2020). Dialogic Learning, Interactive Teaching and Cognitive Mobilizing Patterns. *Multidisciplinary Journal of Educational Research*, 10(3), 271–294. <https://doi.org/10.4471/remie.2020.5088>
- Bandura, A. (1982). Self-efficacy mechanism in human agency. *American Psychologist*, 37(2), 122-147.
- Bandura, A. (1986). *Social foundations of thought and action : A social cognitive theory*. Englewood Cliffs : Prentice Hall.
- Bandura, A. (1989). Human agency in social cognitive theory. *American Psychologist*, 44(9), 1175-1184.
- Bandura, A. (1997). *Self Efficacy : The Exercise Of Control*. New York: Freeman.
- Daniels, R. (2021). Still alive: reflections on carcerality, arts and culturally responsive teaching. *Research in Drama Education*, 26(3), 406–418. <https://doi.org/10.1080/13569783.2021.1938991>
- Eldhose, A., & Das, N. (2015). Theatre for Re-education: experimenting with documentary form in Kerala. *Research in Drama Education*, 20(4), 490–500. <https://doi.org/10.1080/13569783.2015.1076333>
- Greer, S. (2017). The Contemporary American Monologue: Performance and Politics by Eddie Paterson . *Contemporary Theatre Review*, 27(2), 287–288. <https://doi.org/10.1080/10486801.2017.1311085>
- Hazou, R., Woodland, S., & Ilgenfritz, P. (2021a). Performing Te Whare Tapa Whā: building on cultural rights to decolonise prison theatre practice. *Research in Drama Education*, 26(3), 494–510. <https://doi.org/10.1080/13569783.2021.1940121>
- Hazou, R., Woodland, S., & Ilgenfritz, P. (2021b). Performing Te Whare Tapa Whā: building on cultural rights to decolonise prison theatre practice. *Research in Drama Education*, 26(3), 494–510. <https://doi.org/10.1080/13569783.2021.1940121>

-
- Hunt, A. (2020). Acting Alone: exploring by-stander engagement through performer/audience relationship. *Research in Drama Education*, 25(2), 150–160. <https://doi.org/10.1080/13569783.2019.1692652>
- McAvoy, M. (2020). Theater arts, global education, and policy; or, what Chance the Rapper taught us about arts education. *Arts Education Policy Review*, 121(3), 98–105. <https://doi.org/10.1080/10632913.2019.1658248>
- Ou, C., Joyner, D. A., & Goel, A. K. (2019). Designing and developing video lessons for online learning: A seven-principle model. *Online Learning Journal*, 23(2), 82–104. <https://doi.org/10.24059/olj.v23i2.1449>
- Rifandi, I., Wati, C. S., & Manurung, R. (2023). Jam Dinding yang Berdeng Kang. *Creativity And Research Theatre Journal*, 5(1), 27-38. <http://dx.doi.org/10.26887/cartj.v5i1.3712>
- Suryandoko, W., Mustaji, Bachri, B. S., & Sabri, I. (2022). "Ku Pantomime Wellmime" Digital Mobile Learning for Cultural Arts Subjects. *International Journal of Interactive Mobile Technologies*, 16(16), 226–242. <https://doi.org/10.3991/ijim.v16i16.34237>
- Welsh, S. (2017). Monologue writing as social education: applying creative practice. *Research in Drama Education*, 22(2), 226–232. <https://doi.org/10.1080/13569783.2017.1293512>
- Willis, K. G., & Snowball, J. D. (2009). Investigating how the attributes of live theatre productions influence consumption choices using conjoint analysis: The example of the National Arts Festival, South Africa. *Journal of Cultural Economics*, 33(3), 167–183. <https://doi.org/10.1007/s10824-009-9097-z>