

NEGOTIATING TRADITION WITHIN THE CULTURAL DYNAMICS OF JAVANESE SOCIETY IN THE GEJOG LESUNG ART OF THE LARAS ASRI COMMUNITY IN MOYUDAN

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Abstract

This research is motivated by the continued occurrence of duplicate certificate issuance, which creates legal This article examines the transformation of the Gejog Lesung art within the cultural dynamics of Javanese society in the Laras Asri Community in Moyudan. Social change, technological development, and shifts in community needs have driven Gejog Lesung to transform from an agrarian activity related to the tradition of pounding rice into a performing art staged in various cultural, governmental, and community activities. This study aims to describe the form of Gejog Lesung's transformation, explain the practice of lyric modification from the perspective of Anthony Giddens' structuration theory, and analyze the influence of social context on the sustainability of this art form. The research uses a qualitative approach with an ethnographic method through observation, in-depth interviews, and documentation. Data analysis was conducted through data reduction, data presentation, and conclusion drawing, using Anthony Giddens' structuration theory as the analytical framework. The results show that the transformation of Gejog Lesung occurs in the aspects of practice, function, meaning, and presentation. The performance practice, which was originally part of agrarian community activities, has developed into a performing art oriented toward cultural preservation, entertainment, education, and social communication media. The practice of lyric modification shows the active role of art practitioners as agents who reproduce tradition through adaptation to various social issues without losing the cultural identity of Gejog Lesung. The sustainability of this art is also influenced by support from the community, the government, and society's need for cultural performances that are adaptive to the times. Thus, the transformation of Gejog Lesung shows that traditional art is able to maintain its existence through a process of adaptation to social change without letting go of the cultural values of Javanese society that form its identity.

Keywords: Cultural transformation, Gejog Lesung, Javanese Society, Structuration, Ethnography

INTRODUCTION

Traditional art is part of culture that grows, develops, and is passed down through generations in community life. Its existence not only represents aesthetic value but also reflects cultural identity, systems of knowledge, and collective experience that shape the character of a community (Salsabila et al., 2024). In Indonesian society, traditional art is born from social activities that take place communally, so its existence cannot be separated from the context of the life of the community that supports it. Production activities such as planting, harvesting, and processing crops have developed into cultural practices that combine elements of sound, movement, and the rhythm of work as a medium of shared expression. This sound and movement are understood not only as technical activities but also as a symbolic system containing social and cultural meaning in accordance with the context of the society that produced it (Gherssi, 2022). In line with this, Sumarno (2021) explains that art grows from a society's value system, patterns of production, and beliefs, so that it functions as a medium of expression as well as a means of intergenerational cultural communication.

The relationship between art and society shows that changes in art are always related to changes in social structure. Works of art are born, develop, and change along with the dynamics of the life of the society that underlies them. The sociological perspective on art explains that the form, function, and meaning of art are influenced by social structure, historical experience, and the ideological system that develops in society (Hauser, 1982). In addition, meaning in art is not fixed because it is formed through an ongoing process of social interaction. In the perspective of symbolic interactionism, meaning is the result of interpretation that is continually renewed through the social experience of its actors (Turner, 2011). Therefore, changes in social context will influence how society understands the symbols contained in an artistic performance.

The transformation of traditional art has become an increasingly evident phenomenon as modern society develops. Modernization, technological development, changes in economic structure, urbanization, and the expansion of the cultural industry have caused various arts to undergo changes in function, form of presentation, and performance orientation (Sztompka, 1993). At the same time, art is no longer produced solely by local communities but also exists within a network involving the government, media, cultural institutions, the creative industry, and the tourism sector (Hanquinet & Savage, 2016). This condition encourages the reinterpretation of various traditions so that they remain relevant to the needs of contemporary society. Various cultural practices are then repackaged into forms of performance that are more communicative, adaptive, and easily accepted by the public without having to relinquish the cultural identity attached to the art form (Hidayati & Siregar, 2024; Hermayani et al., 2025).

One traditional art form that displays this dynamic is Gejog Lesung. This art has developed in various regions of Java Island with diverse forms of presentation, such as Gejug Lesung in Ponorogo and Kothekan Lesung in Trenggalek, yet still shares the same roots as a cultural expression of agrarian society (Rohmadi et al., 2021; Putri et al., 2023). In the Special Region of Yogyakarta, Gejog Lesung originally emerged as part of the rice-pounding activity while also serving as a spiritual medium in the *wiwitan* ritual, village cleansing (*bersih desa*), and expressions of gratitude for the harvest. The *lesung* (rice mortar) and *alu* (pestle) are understood not only as production tools but also as symbols of fertility related to the belief system of Javanese society (Primamona, 2020). Moreover, *lesung* music is regarded as a representation of the harmonious relationship between humans, nature, and spiritual values, manifested through reverence for Dewi Sri as a symbol of fertility (Subandi, 2021). Research on collective rituals also shows that cultural practices involving joint participation are able to strengthen social cohesion through collective emotional experience (Pizarro et al., 2022).

The development of modern society has brought changes to the social context of Gejog Lesung. The use of rice-milling machines has caused the communal rice-pounding activity to decline, so that the function of the *lesung* as a production tool has shifted to become an instrument of performing art. This shift has been followed by changes in the form of presentation, which increasingly adjusts to the needs of public spaces through the arrangement of duration, stage setting, choreography, and the addition of musical and vocal elements (Komala, 2021). The process of festivalization and the growth of the performance industry have further encouraged the repackaging of Gejog Lesung as a cultural representation that can be staged at festivals, government activities, and in the tourism sector (Mauladi et al., 2023). On the other hand, this change has also opened opportunities for cultural commodification, in which cultural practices that originally had social and ritual functions begin to be produced as part of modern society's cultural consumption (Hermayani et al., 2025). Nevertheless, commodification does not always mean the loss of tradition; it can instead become an adaptation strategy that allows traditional art to remain alive and have a place in the life of contemporary society (Hidayati & Siregar, 2024).

The change in the function of Gejog Lesung is not only apparent in the performance aspect but also in the way society produces, understands, and interprets the art form. Gejog Lesung, which was previously part of agrarian activity, has now developed into a medium of cultural expression, social communication, and the delivery of public messages. Various art groups innovate by composing new musical arrangements, adding supporting instruments, and creating new lyrics that address issues such as the environment, health, traffic order, and community development (Laksono, 2020; Puspitaningrum & MD, 2025). On the other hand, the development of digital media has also expanded the performance space of Gejog Lesung through various online platforms, allowing this traditional art to reach a wider audience without being limited by space and time (Zhang & Negus, 2025). This phenomenon shows that the transformation of Gejog Lesung is influenced not only by economic and tourism changes but also by the development of communication technology that shapes new patterns of cultural interaction (Calhoun, 2016).

The transformation of Gejog Lesung cannot be understood merely as a consequence of changes in social structure. Art practitioners possess a reflective capacity to reinterpret tradition through various forms of innovation that still maintain local cultural identity. In the structuration perspective, social change occurs through a reciprocal relationship between agents and structure, in which structure not only constrains action but also provides the resources that make change possible (Rahmawati et al., 2021; Anam, 2025). Through this perspective, Gejog Lesung practitioners are understood as agents who actively reproduce while also transforming cultural practice by adjusting to societal development, cultural policy, the performance industry, and the needs of contemporary audiences.

Studies on Gejog Lesung have generally focused on aspects of cultural preservation, forms of performance, and the sustainability of traditional art amid the currents of modernization. Previous research has not extensively discussed how the practice of lyric modification becomes part of the process of cultural transformation, nor how the change in Gejog Lesung's function occurs through the relationship between the actions of art practitioners and the surrounding social structure. In addition, studies on Gejog Lesung as a medium of social communication that conveys

educational values in modern society remain relatively limited. This gap indicates room for study to explain the transformation of Gejog Lesung not only as a change in the form of performance but also as an ongoing process of cultural reproduction in the life of contemporary society.

This study offers a different perspective by positioning the transformation of Gejog Lesung as the result of a dynamic interaction between agent and structure through Anthony Giddens' structuration theory. This perspective allows the changes in the practice, function, and meaning of Gejog Lesung to be understood as a process of cultural negotiation carried out reflectively by art practitioners in responding to social change. Thus, innovations such as lyric modification, adjustments to the form of performance, and the expansion of function as a medium of social communication are not viewed as forms of the loss of tradition, but rather as strategies of cultural adaptation so that Gejog Lesung remains relevant in the life of modern society.

This research was conducted at the Gejog Lesung Art Association "Laras Asri" in Saren Hamlet, Sumberrahayu Village, Moyudan District, Sleman Regency, Special Region of Yogyakarta. This community was chosen because it still maintains the traditional musical patterns of Gejog Lesung while actively innovating through the creation of new lyrics that address various social issues, such as environmental awareness, traffic order, health, and community life. This practice shows that Gejog Lesung is no longer maintained solely as a cultural heritage but is also developed as a medium of education and social communication capable of bridging traditional values with the needs of present-day society. On the other hand, this community also faces challenges in the form of member regeneration, limited documentation, and rehearsal patterns that largely follow the needs of performances. This condition makes the Laras Asri Gejog Lesung Art Association a relevant context for examining the dynamics of traditional art transformation within Javanese society.

Based on the description above, this study aims to describe the transformation of Gejog Lesung art within the cultural dynamics of Javanese society in the Laras Asri Community in Moyudan, to analyze the practice of lyric modification from the perspective of Anthony Giddens' structuration theory, and to explain the influence of social context on the sustainability of Gejog Lesung as a traditional art form amid the changes in modern society.

DISCUSSION

1. Transformation of Gejog Lesung Art in Javanese Society

a. Form of Gejog Lesung Practice in the Traditional Agrarian Society Context

The research results show that Gejog Lesung in its traditional context is rooted in the agrarian life of Javanese society. In the early period, the lesung and alu were used as tools for pounding rice together after the harvest. This activity was not intended as an artistic performance but was part of the agricultural production process carried out through mutual cooperation (gotong royong). The rhythm produced by striking the alu against the lesung arose naturally from the coordinated movements of the rice pounders, so that the resulting sound became part of the daily activities of village society. In this context, Gejog Lesung was not yet understood as a performing art but as a cultural expression that grew out of the social practices of agrarian society.

Interview results with informants show that the use of the lesung in the past had a primary function as a tool for processing harvest yields. Rice pounding was carried out communally, creating a rhythmic pattern that later developed into the distinctive characteristic of Gejog Lesung. This sound was not arranged as a musical composition but was formed spontaneously through collective work activity. This condition shows that the birth of Gejog Lesung cannot be separated from the agrarian community's way of life, which placed cooperation as an important part of the food production process.

In addition to functioning as a production tool, the lesung also became a space for social interaction among community members. The rice-pounding activity provided an opportunity for residents to communicate, strengthen social relationships, and cultivate the value of mutual cooperation within the rural environment. Through this activity, Gejog Lesung developed as a cultural practice that integrated economic and social functions within a single communal activity. Therefore, the existence of Gejog Lesung in the traditional era was not only related to fulfilling the needs of daily life but also became part of forming the social solidarity of Javanese society.

The research findings also show that the sound of the lesung had a communicative function in village community life. Certain striking patterns were used as markers of particular situations or activities understood by local residents. This function shows that Gejog Lesung not only produced musical elements but also served as a traditional medium of communication that conveyed information through sound symbols. The interpretation of this sound was formed through the collective experience of the community, becoming part of a cultural system passed down through generations.

This finding is in line with Clifford Geertz's view that culture is a system of meaning embodied through symbols that are understood together by a society. In the context of Gejog Lesung, the sound produced from the rice-pounding activity was understood not merely as rhythmic noise but also as a symbol of agrarian life representing the values of mutual cooperation, togetherness, and a harmonious relationship between humans and their social environment. Thus, the practice of Gejog Lesung in the traditional context shows that this art was born as part of the cultural practice of society, rather than as a work of art produced for the purpose of performance.

Based on the research results, the practice of Gejog Lesung in the traditional context shows that this art grew out of agrarian community activities that integrated the functions of production, social interaction, and cultural communication. This character became the foundation for the formation of Gejog Lesung's identity as a traditional art of Javanese society before it underwent transformation in practice, function, and meaning along with the social changes taking place within society.

b. Form of Gejog Lesung Practice in the Modern Society Context

The research results show that the practice of Gejog Lesung in the Laras Asri Community has undergone significant change compared to its practice within traditional agrarian society. Whereas in the past Gejog Lesung was present as part of the rice-pounding activity, in the context of modern society this art has developed into a performing art staged at various cultural events, government activities, festivals, commemorations of important days, and community activities. This shift shows that the social space of Gejog Lesung is no longer limited to the agrarian environment but has entered the public space with a broader function as a medium of entertainment, cultural preservation, and community education. This finding shows that the change in social context has also changed the practice of Gejog Lesung's presentation.

This change in practice is apparent in the form of the performance's presentation. Gejog Lesung is no longer played spontaneously as part of work activity but is arranged through a process of rehearsal, repertoire planning, distribution of player roles, and adjustment of performance duration according to the needs of the event organizer. The presentation is also supported by the use of sound systems, costumes, stages, and supporting musical instruments, resulting in a performance that is more communicative and appealing to the audience. Nevertheless, the lesung and alu remain maintained as the main instruments, so that the musical identity of Gejog Lesung is preserved amid the various innovations carried out. The transformation of practice is also seen in the performance material. The Laras Asri Community does not only maintain songs already known to the public but also develops new lyrics that address various social issues, such as health, traffic order, the environment, and food security. The addition of these themes shows that Gejog Lesung no longer functions merely as an expression of agrarian culture but has developed into a medium of social communication that delivers educational messages to society. Thus, the performance of Gejog Lesung not only offers aesthetic value but also serves as a means of disseminating information in accordance with the needs of modern society.

The research results also show that changes in the practice of Gejog Lesung are influenced by the relationship between the community, society, the government, and technological development. Opportunities to perform at cultural festivals, government activities, and cultural advancement programs provide a wider space for the community to sustain the existence of Gejog Lesung. On the other hand, the use of digital media has begun to be utilized as a means of documentation and dissemination of information about the performances, although its use is not yet optimal. This condition shows that the sustainability of Gejog Lesung depends not only on the ability of art practitioners to maintain tradition but also on the support of various parties that form the cultural ecosystem.

The research findings show that the change in the practice of Gejog Lesung is a form of adaptation to changes in the social structure of society. The decline in manual rice-pounding activity has caused the original function of Gejog Lesung as part of agrarian life to diminish, while society's need for cultural performances has driven the emergence of new, more flexible forms of presentation. This change does not eliminate the identity of Gejog Lesung as a traditional art but instead shows the community's ability to adjust cultural practice to the demands of the times through innovation in the form of performance, material, and media of presentation. Thus, the practice of Gejog Lesung in the context of modern society shows a process of cultural adaptation that allows traditional art to remain alive and relevant in the life of contemporary society.

c. Transformation of Practice, Function, and Meaning of Gejog Lesung

The research results show that the transformation of Gejog Lesung occurs not only in the form of presentation but also encompasses changes in practice, function, and meaning that develop along with the dynamics of society. In the agrarian era, Gejog Lesung was part of the rice-pounding activity carried out communally and was linked to

agricultural rituals, social life, and the belief system of Javanese society. As the practice of rice pounding declined due to agricultural modernization, the social space of Gejog Lesung also changed. This art then developed into a performing art staged at cultural festivals, government activities, community events, and various other public spaces. This change shows that Gejog Lesung has shifted from a cultural practice integrated with daily life toward a form of performance consciously arranged to meet the needs of modern society.

This transformation of practice was followed by a change in the function of Gejog Lesung. Whereas in the traditional context its main function was related to agrarian activity, social solidarity, and cultural ritual, in the context of modern society Gejog Lesung has developed into a medium of entertainment, cultural preservation, education, social communication, and representation of local identity. Performances are no longer viewed as a complement to agricultural activity but as a medium for delivering messages relevant to community life. This change is seen through the insertion of social themes into the performance, such as health, traffic order, environmental preservation, and food security. Thus, the function of Gejog Lesung has expanded without fully relinquishing the cultural identity that forms the basis of its existence. The research results also show that this functional change has influenced how society interprets Gejog Lesung. Meaning that was originally centered on agrarian activity and the symbol of fertility has developed into a broader interpretation as cultural heritage, local identity, and a medium of social communication. The sound of the lesung remains maintained as a marker of musical identity, but the presence of lyrics, performance themes, and the context of staging provide new layers of meaning more suited to the needs of contemporary society. This shift shows that the meaning of Gejog Lesung is not fixed but continues to be produced through the practice of performance and the social experience of both the art practitioners and society.

The changes in the practice, function, and meaning of Gejog Lesung show that cultural transformation occurs as a process of adaptation, not as the loss of tradition. The Laras Asri Community continues to maintain the main elements of Gejog Lesung, such as the use of the lesung, the alu, rhythmic patterns, and the Javanese language, while at the same time making various adjustments to the form of performance so that it suits public spaces and the character of present-day audiences. This adaptation shows an effort to maintain continuity between traditional values and the demands of modern society, so that Gejog Lesung continues to have a social function in community life.

These research findings are in line with Anthony Giddens' structuration theory, which views social change as the result of a reciprocal relationship between agent and structure. The change in Gejog Lesung does not occur merely because of modernization but also because of the reflective actions of art practitioners who take advantage of available opportunities to maintain and develop this art form. Social structures, such as cultural policy, tourism development, community needs, and technological advancement, provide space for transformation. On the other hand, the Gejog Lesung community acts as an agent that actively reproduces tradition through innovation in the form of performance, material, and social function. Thus, the transformation of Gejog Lesung shows that cultural preservation does not always mean maintaining the old form entirely intact, but also encompasses the ability to adjust cultural practice so that it remains alive and relevant in a continually changing society.

2. Lyric Modification in Gejog Lesung from the Perspective of Anthony Giddens' Structuration

a. The Process of Lyric Modification as a Creative Practice of Agents

The research results show that lyric modification in Gejog Lesung is a form of creativity by art practitioners in adjusting the performance to the needs of society. This modification is not done by creating a new musical composition, but rather through the use of melodies already familiar to society, which are then combined with lyrics arranged according to the performance theme. In the Laras Asri Community, the process of lyric modification is centered on the community's mentor, who plays the role of composing lyrics based on the needs of the event, the social message to be conveyed, and the characteristics of the audience. Once the lyrics have been composed, community members learn the material during rehearsal and adjust it to the lesung-striking pattern that has become the distinctive feature of the performance.

The research findings show that this division of roles forms a creative process that is collective in nature. Although the composition of lyrics is carried out by one main actor, the presentation process still involves all community members through joint rehearsal and the adjustment of vocals, rhythm, and performance dynamics. Thus, lyric modification is not only an individual activity but a social practice that takes place through cooperation among art practitioners to produce a performance suited to the social context.

The process of lyric modification also shows that melody functions as a cultural resource that enables the emergence of new messages without losing the musical identity of Gejog Lesung. Melodies already familiar to society are maintained because they provide a sense of familiarity for the audience, making it easier to direct attention to the content of the lyrics. The use of songs already popular in society, such as "Sholawat Badar," "Asmarandana,"

"Numpak Sepur," and "Puspawarna," shows that the community utilizes collective musical memory as a medium for conveying messages relevant to the life of contemporary society. This strategy shows that innovation is not achieved through changing the musical form but through transforming the meaning constructed through the song's text.

In the perspective of Anthony Giddens' structuration, this practice shows that art practitioners act as agents with a reflective capacity to read changes in the social environment. Agents do not merely reproduce tradition mechanically but actively utilize the available cultural structure as a resource to produce new practices. Melody, the Javanese language, the lesung-striking pattern, and performance conventions constitute the cultural structure that remains maintained, while lyrics become the space for creativity that allows Gejog Lesung to continue developing in accordance with the needs of society. Thus, lyric modification shows a dynamic relationship between the preservation of tradition and cultural innovation. Based on the research findings, the process of lyric modification shows that the sustainability of Gejog Lesung does not depend on a wholesale change of the form of performance, but on the ability of art practitioners to develop adaptive elements without losing the cultural identity already attached to the art form. This practice becomes an important strategy for maintaining the relevance of Gejog Lesung amid the social changes of modern society.

b. Social Themes in Lyric Modification

The research results show that lyric modification in Gejog Lesung is not done randomly but is composed based on themes close to community life. The lyrics created by the Laras Asri Community contain various social issues, such as traffic order, food security, health, smoke-free areas, environmental preservation, and the value of mutual cooperation. The selection of these themes is adjusted to the needs of the performance, the characteristics of the audience, and the message to be conveyed through the Gejog Lesung performance. This condition shows that the lyrics function not only as a musical complement but also as a medium of social communication that connects traditional art with the issues of contemporary society.

The research findings show that the delivery of messages through lyrics is more easily accepted by society because it is packaged in a form of cultural performance already familiar to the public. The use of simple Javanese language, communicative diction, and the delivery of messages through song makes appeals regarding health, discipline, and social concern feel more persuasive than direct delivery. Thus, Gejog Lesung not only carries out an entertainment function but also serves as an educational medium that builds society's awareness of various social issues. The research results also show that creativity in composing lyrics remains within the bounds of the norms and cultural values of Javanese society. Javanese language is maintained as the main identity of the performance, as well as a means to make the message more easily understood by society. In addition, the themes selected always take into account the values of politeness, social harmony, and communication ethics that live within society. Lyrics that are provocative, crude, or contrary to cultural values are avoided because they are considered inappropriate to the character of Gejog Lesung as a traditional art that prioritizes moral messages and togetherness.

In the perspective of Anthony Giddens' structuration theory, this condition shows that norms, language, and cultural values function as a structure that shapes the practice of lyric modification. This structure does not merely constrain the creativity of art practitioners but also provides cultural resources that enable social messages to be conveyed effectively. Art practitioners utilize the Javanese language, community communication patterns, and local values as a foundation in composing lyrics, so that the message conveyed remains relevant to the social context while also being acceptable to society. This finding shows that social themes in Gejog Lesung are the result of a reciprocal relationship between the needs of society and the creativity of art practitioners. Issues developing in social life become a source of inspiration for the creation of lyrics, while Javanese cultural values become the framework that directs the manner of message delivery. Therefore, lyric modification not only reflects the community's ability to maintain tradition but also shows their ability to adapt cultural heritage as a medium of education and social communication without losing the cultural identity attached to Gejog Lesung.

c. The Relation Between Agent and Structure in the Practice of Lyric Modification

The research results show that the practice of lyric modification in Gejog Lesung is the result of a dynamic interaction between art practitioners as agents and the surrounding social and cultural structure. Lyric modification is not carried out freely but is influenced by the needs of the performance, the requests of the organizer, the cultural values of society, and the characteristics of the audience. In the context of the Laras Asri Community, the community's mentor acts as the agent who identifies themes developing within society, then translates them into lyrics without losing the musical character of Gejog Lesung. This process shows that the creativity of art practitioners always takes place in relation to the existing social structure.

The research findings show that the needs of society and event organizers are among the factors influencing the process of lyric modification. Performance themes are adjusted to the context of the event, such as village events, government programs, community group activities, or social campaigns. This adjustment shows that Gejog Lesung is no longer positioned solely as a traditional art but also as a medium of communication capable of responding to various societal needs. The ability of art practitioners to adjust the content of the performance is an important factor that maintains the sustainability of Gejog Lesung amid changes in function and performance space.

The relationship between agent and structure is also apparent in the utilization of cultural elements already deeply rooted in society. The Javanese language, the lesung-striking pattern, traditional melody, and local values remain maintained as the identity of the performance, while the content of the lyrics continues to develop following social change. Thus, innovation is not achieved by changing the core elements of the art form but through developing the message conveyed to society. This strategy shows that art practitioners utilize the cultural structure as a resource to produce new practices that still hold cultural legitimacy. In the perspective of Anthony Giddens' structuration theory, the practice of lyric modification reflects the concept of the duality of structure, that is, the reciprocal relationship between agent and structure. Structure provides the rules, values, language, and cultural resources that form the basis for the actions of art practitioners. Conversely, through the repeated practice of lyric modification, art practitioners not only reproduce the existing cultural structure but also form new functions and meanings for Gejog Lesung. Therefore, structure is understood not only as something that constrains action but also as a resource that enables the emergence of cultural innovation.

The research findings also show that lyric modification is a form of social adaptation to change within society. The decline in agrarian activity, the growth of performance spaces, the increasing need for public education, and changes in patterns of entertainment consumption drive the community to develop more contextual performance material. This adaptation is carried out without abandoning the main identity of Gejog Lesung as a traditional art. The lesung, rhythmic patterns, Javanese language, and musical character remain maintained, while the content of the lyrics is adjusted to the various issues faced by society. This condition shows that cultural preservation is not always realized through the wholesale preservation of form but also through the ability to develop tradition so that it remains relevant to the changing times. Based on these findings, the relationship between agent and structure in the practice of lyric modification shows that the sustainability of Gejog Lesung depends on the ability of art practitioners to utilize cultural resources to respond to the social needs of society. The practice of lyric modification becomes a space of dialogue between tradition and change, so that Gejog Lesung not only maintains the cultural heritage of the past but also continues to reproduce new meanings and functions in accordance with the dynamics of modern community life.

d. The Interpretation of Lyrics from the Perspective of Gadamer's Hermeneutics

The research results show that lyric modification in Gejog Lesung produces not only changes in the content of the songs but also brings about a transformation of meaning that adjusts to the development of community life. The lyrics developed by the Laras Asri Community contain various social themes, such as traffic order, food security, smoke-free areas, and the dangers of smoking to health. This variety of themes shows that Gejog Lesung is no longer positioned solely as a traditional art representing agrarian life but has also developed into a medium for delivering social messages relevant to the needs of modern society.

In the perspective of Hans-Georg Gadamer's hermeneutics, the meaning of a text is not fixed but continues to be formed through a process of dialogue between the text, tradition, and the interpreter's experience. Understanding of the lyrics of Gejog Lesung depends not only on the arrangement of the words used but also on the cultural context behind their creation and the social experience of the community listening to the performance. Therefore, the lyrics of Gejog Lesung can be understood as a cultural text that continually acquires new meaning in accordance with changes in social context. The research findings show that the use of the Javanese language is an important element in the process of forming this meaning. Javanese functions not only as a medium of communication but also brings emotional and cultural closeness between art practitioners and society. The choice of simple, polite, and communicative diction allows messages regarding traffic discipline, health, environmental preservation, and food security to be received as a shared appeal rather than as a form of forceful instruction. Thus, language becomes a medium that connects traditional values with the needs of contemporary society.

The four lyrics analyzed show a similar pattern of meaning-making. The lyric "Tertib Lalu Lintas" (Traffic Order) represents the importance of legal awareness and social responsibility in communal life. The lyric "Ketahanan Pangan" (Food Security) reintroduces agrarian values through an appeal to make use of local resources as a form of community self-reliance. Meanwhile, the lyrics "Peduli Kawasan Tanpa Rokok" (Care for Smoke-Free Areas) and

"Ngrokok Ngrugekake Kesehatan Badhane" (Smoking Harms the Body's Health) show how Gejog Lesung is utilized as a medium for health education while still using a Javanese cultural approach that prioritizes courtesy, deliberation, and togetherness. This similarity in pattern shows that lyric change does not eliminate the cultural identity of Gejog Lesung but instead expands the space of its meaning in accordance with the issues faced by society.

The concept of the "fusion of horizons" in Gadamer's hermeneutics explains that understanding is born through the meeting of the horizon of tradition and the horizon of present-day experience. In the context of Gejog Lesung, the musical tradition passed down by Javanese society meets various contemporary issues, producing a new form of meaning that remains rooted in local culture. This meeting of the two horizons allows Gejog Lesung to maintain its traditional identity while also carrying out a new function as a medium of education, social communication, and community awareness-raising. Based on the research findings, lyric modification in Gejog Lesung shows that cultural transformation takes place not only in the form of performance but also in the process of meaning formation. Lyrics become a space of dialogue between tradition and social reality that allows Javanese cultural values to remain alive through continually developing interpretation. Thus, Gejog Lesung not only maintains the cultural heritage of the past but also builds new meanings that keep this art relevant in the life of modern society.

CONCLUSION

This research shows that the art of Gejog Lesung in the Laras Asri Community has undergone transformation as a response to the social change of Javanese society. This transformation is seen in the changes in the practice, function, and meaning of the art, which was originally part of the agrarian activity of pounding rice and has since developed into a performing art present in various cultural, governmental, and community activities. Despite this change in context, Gejog Lesung continues to maintain its cultural identity through the use of the lesung as the main instrument, traditional striking patterns, the Javanese language, and the values of togetherness that are its distinctive characteristics.

The practice of lyric modification is a form of creativity by art practitioners in maintaining the relevance of Gejog Lesung to the needs of society. Through the perspective of Anthony Giddens' structuration, lyric modification shows the reciprocal relationship between agent and structure, in which art practitioners utilize cultural tradition as a resource to produce new lyrics containing messages about traffic order, health, food security, and environmental concern. Meanwhile, Hans-Georg Gadamer's hermeneutic analysis shows that the lyrics of Gejog Lesung form a space of dialogue between tradition and contemporary social context, producing new meaning without relinquishing local cultural roots.

The research findings also show that the sustainability of Gejog Lesung is influenced by a social context involving the community, society, the government, and cultural spaces that support the preservation of the art. Social change does not cause Gejog Lesung to lose its existence but instead drives a process of adaptation that keeps this art alive as a medium of education, social communication, and local cultural identity for Javanese society. Thus, the preservation of Gejog Lesung is carried out not only through maintaining the traditional form but also through the ability of the art community to develop cultural practice that remains rooted in tradition and relevant to the dynamics of modern society.

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