

Jemblung Murtadho: Packaging Islamic Da'wah Through Folk Art Performances

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Abstract: *Jemblung Murtadho is a folk art that has the function of Moslem da'wah with a traditional performance package that uses wayang media and Sholawat music. Murtadho is a master dalang who has influenced the development of Jemblung art in Blitar and its surroundings. He has a distinctive aesthetic style in presenting stories in Jemblung art. This research explores the context of the packaging of da'wah art by the dalang Murtadho in Jemblung art in Blitar, East Java. This research uses descriptive qualitative methods. Data collection used was observation, interviews, and document study. The analysis uses descriptive analysis methods. The results of the research show that the packaging of da'wah art by Jemblung Murtadho has an influence on other groups and dalang(s) in the aesthetic aspect of the style of conveying stories and da'wah in the presentation of Jemblung art performances that are developing in Blitar and its surroundings. The packaging is (1) The structure of the Jemblung performance, (2) Aesthetic humor in the Jemblung da'wah stories, (3) Presentation of Islamic songs in the performance. The packaging developed by the dalang Jemblung can be a strategy for the survival of the art of Islamic da'wah through the folk art of Jemblung Murtadho amidst the current developments in the modern world.*

Keywords: *Islamic art, Islamic da'wah, Identity, dalang, Jemblung Murtadho*

INTRODUCTION:

Traditional performing arts in Indonesia have a special place. At the heart of society, there is an invaluable heritage that has ensnared generations and bound them in strong cultural ties and depicts the life, beliefs, and history of a people through beautiful movements, enchanting music, and unforgettable stories [1–3]. Traditional art is a reflection of the richness and diversity of the nation's culture. Each society has its unique art forms, but they all share the same goal of protecting and strengthening the bonds between humans and the world they inhabit. One of them is the Jemblung Murtadho art from Tunjung village, Udanawu subdistrict, Blitar Regency, East Java, which is a folk art in the area. In a world that continues to develop and modernize, traditional performing arts remain an unshakable pillar of maintaining and respecting our cultural roots, while remaining open to new influences and innovations as a survival strategy in preserving culture. Not only does it maintain cultural heritage, but it also functions as a means to entertain and educate the public, music functions in a social context as a means of transmitting dominant ideology [4–7]. In several traditional events such as weddings or religious ceremonies, traditional performing arts are still often performed as part of the ritual and excitement of the event. Religious celebrations and ceremonies are often complemented by artistic elements, such as poetry readings, musical performances, and processions that have spiritual and cultural dimensions. This can be seen in celebrations such as Sekaten, which combine aspects of belief with traditional customs [8]. In Javanese society, Islam has been absorbed into the local cultural framework, resulting in artistic expressions that combine Islamic narratives and symbolism with Javanese traditions. For example, in wayang and dance, Islamic stories are often told through the prism of Javanese culture, creating a syncretic cultural product.[9]. Performing arts such as wayang kulit are often used to express spiritual and moral

values through depictions of characters from Islamic stories adapted to local contexts. This shows the way Javanese people use traditional art as a medium for studying and reflecting on religious teachings [10]. Jemblung Murtadho art is one of the strategies for maintaining popular traditions which has the main aim of spreading Islamic teachings. Ancestors left moral messages as a balance for life in the future, one of which is through folk art. Creativity in developing art requires ideas following rapidly developing environmental adaptations. Heterogeneous societal conditions have a strong influence on significant changes in activities.

Da'wah in traditional arts refers to the spread and communication of Islamic teachings through art forms that have existed for generations in a community. The traditional arts in question can include various things such as music, dance, poetry, and theater which often contain religious, philosophical values and local wisdom. Traditional art is an effective channel for da'wah because it can touch emotional and spiritual aspects, as well as strengthen identity and cultural values based on Islamic teachings [11, 12]. Da'wah through traditional arts is also relevant in the context of a society that has strong traditions and a distinctive cultural character, allowing da'wah to be conveyed more subtly but in depth culturally and spiritually. Jemblung art is a form of traditional folk performing arts that developed in Udanawu Village, Blitar district, and its surroundings. In the performance, there is a presentation of fairy tales and Islamic da'wah using wayang as media, as well as the presentation of songs using Arabic and Javanese, the contents of which are songs of praise for the majesty of Allah and the Prophet Muhammad SAW. The fairy tale in question is a story that is presented interestingly and funnily, pioneered by the master dalang Murtadho. In his presentation, the dalang uses wayang as a supporting medium to emphasize the purpose of the story, for example, wayang which is modified according to the story in the fairy tale performed by the dalang Jemblung. Wayang is seen not only as entertainment but also rich in noble life values that provide an example. Wayang is considered to show the character of the human soul. Certain wayang characters are identified as a person's self-image so that they become a mirror and example in everyday life, wayang also makes a huge contribution to public relations [13, 14]. This art also becomes a spectacle that forms a community to gather and becomes a medium of communication with the audience.

According to Jazuli, the artist's ideology in performing arts can be seen through the artist's vision and mission which is displayed in the packaging model of the performing arts displayed, especially wayang kulit. This artist's ideology is determined by factors of interest and response to actual phenomena based on his subjective interpretation. Based on indicators in the form of orientation, presentation format, relationship with the audience/connoisseurs, professionalization, challenges, and strategic artists, Jazuli concluded that performing artists' ideologies can be categorized into three variants, namely fare, progressive, and pragmatic. These three do not apply strictly and are more of a tendency because they often overlap [15]. Dalang Jemblung Murtadho became a pioneer for Jemblung art groups in other areas. Has a personal identity and become an inspiration in processing stories and plays in their presentation by other Jemblung arts. During a performance, a dalang Jemblung acts as director, actor, and entertainer at the same time. They use sound, movement, and emotional intelligence to create immersive experiences for the audience. Through varying voices, a dalang can give a unique identity and character to each wayang he plays. He is not only an intermediary between the real world and the wayang world, but also a guardian and link between past generations and the present. In carrying out this role, a dalang also carries great moral and social responsibilities. He also hones his creativity in creating new stories that are relevant to changing times.

Aesthetic ideology in the performing arts is the force that overshadows artistic experience, describing the worldview and values held by the society that creates and enjoys the art. Aesthetics, as the study of beauty and art, has become not simply an assessment of what is considered 'beautiful' visually or auditively, but also an integral form of expression of cultural identity and ideological views. In the context of performance, aesthetics includes design choices, symbolism, and sensory experiences that are intentionally constructed to instill messages, emotions, and reflections. Therefore, every performance is a manifestation of an ideology—whether through rebellion against traditional norms, strengthening narratives of power, or raising social awareness [16]. Performing arts not only convey aesthetics visually or through storylines but also concepts related to social, political, and ethical issues, indirectly inviting the audience to reflect on things that are bigger than what appears. on stage [17]. Through symbolism, metaphor, and staging techniques, performing arts can be a powerful channel for ideological communication, influencing audience perceptions and emotions, and ultimately shaping or changing

their view of the world around them [18]. The beauty of performing arts lies in its ability to blur the boundaries between art and life, allowing for an ever-evolving dialogue between art makers and viewers in reimagining and interpreting social reality.

The identity of a dalang is also reflected in their knowledge and understanding of the cultural and moral values contained in wayang stories. Typically, the identification of a person refers to him or her to a certain character, a social role, and membership in a certain group [19]. They are responsible for conveying meaningful messages of life's virtues to audiences, often including teachings on morality, ethics, and morality. In this case, a dalang is not only an artist but also an educator and cultural inheritor. Amid developments in time and technology, the identity of a dalang still survives and adapts to actual art in the surrounding community. The wayang performing arts tradition is very distinctive and compelling. Dalang Murtadho is a brilliant artist who has a central role in his performances, where he acts as director, a director, performer, and storyteller at the same time.

The problem in the current modern era is that traditional performing arts are slowly being replaced by modern performing arts such as modern pop music, dangdut music, alternative music, and even cover music. According to [20], there are two main priorities in culture preservation and reform. First, the government differentiates its attitude toward commercial culture, permission of its relatively free operation in the market, and control over the cultural services. Second, privatization of cultural institutions operating in the commercial culture sector. Another measure already implemented by local artists is the development of art studios for professional projection. The suitability of a traditional art form's potential to be adopted into new media is variable for different art forms [21, 22]. Efforts to maintain traditional performing arts must continue to be made, both through formal education and through arts communities and cultural groups. The importance of traditional art development strategies in preserving regional art is expressed in efforts to maintain the nation's cultural identity, considering that art is a reflection of the life of its people [23]. In the Indonesian context, traditional art displays the uniqueness of various ethnicities which are silent witnesses to the nation's historical journey. Therefore, developing strategies for preserving traditional arts does not only include conservation and education efforts, but also adaptation to current developments and integration with aspects such as tourism and technology [24, 25]. The use of technology, such as augmented reality, can be a valuable tool in preserving and promoting traditional musical instruments while overcoming the shortcomings of conventional conservation methods[24]. In addition, the integration of traditional arts in the tourism sector by creating attractive traditional arts packaging that meets the needs of the modern tourist market can revive performing almost extinct arts and provide a positive economic impact [25]. However, the need for support from various parties, local and international, is also crucial in preservation efforts so that traditional art can continue to develop and be relevant for current and future generations [23].

Creativity in packaging and presenting the art is a cultural value, it is an important thing to highlight in written work. By highlighting this art, it can be used as information material that is useful for science in the hope that it can provide input for the development of the nation and state, especially in the field of arts and culture preservation efforts. Creative ideas play a fundamental role in developing traditional artistic creations, ensuring the preservation of regional culture in the modern era. Through innovation that is sensitive to cultural heritage but also responsive to contemporary trends, traditional art can be enriched and made relevant for new generations. This not only helps in conveying traditional values to a wider audience but also in opening up new economic opportunities that can help in nurturing arts practitioners and their communities. Innovation in innovative craft designs, for example, represents the core of national cultural dissemination and can be a major attraction in the development of manufacturing and tourism in ethnic areas [26, 27]. The application of creativity itself can take the form of re-interpretation, interdisciplinary collaboration, or the application of new techniques and materials while still respecting the original essence of traditional art. This will not only revive art that may have been forgotten but also add economic and aesthetic value to the art [28]. More broadly, the role of creative ideas in preserving regional culture also includes the ability to communicate and educate the public about the importance of traditional art itself [29]. Effective dissemination of information and understanding can increase appreciation and support for conservation efforts, as well as stimulate the interest of the younger generation to become directly involved in traditional practices. Therefore, creative ideas are not only important in artistic and cultural aspects but also in ensuring the sustainability and relevance of regional culture in the future.

METHODS AND METHODOLOGY

This research is a type of qualitative research, to explain the aesthetic ideology in the packaging of Murtadho's Jemblung art performance. In analyzing the structure of Jemblung performances, an interdisciplinary approach is used (Soedarsono, 2004; Supanggih, 2009). This is because Jemblung as a genre of performing arts is comprehensive, such as; story, work on accompaniment, packaging, and performance venue. The musical approach to text and symbolic meaning is used to analyze the form and structure of presentation, and the expression patterns of Jemblung art [32]; [33].

Research procedures and stages include (1) data collection through direct observation, in-depth interviews, and literature study; (2) organizing and identifying the results of data collection carried out a triangulation focus group discussion (FGD) to determine the validity of the data; (3) interactive data analysis including aesthetic ideology in the packaging of Jemblung Murtadho artwork. Data were collected using direct observation techniques by observing Jemblung's art performances in the Blitar district. Interview techniques were used to dig up in-depth information from competent sources regarding Jemblung art in Blitar and its surroundings, such as; Interviews with its masterminds, who have an understanding of the structure and creation of Jemblung art performance, Jemblung panjaks or musicians who provide information about the development of the music presented over several periods. The documentation technique was carried out as an effort to collect previous data in the form of documents, books, etc. related to Jemblung art in Blitar. Data collection is carried out simultaneously to obtain valid, valid data. The validity of the data is determined based on the credibility and accountability of the data that has been obtained. Interactive analysis was chosen as a way to analyze data about the inheritance of Jemblung Murtadho art which includes data presentation, data reduction, verification, and conclusion [34].

RESULTS AND DISCUSSION:

2.1 Jemblung Murtadho Performance Structure

The structure of traditional performances is often rooted in the cultural and historical context of their origins. It usually follows patterns that have been established over generations and may include specific rituals, musical compositions, dance movements, and storytelling techniques that are characteristic of a particular culture. Traditional performance structures are usually created to reflect and maintain the cultural values and traditions of the community concerned. Elements such as storyline, music, dance, costumes, and stage decorations are all integrated to produce a rich and immersive experience for the audience. Every aspect of the show is designed to not only entertain but also to communicate and preserve the historical, mythological, and philosophical heritage of the society that developed it. In its application to the Rumeksa performance in Banyumas Regency, the structure of the performance is understood through the lens of Anthony Giddens' Structuration Theory, which accommodates cultural existence in the face of technological and cultural developments. Rumeksa itself is an example of adapting the Lengger dance which is longer in duration into a shorter version to make it easier for the younger generation to learn it [35]. It shows how traditional performance structures can adapt to social change while retaining key elements that carry cultural value. For example, the order of Jemblung Murtadho's performances is predetermined and follows certain narratives or ceremonial developments that have symbolic meaning in the culture. As time goes by and the world develops rapidly, of course, this folk art adapts to developments in the environment of modern society. Of course, this adaptation must change the structure of a traditional performance into a modern performance which may be more experimental. Using innovative techniques, including technology, to express ideas, modern performance structures may be more fluid and open to interpretation, allowing greater artistic freedom and dialogue with the audience to make the arts more acceptable to society.

Jemblung Murtadho is a folk art with Islamic nuances that developed in Blitar Regency and its surroundings. Ahmad Murtadho was the initiator of Jemblung art and the name Jemblung Murtadho emerged to this day. The original form of presentation of this art is very simple and is often called in Javanese, namely jemblungan, which is synonymous with Islamic da'wah with casual conversation accompanied by traditional music. As for the personnel, there is a lecturer, fairy tales, and stories accompanied by a group of *kenprung*, *kempling*, *terbangan* musical instruments. In the 90s, Murtadho thought about how this art would be better known to the wider public, even though its main aim was to da'wah and convey the message of Islam. Finally, he brought jemblung to be presented via local radio in

Kediri. Gradually, it turned out that the jemblung dish was in demand and received a positive response from the listening public as well as cultural observers, so that there was routine scheduling by radio which was accurate and also supported by the regional government through the district arts council. It didn't stop there, Murtadho took the initiative to develop this jemblung so that it would be more liked by all elements of society, especially young people.

Jemblung is musically classified as traditional music which is influenced by Islamic music, which is usually called Javanese Islamic music. In this case, what is meant by Islamic music is sholawatan music. It is music that is used as an accompaniment to sholawatan in a religious event, for example, a recitation event or better known as hadrah. Meanwhile, the Javanese Islamic music in question is sholawatan music which in its poetry texts uses a mixture of Javanese languages. The traditional music found in Jemblung has complete musical elements. In this case, what is meant is having melody, rhythm, harmony, tempo, and dynamics in its presentation. Jemblung Murtadho has a different and unique presentation. This form of jemblung art presentation originated from Ahmad Murtadho's idea to package the form of Jemblung art performance which was originally a fairy tale and sholawatan. Although the types of musical instruments used are almost the same as hadrah or campursari arts. Jemblung Murtadho has four parts in its presentation, namely: opening, lecture, entertaining music, and closing accompanied by sholawat prayers. Murtadho has an important role in the Jemblung performance, namely the dalang. In a performance, the role of the dalang is very important because he is the main driver of the narrative, emotional expression, and direction of the storyline. The dalang in a wayang performance acts as the main driver of the story, having a big responsibility in conveying and bringing the narrative to life. In the Islamic view, dalang(s) are considered protagonists of comfort and calming beauty, as well as educators[36]. It emphasizes the role of dalang(s) not only in entertaining but also in educating and imparting cultural values through performances. They convey the characters in the story through sound, movement, and wayang manipulation, and they must be able to capture the attention and maintain the audience's involvement throughout the performance. His skills in reading and understanding the atmosphere of the audience, as well as his expertise in presenting verbal works of art and non-verbal expressions such as body language and eye contact, greatly determine the success of the performance [37]. Dalang also bridges communication between the story being told and the audience, allowing the audience to connect emotionally with the story and characters on stage. In this art, his role of him is also that of a da'wah and also the leader of the performance. The structure of the show is as follows:

Part 1 (Opening)

The opening part of the Jemblung Murtadho art is the presentation of the opening gendhing (opening song) of traditional music with nuances of Javanese Islamic songs performed by sinden/singers and usually followed by singing by all the musicians. The lyrics of the song chosen are greetings in the original Arabic language which are then translated into Indonesian. After that, it was continued with the presentation of the Sholawat Badar song sung in Arabic whose meaning was interpreted and then translated into Javanese. At the opening of the performance, the music that accompanies the song is the Javanese campusari style which has become a musical tradition of the people of East Java, but the composition or arrangement of the music has been modified to make it easier for the audience to enjoy. The music sung was also arranged using several musical genres, including dangdut campursari rhythms. With this variation, of course, there is the addition of the ketipung dangdut drum musical instrument. Then continue singing the song of praise with the same type of music that accompanies the song. Before the dalang jemblung do the da'wah, all the players sing sholawat badar and the song tombo ati with translation. The music that accompanies the sholawatan is rhythmic dangdut as an introduction to the dalang opening the performance while the dalang Jemblung prepares media that supports the presentation.

Part 2 (Da'wah)

In this section, the Jemblung dalang begins the performance by opening with a sermon explaining the meaning of the Al-Fatihah letter which is translated in detail to adapt to developments in society's life at this time. Surah Al-Fatihah in the Koran has deep relevance to life because it is often understood as a general prayer for guidance, mercy, and goodness. This letter once referred to as the "Preamble" or "Essence of the Book", invites humanity to seek guidance on the straight path and choose the path of justice and balance, avoiding extremism in all its forms (The Inimitability of the Qur'an | Al-Bayan fi Tafsir al-Qur'an, The Prolegomena to the Qur'an, 2016). In everyday life, these messages can be

manifested in the search for wisdom, in our interactions with others, and in our efforts to be just and moral people. This is intended to always remember and understand the importance of this letter for Muslims, as explained in the holy book Al-Quran. Dalang Jemblung has a unique delivery method so that the delivery of the da'wah is conveyed easily and does not seem boring. Looking at the condition of the people in the village, of course, they are different in conveying Islamic teachings and inviting goodness. In the three generations of Murtadho dalang(s), the Jemblung performance form has always evolved to adapt to actual artistic developments in the Blitar Regency and surrounding areas.

The dalang has an important role in this part of presenting the da'wah. He acts as the main character carrying out the running role of the show. Controlling, organizing, and conditioning the atmosphere of the performance for both players and audience, his character has a big influence. Knowledge of Islamic religious knowledge is an important requirement for a Jemblung dalang, generations of these factors are the basis so that the goals of Islamic da'wah are conveyed following religious law correctly. Even though he is a Kyai or Ustazd, his skills in running wayang are beyond doubt because the main medium for presenting da'wah in the art of Jemblung Murtadho is wayang. Understanding the current social conditions of society is very necessary to create words in conveying and processing stories in da'wah. Apart from that, be sensitive to generational developments and problems that occur in society to understand the social facts that occur in current society.

In the middle of the main event, there is an entertainment session inserted, so that the audience remains comfortable in conveying the story. This entertainment sometimes involves requests for songs from the audience, as well as volunteering to contribute their voices. This can break down a long series of stories and da'wah so that the audience remains loyal to the place and does not feel bored. Even though it has an Islamic nuance, the adjustments to the presentation of entertainment presented by Jemblung are not limiting, which means it is flexible to adapt to the liveliness of the audience, so that it is easily enjoyed and accepted by the general public.

Part 3 (Story Telling)

In traditional performing arts, the presentation of stories is often done through various forms such as dance, drama, theater, shadow wayang, and many more. The stories presented are often part of a community's cultural heritage and can contain various moral, historical, or mythological messages that are important to that community. Several examples of art present stories, for example, in Javanese wayang kulit performances, stories from the epic Mahabharata or Ramayana are often used as important material. In the presentation, a dalang (wayang player) uses wayang kulit which is projected on the screen while providing voices and dialogue for each character. Apart from that, traditional dances such as the Legong dance from Bali also often tell legendary stories or Hindu mythology in distinctive and beautiful movements.

In the presentation part of the story presented by the dalang Jemblung, it is very unique and funny, so that the audience does not feel bored or bored. In the lecture, the dalang took from Walisongo era stories which contained good moral values for the entire community. The lecture method for conveying religious messages is packaged uniquely and structured well, so that the meaning contained therein can be easily absorbed and understood by the general public, including the elderly, young, and children. As is the case regarding the dangers of drugs which are linked to Islamic religious sharia.

The concept of Jemblung's lecture is very varied. In the performance, the lecture part is interspersed with songs that contain light jokes but still contain an educational element for the audience. So this show doesn't feel monotonous, even though the presentation time is very long, approximately 6 hours. Entertainment is also always included in this art performance. It is presented at the time the story takes place, and the singing is synchronized with the theme of the story, but the musical presentation is always popular so that the audience dispels the perception that this art is ancient or out of date. The type of music presented is campusari dangdut.



Figure 1 The form of presentation of Murtadho's Jemblung performance

Source: Author documentation, 2024

Part 4 (closing)

At the end of Jemblung Murthado performance, it ended with singing sholawatan together with the accompaniment of traditional campursari gamelan music created by Jemblung musicians. With his trademark Jemblung dalang, he composes words spontaneously and humorously before parting or closing the event. But before that, there is a recitation of prayers together according to the celebration entrusted by the host or the person who has the event.

2.2 Humor Aesthetics in the Da'wah Stories of Dalang Jemblung

Enriching the story or adding layers of emotion to a traditional performance can make it more interesting and more relatable to the younger generation. This can be done by re-exploring traditional stories that may have never been performed or creating new versions of these stories. The activity above is one of the developments in the structure of traditional performances which can involve enrichment in terms of story or narrative.

The dalang is a key figure in traditional performing arts, who is not just a story controller or wayang player in wayang performing arts, but also a bearer of cultural heritage who plays an important role in maintaining and expressing the richness of mythological and philosophical stories to the audience. Through extraordinary multitasking skills, he brings the performance to life by combining music, story, improvisation, and comedy, while acting as a mediator between the sacred world and the audience [38, 39]. The identity of dalang lies not only in their artistic abilities but also in their capacity as keepers and heirs of traditions that enable performing arts to continue to develop and have relevance in contemporary social and cultural contexts.

The aesthetics of humor can influence the effectiveness of the message conveyed by increasing the attractiveness of the message, increasing the effectiveness of the message, increasing audience involvement, and increasing understanding of the message. Using humor in messages can help make messages more interesting, easy to remember, and understandable by the audience [40–43]. Dalang Murtadho has far-sighted thinking about how this Jemblung art can continue to bind the hearts of people, especially the younger generation when they see the audience's response every time they perform. He is aware that the topic of this community's traditional art looks ancient, so it requires creativity in its presentation. Over time and adapting to the public's response to each show, Murtadho developed the packaging gradually. Humor in every storytelling and da'wah is one of the strengths of the Jemblung mastermind Murtadho. His skill in processing funny words gives an interesting impression in every story and da'wah he conveys. The language used is also very easy to digest and adapts to the local language so that the audience can be immersed in the story of the mastermind Jemblung. Apart from that, humor is always associated with social problems that often occur in conflicts in society in general, both personal and general in the context of social life. Let's look at one form of humorous story in the opening part of the Jemblung performance which has always been an identity in Jemblung Murthado:

Table 1. Transcriptions of the Dalang Jemblung's humor

Jemblung dalang humor in Javanese	Text translation
Konco... ditimbali rene eruh tugas e tho?...	Friends... who were called here, you know what your job is, right?
Sampeyan ditimbali rene ditugasi kon menjemblungi masyarakat kene... (rame bersautan tawa dari penonton dan panjak)	You were called here and assigned to bring together the community here...
Jemblung iki ora mblendhuk gedi wetenge...	Jemblung is not a big fat belly...
Koyok nirokke wong olah raga kae lo...	It's like imitating those sports people...
Lek olahragawan tugas memasyarakatkan olah raga dan mengolahragakan masyarakat!...	If it's a sportsman's job it's his job to promote sports and exercise in society!...
Krono isamu iku mung kesenian jemblung, mulo tugasmu yo... memasyarakatkan jemblung...dan menjemblungkan masyarakat.... (rame bersautan dari panjak dan penonton: lak podho ae...)	Because usually, it's just jemblung art, then your job is...to promote jemblung...and bring society together... (it's the same thing) That's it, friend...introducing jemblung to all the people here...

In Table 1 above, the dalang asked the panjak Jemblung, who was called here, did he knew his duties. Panjak answered spontaneously with various answers while joking casually, some answered they didn't know and didn't know. You (Panjak) were invited to perform here and were tasked with bringing the community here together, spontaneously, with thunderous laughter in response to the statements of the mastermind Jemblung. While laughing, then he explained the meaning of the statement. In essence, the meaning of Jemblung was not having a big fat stomach, but rather an analogy with joking language in general. It's like imitating people's terms in the field of sports if an athlete has the task of promoting sports and cultivating society. Then the dalang processed the synonyms with the job of a Jemblung artist, giving rise to a funny perception about the job of a Jemblung artist, namely to popularize it and bring society together, and all the audience spontaneously laughed while answering "Naah...it's the same". Then he emphasized his conclusion that the purpose of the Jemblung performance here was to introduce Jemblung art to the people of this area.

Examining the purpose of the conversation in the performance, it can be directly explained the purpose of the Jemblung, but dalang Murtadho chose to give a more humanistic and popular explanation so that it was interesting and not boring. This is an aesthetic ideology developed by the dalang to maintain the survival of traditional folk arts amidst modern civilization. This has become a personal identity for the dalang Murtadho in building the aesthetics of a folk performance which has become a role model for future generations to this day to maintain its existence. We cannot deny that preserving an art without any slight change is impossible. Art will change; however, its formula or function is, in line with changes in the community bearing it. However, some things must not be worn away from art, which is the aesthetic value and the specificity of the art, since the two components signify its traditional nature (Yuliati et al., 2023). Requires creative ideas from cultural actors to develop folk art to face the challenges of today's modern world. Of course, not only artists but also the community must take part in maintaining traditional art so that it does not become extinct.

2.3 Presentation of Islamic Songs in Jemblung Performances

The development and presentation of songs in the Jemblung Murtadho performance is one way to develop the structure of this artistic performance. Involving local communities, artists and cultural figures in the development process can also be a good way to ensure that traditional performances remain relevant and accepted by society. By encouraging collaboration between various parties, the development of traditional performance structures can be more inclusive and represent the various cultural aspects that exist in society. Jemblung Murtadho and his team chose to enrich this performance by adding songs with

Islamic nuances with adaptations of actual art in the community environment. Traditional art with Islamic nuances certainly looks at the context of the aim of Jemblung art, namely spreading the teachings of the Islamic religion as a da'wah through traditional folk art. The social conditions of the community, especially Blitar and its surroundings, which are predominantly Muslim, are one of the reasons why Jemblung can easily develop. The selection and presentation of songs are selected and packaged flexibly. Even though it is packaged as a folk art performance, the values contained in the songs have deep meaning, one of which is the opening song in Jemblung Murtadho as follows:

Table 2. Transcriptions of the text of the opening piece 1 Jemblung Murtadho

Song Text	Text translation
“ Assalamuallaakum warahmatullahi wabarakatuh... salam saking sholawatan Jemblung Murtadho kumandang sae dongeng nuswantara solatullah salamullah, ngalatoha rosulillah laaillahailallah, laillahilallah, muhammadurasullah”	"Assalamualiakum warahmatullahi wabarakatuh... (Greetings for Muslims) Greetings from the Jemblung Murtadho sholawatan Singing Indonesian fairy tales solatullah salamullah, ngalatoha rosulillah laaillahailallah, laillahilallah, muhammadurasullah"

Table 3. Transcriptions of the text of the opening piece 2 Jemblung Murtadho

Song Text	Text translation
1 Yen wancine tansah dielengke wes wancine pada ninda ake adzan wes kumandang wayahe sembahyang netepi wajib dawuhe pengeran sholat dadi cagake agama limang wektu kudu tansah dijaga kanthi istiqomah lan sing tumakninah luweh sampurna yen berjama'ah 2. Subuh, dhuhur lan ngasar salah sajakke ngedohke tindak mungkar maghrib lan ngisya' jangkepe prayogane kajaba sholat sunnah e 3. Aja sembrana iku perintah agama Ngelingono ing dunyo mung sedela Sabar lan kawedar pasrah sing kuasa Yen kepengen besok munggah suwarga Amin...amin...amin...	1. When it's time, you have to be reminded It's time to implement it The call to prayer has sounded, it's time for prayer Carry out the obligations of God's commands Prayer is a pillar of religion The five times are always maintained With istiqomah and tuma'ninah It's more perfect if it's congregational 2. Fajr, dhuhur and asr One of them is to keep bad behavior away Maghrib and Isha' in full It would be better if we prayed the sunnah prayer 3. Don't be careless, that's a religious command Remember, life on Earth is only short Be patient and surrender to Allah If you want to go to heaven later Amin...amin...amin...

Looking at tables 2 and 3, show that the presentation of songs in Jemblung Murthado's performance can provide an attractive packaging to convey the purpose of da'wah through a performance. Through this song, there is the meaning of conveying the teachings of goodness and moral messages from an Islamic perspective. There is a translation of the song text that describes how adaptations are made to traditional performances to meet different cultural contexts, conveyed through the stages of identifying story ideas, text incarnation, dramaturgical incarnation, and staging [45]. Of course, it is also in the context of conveying the priority as Muslims to always pray to the Prophet Muhammad SAW. Apart from that, the song also contains the values of local wisdom of the Muslim community regarding the primacy of living by practicing worship following Islamic law. The frequent presentation of music makes it easy for the

audience to remember and memorize the main songs in the Jemblung performance, as well as remind themselves of the song lyrics as a guide to life for Muslims.

CONCLUSION

This article shows that the packaging of da'wah art by Jemblung Murtadho has the advantage of being easy to translate the teachings of the virtues of life from an Islamic perspective. Murtadho's form of Jemblung art presentation also had an influence on other groups and dalang(s) in the aesthetic aspect of the style of presentation of Jemblung art performances that developed in Blitar and its surroundings. Meanwhile, the structural packaging of the Jemblung performance provides a special attraction for Jemblung Murtadho's art in conveying the teachings of Islam through its performances. The aesthetic packaging of humor in the da'wah story of the Jemblung dalang makes it easier for the public to accept the moral message conveyed by it. The presentation of songs with Islamic nuances is the creation of Jemblung artists in spreading the moral values contained in the meaning of the song lyrics and is an adaptation of folk traditions to the development of art in the community so that they can survive. The packaging created by the mastermind Murtadho can be a strategy for the survival of the art of Islamic da'wah through the folk art of Jemblung Murtadho amidst the development of the modern world.

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