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## Laras Madya's Resistance to the Mass Cultural Hegemony and Its Impact on Traditional Societies' Habitus

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### **Abstract:**

The problem in this study reviews the efforts of the survival and resistance of LarasMadya against the domination of cultural hegemony that is popular in the wider community. Considering that art LarasMadya is one of the cultural heritage products in the form of a traditional musical ensemble that still survives in the community and is the foundation of the existence of folk culture, it is necessary to maintain and develop it. This study will discuss in more depth the community's resistance efforts in maintaining LarasMadya in the millennial era amid the domination of the cultural hegemony that continues to attack. The resistance, of course, can't be separated from the habitus of the environment in it. The study approach method in this paper is interdisciplinary, or uses more than one disciplines. In detail, this study uses the disciplines of Sociology and Anthropology to focus on the concept of resistance by James Scott to analyze his efforts to survive (resistance). Meanwhile, to study the habits of the community, using the discipline of cultural studies, the habitus theory of Pierre Bourdieu. This study resulted in findings about the influence of LarasMadya on the habits inherent in traditional community groups. As for the influence on the habits of traditional communities, namely orienting the values of Laras Madya as a reflection of life. Meanwhile, resistance to LarasMadya can also be observed in two forms of resistance, namely open and closed resistance. Consciously or not, very hard efforts are being made to survive and fight the domination of the cultural hegemony of the masses.

**Keywords:** Arts, Laras Madya, resistance, habit

### **1. Introduction**

Starting the discussion in this paper, the underlying problem is the dominance of popular culture hegemony that dominates through the media of the period. The position of traditional art, including the art of *LarasMadya*, is on the verge of extinction, so it does not rule out the possibility that it will definitely be lost if there is no effort to preserve and manage it. Not only with preservation efforts, but also with the need for efforts to survive and reject injustice (resistance) by cultural hegemony. The imbalance between traditional culture and popular culture has created jealousy, especially for traditional people who have respected traditional cultural arts such as *LarasMadya*, as it seems that it is not so visible to the general public.

The factors that influence it are very diverse, one of which is the mass media. The phenomenon of mass culture in the current millennial era is very influential and has a very vital role. Given the current millennial era, everything is in terms of publications and marketing through mass media. The rapid development of technology is also increasingly eroding the tangible media to digital, especially as through media *online started*. This makes traditional arts products increasingly result in a loss of prestige, because they are always attacked by the swift currents of globalization. These reasons eventually became the basic reasons for the traditional community, especially art actors and traditional arts activists, who dared to carry out resistance for the sake of traditional arts, including *LarasMadya*, to have a place in the wider community in general. So, the existence of *LarasMadya*, which began to decrease in demand, began to creep up. At least it could be recognized by a wide audience. This is the basis of the problem in this paper. Next Before entering into a discussion about the resistance efforts of *LarasMadya* to the hegemony of popular culture and also the habits of its people, we will first explain the history of the origin of the art of *LarasMadya*, which is the main object in this paper.

The birth of *LarasMadya* art began to be inspired by the art form of *Santi Swara* during the reign of Sri Susuhunan PakuBuwana X (tenth King) at the Kasunanan Palace Surakarta Hadiningrat. *Santi Swara* is an Islamic Javanese *sholawat* art with the presentation of rhythmic musical ensembles accompanied by lyrics containing praise to God. Initially, *Santi Swara* was introduced by the Duke of Sastraningrat (Houben, Vincent J.H. 2002). Starting from the duplicate form of *Santi Swara* art, it is then packaged with new creations through the use of song text on *SeratWulangreh*. The *SeratWulangreh* is a literary artwork created by the king of Surakarta Kasunanan Palace, Sri Susuhunan Pakubuwana IV

(fourth king) in the format of the *kawilanguage* (ancient Javanese), which contains the basis of community guidelines that are inseparable from the guidance of Islamic teachings (Panggiyo, 2004).

The difference between *LarasMadya* art with *Santi Swara* is the use of song material performed. If *Santi Swara* in general uses verses or literary lyrics in Arabic, because it is basically for the means of praise and *sholawatan* of the Prophet Muhammad SAW, while if *LarasMadya* uses songs from *SeratWulangreh* by using *kawi* (ancient Javanese) (Supanggih, 2009:162). In general, the *LarasMadya* is presented with musical accompaniment from several instruments, such as '*kendhang*' (percussion), '*terbang alit*' (small tambourine), '*terbangageng*' (large tambourine), and a '*kemanak*' instrument that is replaced by a *saron* instrument that has a pentatonic tone ladder '*pelog*' with two tone blades, namely pi (7) and nem (6) (Sumarsam, 1992). The combination of these instruments is intended to accompany the song sung by '*penggerong*' (male vocals) and '*sindhen*' (female vocals) (Adzkie, S.F, 2016).

The word '*Laras*' etymologically means a series of tone harmony, while the word '*Madya*' means middle, so that the two words when combined mean middle '*tembang*' (Javanese tradition song that is included in the standard rules of middle classification). While literally interpreted as a musical ensemble, that means a tone that implies a balance of life, especially the balance of cultural values as the identity of Javanese society with the value of Islamic teachings.

The beginning of the spread of *Laras Madya* reached regional areas, which was around 1963. The spread of *Laras Madya* was broadcast by one of the sons of the courtiers of the Surakarta HadiningratKasunanan palace. The surrounding community used to call him *Mbah Kyai Salman*. The term *MbahKyai*, according to Javanese society in general, is a call for Islamic religious leaders. *MbahKyai Salman* received the mandate to broadcast the art of *LarasMadya* from the Surakarta Hadiningrat Kasunanan Palace (Adzkie, S. F, 2016:2).

One of the former areas where the spread of *Laras Madya* art by *MbahKyai Salman* was at that time can still be found in one of the former areas in Sleman, Yogyakarta. The development of *LarasMadya* as a medium of Islamic *da'wah* is the embodiment of Javanese cultural arts products with a dynamic Islamic breath. This means that there is no clash with traditional patriarchal culture and religion. As culture remains responsive to the times, (Liliweri, 2014:33). *LarasMadya* is a form of creativity by Islamic preachers, because it is able to combine Islamic values with indigenous Javanese culture, thereby making Islam acceptable consciously, without any coercion, as the characteristics of Javanese culture always prioritize harmony (Sulasman and Gumilar, 2013:173).

Back again to the main problem in this study, namely the status of the existence and survival of *LarasMadya* at this time in carrying out efforts to survive and fight (resistance) against the domination of mass cultural hegemony. Considering that art is a product of traditional art that is still preserved and highly maintained in the midst of community culture, as the foundation of existence. This is based on several art classifications, including folk art, popular art, The Art of the Cultural Elite (art for elite society), and mass art (mass media art) (Hauser, 1982:556).

The phenomenon of today's cultural domination has proven that everything is mass-produced for profit, just like art products in the form of traditional musical ensembles, which are considered to be in a difficult situation or, in other words, not very sellable if published. While mass culture is a system of commercial culture, whose products are for the mass market (Sunarto and Ridwan, 2014:112). People are only positioned as passive consumers of any commercial goods or services, including various types of mass art in various media. Like traditional music, it tends to require extra observation in its delivery, so when it is published through mass media, the process should be distinguished from other products. Considering the art of *LarasMadya*, which is increasingly rare, because it focuses on efforts to defend itself so that it remains sustainable in the swift global currents that continue to hit. There are many dynamics in resistance efforts by *LarasMadya* in the millennial era. The resistance to *LarasMadya* in the community as well as certainly can't be separated from the habits of the actors in it because it is a major milestone in efforts to survive and fight against the domination of mass culture that continues to erode.

## 2. Method

This study approach method does not only use one theoretical method to analyze it, but two analytical tools to examine it. The method used is an interdisciplinary approach, or using more than one discipline and combined to examine a problem phenomenon (Rohidi, 2011:61). In detail, this study uses the disciplines of Sociology and Anthropology, especially by using the resistance theory of James Scott to analyze the efforts to defend *Laras Madya* and its resistance to the onslaught of mass cultural hegemony. Meanwhile, to study the habits of the community towards the art of *LarasMadya*, using the discipline of cultural studies, the habitus theory of Pierre Bourdieu to see how it relates to people's habits, including the actors who maintain the traditional arts of *Laras Madya* in order to continue to survive in the midst of the swift currents of globalization and the culture of the times that do not pay attention to traditional art products.

## 3. Discussion

Before entering into the discussion of the study on the efforts of resistance and their influence on the habitus of the community, first it will be explained how important the arts are *LarasMadya*. This trend will continue until there is an attempt to resist or fight against the cultural hegemony of the masses, which is becoming a trend. The basic reason is that apart from the need to preserve its existence, what is more important are the meanings implied in it because has indirectly *Laras Madya* produced noble values in life, among others; 1). Arts *Laras Madya* has become a reflection of the orientation of life and community values and 2). Arts *LarasMadya* has become a reflection of community kinship. The description is as follows:

### 3.1. *Art Laras Madya as a Reflection of the Orientation of Community Life and Kinship*

*Laras Madya* as a product of the community's traditional arts has brought a positive impact in its role as an art medium that gives birth to the noble values of society. The first orientation, as an example, is that the Javanese community is a society that has the principle of divinity, meaning that it is not atheist and also its people have a high social sense. It is evident through the material and atmosphere of the musical ensemble that is sung that the *prayer* contains praises to the Prophet Muhammad SAW and Allah SWT (God) (Ciptoprawiro, Abdullah, 2000). In addition, from how to play musical instruments, cooperation between members is established which can be interpreted as a symbol of unity and kinship between communities.

The second orientation, the traditional community, especially the art activists, *LarasMadya*, learn from the values of meaning implied in the poems or lyrics-lyrics inspired by *SeratWulangrehon* the vocal material of art *LarasMadya*. Its contents are in the form of teachings on the guidance of Javanese human life by prioritizing peace, maintaining harmony between fellow humans and maintaining balance with the surrounding nature in order to create harmony.

The third orientation is the traditional community of art activists, *LarasMadya*, who learn a lot from the messages contained in the text of the fiber of *Wulangreh*, as humans with noble character should always speak well and politely. Based on this message, the people who participate as activists in preserving the art of *LarasMadya* implement it with real actions in society (Mahardika, M. Dimas Galuh & Sariyatun, 2020:7). For example, speak softly to older people. As well as in the context of the household ark, the orientation of the message contained in the text poems in *LarasMadya* can be applied by a wife so that she always behaves politely and respects her husband. On the other hand, the husband is obliged to be gentle with his wife, both in speech and attitude.

The reflection of the fourth orientation is a message about guidance for humans to always improve their quality of life, especially in the context of embracing success and lofty ideals in living life. This The process of achieving a quality of life is not just an ordinary business, but an effort and struggle that must be accompanied by prayer. For the sake of success, therefore, with the struggle in the form of effort and prayer, there will be a balance. Making certain that the efforts made adhere to religious and social norms.

The fifth orientation is that people are motivated to carry out every activity, not to ignore what the ultimate goal of life is, none other than death, so that it reminds all humans, including society, especially art activists, to prepare as much provision as possible for the ultimate goal after being in the world. Therefore, people always carry out their obligations as God's creatures who are obliged to obey all orders and stay away from all that is prohibited.

The last form of orientation of society, especially the actors involved in efforts to defend the art of *LarasMadya*, is to prove by real action the message implied in the poem '*tembang*' (a song) in the art of *LarasMadya*, which reads '*ngudiyalakuutama*', which means acting in accordance with the value of virtue or positive behavior. A simple example is to always think before you do something. They see first what the consequences are and the impact if they take such action. Whether the action is appropriate or not if applied in the community with the applicable rules. This is so that every effort made can provide positive benefits for himself or for others. It doesn't justify all the ways to achieve personal goals to the detriment of others.

The teachings that are implied and expressed in the text of the art material are by *LarasMadya* very full of noble guidance, so it is not surprising that the traditional community, including the actors in it and the activists of the traditional arts, strongly adhere to and maintain the existence of the art of *LarasMadya*. Considering its popularity, the current era of traditional art is very worrying and can be said to be almost extinct. Therefore, traditional societies make efforts to resist or try to survive, and reject the power of popular culture, which is more famous than traditional art.

### 3.2. *Social Habits*

The daily actions or practices carried out by traditional communities, especially those who are conservationists of *LarasMadya*, have given birth to habits and orientate them from what is obtained from the noble values of *LarasMadya*, can be called habits. As stated by Pierre Bourdieu, the structure that forms a certain special scope can give birth to a habit. This understanding from Pierre Bourdieu forms the notion that habitus is a system of lasting dispositions (dispositions) that can last a long time and the series of structures are not sequential. It can be said as a series of strung or structured structures, and its function as a structuring structure.

In the book *Tool for Cultural Studies* (Tony, Thwaites, Davis, and Mules, 1994: 187), Pierre Bourdieu, a well-known French sociologist, used the term *Habitus* to characterize the numerous ways in which the game's meaning shows itself. The phrase is used to describe a habit. Habits in everyday life relate to events, acts, processes, expectations, and practices that are consistent with specific sorts of living and a person's social status (gender, class, race, etc). Developing a particular set of dispositions or a proclivity to do some things more than others, as well as a proclivity to do things in some ways rather than others, are examples of habits practiced in everyday life. On the one hand, dispositions are formed through experience rather than conscious learning; on the other hand, it is a way of life that is portrayed naturally and evidenced by the social environment. Furthermore, no disposition is aware of the norm system. This means that it is much more lenient, non-binding, and flexible than the rules. Instead of directing what can and cannot be done, they actively propose goals and methods (Tony, Thwaites, Davis, and mules, 1994: 188).

*Habitus* is a living community of objective social conditions and interactions. As a result, agents are more likely to engage in some behaviors than others. A person's disposition is a 'second nature' that they develop. Other considerations, such as reasonable calculations, can, of course, rule out habit. A person may be perfectly aware that his behavior in a certain scenario is not the most appropriate reaction (Tony, Thwaites, Davis, and Mules, 1994:188-189).

Even contradictory personalities can be instilled by habit. However, rather than a necessity, it creates a tendency: the probability that everyone who shares a habit will behave the same way in the same conditions. In a nutshell, the habitual notion offers four advantages:

- It enables for consideration of not just how an individual is positioned in society, but also how society lives inside the individual.
- Allows us to think about the individual-society connection in terms other than ideological terms. Ideology gives birth to concepts such as conceptual frameworks and belief systems, which tend to elicit concerns about what human subjects wish to explain. Habitus, on the other hand, is defined as a set of behaviors, activities, processes, and options. A person acts as though he is doing so not because of his convictions, but because his habitus gives certain methods of doing things that are plainly second nature to him.
- Individuals are not seen as self-creators completely independent of the social context in which they live according to habit. It acknowledges that people are affected by major societal factors. On the other hand, it is not believed that the person is entirely determined by the social, that is, that they are a product of factors that are always outside of them. As a result, it encounters the age-old conflict between free choice and determinism.
- Habits have the disadvantage of being inherently less decisive. This means that we must see social relationships as a dynamic and open process. They are never resolved once and for all, but must continue to be renegotiated and actively defended. I reconsider. It also requires that we see the people involved in these relationships as social actors who are able to change them in the social world (Tony, Thwaites, Davis, and Mules, 1994: 189).

Habitus is a person's cognitive structure related to the social world. One is provided with an internalized schema structure to provide perspective and evaluate it. The basic essence of habit is symbolized by true human nature, which, according to Pierre Bourdieu, has three manifestations of meaning.

The first is a trivial reason, meaning that habit is only found in the actor. Second, habit exists because it is caused by the interaction between an actor and his environment, such as how to move, how to make things, and how to talk. Thus, habit is not an abstract and idealistic concept. This means that it is not only reflected in behavior, but is the unity of those who surround it. Then the third is the practical taxonomy contained in the Habitus generative scheme, born in the souls of both men and women. These things can be known by the five senses in interpreting the sensory experience of a person's mindset, which is symbolized.

As Levi Strauss pointed out, the structure can be grouped into two forms. The first is the surface structure or outer structure, while the second is the inner structure or the inner structure. This 'outer structure' is analogous to empirical or concrete phenomena. While 'inner structure' is more invisible, such as symbolic cultural meanings, such as abstract ideas. Basically, the theory of Structuralism by Levi Strauss sought to find a general understanding of various socio-cultural phenomena, not to make comparisons to achieve generalizations, but generalizations to seek and find the structural focus of socio-cultural phenomena, i.e., deep structures that exist at the level of thought (Purnama, 2008). Habitus itself is often interpreted as a cognitive structure that includes the role of humans in social life, through the process of interaction with fellow humans. In addition, habitus can also be interpreted as a generative scheme containing symbolic classifications, in which humans evaluate and interpret the world in which they live.

Habitus produces actions or practices by reproducing a special order. While at the same time, they are also able to adapt to objective conditions and situations of production, as defined by cognitive structure, so as to motivate habit formation. In short, habit can be defined as a historical product that gives birth to individual and collective behavior and gives birth to history according to the framework it creates.

The implications of the relationship between practice and habitus are far-reaching. This means that in its operation, habits are interrelated with social and cultural fields. As is the case for the same habit, the results of production obtained from the practice will also be very different, depending on what is happening in the social and cultural spheres. Why did this happen? The answer is the strategy used. The relationship between habitus, practice and its areas create an ever-evolving strategy because it is based on habitus disposition. This strategy applies to all social and cultural areas, including the question of what cultural consumption means, what land ownership means, what education means, and anything related to everything that surrounds it (Bourdieu, 2011: 101).

Therefore, culture can be analogous to a business space or field of struggle that includes the practice of fighting and betting on the basis of all social, economic and cultural purposes. Competitions take place in a particular space or area (Bourdieu 2011).

Society basically becomes two sides. The first side is the dominating society and the second is the dominated side of society. This means that the dynamics of society will always move and continue continuously, and not be static. A field must be one of the visible forces (the field of force) both externally and internally (Girling 2004:43).

In order to get capital, struggle is needed, including by establishing relationships and increasing power, because the dominance of space or arena is part of the fundamentals of competition so that it can regulate and control the social world, including the production of *science* resulting from the grouping of class systems by the dominating society.

### 3.3. Laras Madya's Influence on Traditional Society Habits

Regarding the art of *LarasMadya* and its influence on the customs of traditional peoples, there are habitus or habits inherent in every action inspired by meetings during the art activities of *LarasMadya*. As for the cast of *LarasMadya* art, they make the values contained in the lyrics text (song) *LarasMadya* as a reflection of the orientation of life and community values. First, people who still apply the way of life as native Javanese, namely humans who believe and

prioritize the greatness of God as the basis of his life, that through religion and believing in God is the most correct guidance.

This can be seen from the description of the lyrics, which clearly shows the breath of Islam, because the background of the creation of *LarasMadya* art is nothing but a symbol of acculturation of Islamic teachings on the island of Java. Thus, it is not surprising that the habits of society always uphold religious values, including praising the Prophet glorified by Muslims, namely Muhammad SAW. In addition to these points, further orientation based on several other lyrics also implies a message to everyone to always build harmony among people in the social field. Society is expected to be able to create peace, maintain harmony and create harmony with nature.

The orientation of life of people who have been affected by art *LarasMadya* among others, which people begin to behave with courtesy and full '*unggah-ungguh*' (politely) also always smooth-spoken and deserve. Including anyone without exception. Take advice from elders. Then the community also seeks to improve the quality of life, especially in order to achieve the ideals and hopes in order to achieve dreams and success in living life. But not only through mere effort, but also trying and trying with the obligation to be accompanied by prayer, so that the struggles carried out and endeavored will not leave the religious norms and customary norms of the community. The third further influence is in interpreting the value of the terminology of the word *LarasMadya* which takes from the word "*Madya*" which means middle, meaning that the community must act as a just individual in the midst of the implication that is required to always maintain a balance between worship and effort.

Then the fourth influence is that society in every activity should not ignore the ultimate goal of life, namely death, so that humans must be ready to have as much provision as possible for the hereafter. In other words, humans must carry out their obligations as God's creatures, who are always obedient in carrying out their duties. Stay away from what is forbidden. Lastly or the fifth point, the orientation of people's lives influenced by the art of *LarasMadya*, which implies a message to every human being to always think before acting, whether the actions taken are in accordance with the norms of society, so that every effort made can give birth to benefits for himself or for others. others, so as not to justify any means to achieve personal goals by taking and harming others as a consequence. These are some of the influences of art *LarasMadya* on the habitus of community space, including its implementation in life.

### 3.4. Art Resistance of *LarasMadya*

Resistance basically means the occurrence of a resistance effort by a group that is the subject of pressure on the injustice of classes. Resistance is also an actual manifestation of a desire to resist the domination of power (Hujatnikajennong, Agus et al, 2006:176). Another opinion is also said that resistance has the meaning of a tendency in the form of disagreement. The form of resistance is generally silent and not overt (Alisjahbana, 2005:22-23).

The concept of resistance is in the form of *everyday forms of resistance*, or an ordinary effort to survive and struggle, but continues continuously. Resistance is an effort or step taken by a group that is depressed and then aimed at rejecting the group in power. Resistance is divided into two types, namely open resistance (*public transcript*) and closed resistance (*hidden transcript*) (Scott, 1990:1-5).

The two types of resistance have their own classification. Open resistance is cooperative, and systematically prioritizes common interests, has revolutionary consequences, and includes ideas. While closed resistance, on the other hand, means that it is not systematic, it is also individual, self-centered, and more accommodating to the domination system (Scott, 2000: 22-24).

It is clear that the object of resistance in this paper is a group that is under pressure and still in the stage of resistance and attempts to survive, none other than cultural actors who preserve the art of *LarasMadya* in order to be able to develop into a traditional art product equivalent to popular art. While the ruling group is a popular art group that has been published in the mass media because it is supported by the dominance of mass culture. Mass culture can be considered a commercial culture through mass production and then widely marketed. In general, mass culture does not eliminate forms of culture whose level of popularity is below itself, but emphasizes 'equality' as a form of rejection of cultural autonomy (Adzka, S.H & Hartono, 2016:6).

Seeing how the current resistance of art *LarasMadya* can be seen through its existence. His efforts and efforts to continue to survive are a step-in resistance to the onslaught of mass culture. According to Supanggih, *LarasMadya* was a popular form of performance for the younger generation during the festival *LarasMadya* around the 1970s-1980s in Surakarta (Supanggih, 2009:163).

#### 3.4.1. Open Resistance from the Art of *LarasMadya*

The existence of the *LarasMadya* is not as active as it used to be, but the existence and open resistance (resistance) can still be found. First, the resistance of the *LarasMadya* can be observed in the group work process when entering the festival committee area through stages that are passed regularly. This is done with the intention of working with the social community on the related elements in it. Collaboration is carried out between art groups in a festival, as well as social groups to get attention and concern for traditional arts.

Given that *LarasMadya* is a group-oriented art form, the second open resistance does not put itself first. That is, the general purpose of the group of art actors *LarasMadya* in the form of communal based on common interests, namely the mission of togetherness in the group. The third open resistance is a revolutionary consequence, meaning that it must conform to its intended mission, which is nothing but a socio-cultural change that covers the fundamentals of people's lives. The position of traditional art by mass culture is particularly worrisome for practitioners of traditional artists, as people have turned to new trends in every medium.

The fourth point of open resistance includes the idea of eliminating dominance. Examples of actions can be expressions from figures who make social criticism an attempt against the ideology of the masses. The realization of an understanding of the importance of traditional culture in the general public is a form of resistance to avoid unwanted renewal. Hopefully, society can ignore the mass cultural hegemony that has become the concept of consumers. Cultural festivals are intermediate subalterns that can be intermediaries in conveying thoughts and ideas, that traditional art products actually have more useful values than mass-produced popular culture products. Such statements are an attempt to sway public opinion and mobilize support for open resistance efforts (Scott, 1990: 32-50).

#### 3.4.2. Closed Resistance Enforcement Art by *LarasMadya*

The first form of closed resistance to the art actor *LarasMadya* against the domination of mass culture is an unsystematic activity, and occurs individually. Likewise, considering the attitude of traditional society that is full of norms of politeness and then immediately see the dominance of mass culture with a glamorous lifestyle makes the attitude away from '*unggah-ungguh*' (manners). This creates a negative view of traditional society. Negative views of cultural products occur between individuals in the form of debates that take place between one artist and another.

The second closed point of resistance is selfish. This means that people view the culture of the masses and their products as something that cannot affect individuals or members of the *LarasMadya* art. Actor *LarasMadya* judged that mass cultural products are not very profitable to do.

The third point of closed resistance is an act which has no revolutionary consequences. The negative views expressed by the actors *LarasMadya* mass towards cultural products in the media are considered negative, but are only based on information that is not necessarily valid. This expression is only conveyed in the form of a light debate, which has no effect on the mission of major changes in socio-cultural conditions.

The fourth point of closed resistance is that it is more adaptive to the domination system. The actors of *LarasMadya* must adapt themselves to domination, thus *LarasMadya* and the actors in it are not anti-media commodities. The perpetrators of *LarasMadya* certainly can't be separated from the agents of domination through the mass media in their daily lives. However, this does not become an ideology as an influence, but as a new form without having to go with the flow. The goal of mass cultural hegemony often experiences friction between ideological meanings and traditional actors. This is seen by traditional actors, so their assumption that closed resistance to mass cultural hegemony is a negative image (Scott, 2000:372).

## 5. Conclusions

The conclusion of some discussions about *LarasMadya* about the habits of its people and the resistance or persistence of the *LarasMadya* in the present is that there are habits attached to each *LarasMadya*, namely that the *LarasMadya* is a reflection of the orientation of life and community values. First, people who still apply the original Javanese way of life are humans who believe in divinity. This can be seen from the lyrics of the song that became the material of *LarasMadya* music ensemble, which clearly shows the breath of Islam, which means no one is praised except Allah SWT. In addition, some other lyrics also imply how to remind everyone to always build harmony in the social space. People are also expected to be able to create peace, tranquility and maintain harmony with nature. Meanwhile, to conclude how the *LarasMadya* resistance in the current era, the first is regarding the survival of the *LarasMadya* in the form of open resistance. First, the art of resistance by the *LarasMadya* can be observed in groups or in the process of group performance through several formal stages that are passed regularly. The second point of open resistance is through selfishness, although traditional art actors hold the principle of togetherness. This means that it is selfish not for the benefit of the individual but selfish for the benefit of the group of artists of tradition, that members of the arts must perform communal rejection and resistance based on mutual interests within the group. The third open resistance is a revolutionary consequence, meaning that it must conform to its intended mission, in this case nothing but socio-cultural change that covers the foundations of people's lives.

The fourth point of open resistance includes the idea of eliminating dominance. An example of his actions is the expression of an art figure who expressed social criticism as an attempt against the ideology of the masses. Achieving an understanding of the importance of traditional culture in the general public is a form of resistance to avoid unwanted renewal. Meanwhile, the resistance carried out by the traditional society, especially the perpetrators of art conservationist *LarasMadya*, stated that the hegemony of mass culture published often creates attitudes that are contrary to the opinions of traditional communities that uphold norms of decency. While the second resistance is the personal egoism of art actors when it is clear that mass culture is something that has no effect on the individual, but does so in the name of traditional art. As for the third form of closed resistance, which is an act that has no revolutionary consequences, it means convincingly to the general public that the art tradition of *LarasMadya* has an important influence on the dominance of mass culture. While the fourth point of closed resistance means that society must be adaptive to the system of dominance, meaning that including the conservationists of *LarasMadya* art must adapt to dominance.

Thus, the result of exposure to closed resistance efforts from traditional community actors aimed at popularizing traditional art, one of which is the art of *LarasMadya*, in order to be known and develop widely and maintain its existence. In addition, it is also necessary to have the awareness and flexibility of the community to be able to adapt to the technology and culture of the growing masses. At least they can survive and can walk simultaneously in the midst of the rapid flow of mass culture, but they still do not leave the traditional norms that have become a handle in the art tradition.

## 6. References

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