



Character Education Behind the Function and Value of Cirebonan Tarling Art

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Abstract. A common problem encountered in the development of the art of tarling is the negative understanding of the majority of people about tarling itself. Tarling is currently experiencing difficulties in returning to be the belle of art in Cirebon society. As the development of tarling is used for the entertainment side and little by little reduces the value of tarling itself. This has become a fundamental problem for people who consider the art of tarling to be a mere art without any significant value. The purpose of this study was intended to find out more about character education in the function and value of the Cirebonan tarling art. This research method uses descriptive qualitative exposure with ethnographic research design to find out more about character education in the function and value of the tarling itself, as well as using literature study data collection techniques related to Tarling arts and music, as well as interviews with informants. In general, tarling music can be divided into two forms: classical tarling music and modern Cirebon rhythm tarling music. Modern tarling experiences the absorption of various types of music, including pop and dangdut. Little by little in modern tarling puts forward the entertainment and material aspects and little by little reduces the value and function of the art of tarling itself. Whereas classical tarling music still has strong functions and values in instilling character education in every element of the performance of the tarling itself in each of its elements.

Keywords: Performing Arts, Traditional, Cirebonan Tarling, Ethnography, Character Education

INTRODUCTION ~ We have known too much in various media about the deterioration of the character of Indonesian young people from elementary to high school level, many actions that are not usually carried out by children their age, such as brawl, drugs, alcohol, and even in the Indramayu-Cirebon region itself, many among teenagers who is able to carry out street thugs, such as begal, motorcycle ganks, and take motorbike theft. Even more alarming after being caught by local police at an average age they are the age of adolescents who have

committed street crimes and even to murder.

This needs to be addressed through strengthening the character in local wisdom-based education by introducing Indonesia's own culture as a form of Indonesian identity that is unique to diversity, pluralism, courtesy, and eastern character.

Local wisdom is an important thing that must be owned by the next generation of the nation. According to Buchori (2007) and Lickona (2007) character education



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should bring learners to the introduction of the value of cognitive, *penghaya tan* affective value, and finally to *pengama lan* real value. Without these three aspects, the educational character will not be effective in *f*, and its implementation must be done in a systematic and sustainable (Wijana, 2015).

Thomas Lickona said that character education is a conscious effort to help humans understand, care about, and implement core ethical values (*character education is the deliberate effort to help people understand, care about, and act upon core ethical values*). Character education (Sibaran, R., 2012). Hobsbown defines it as a set of practices determined by clear or subtle rules, rituals, and / or symbolic characteristics (Rasna I. Wayan Tantra Komang D., 2017).

According to Berkowitz (2011) character education is the education of rational practices that develop good character in students (Shaleha & Widyastuti, 2019). Strengthening character in education can be through local wisdom-based education that contains many elements of character that can be absorbed in the content and function of the local wisdom itself. Through traditional arts can be one of the media for the application of character education as a form of achieving the goal of strengthening character education. *Sastra* traditional symbolism and spells are social because it is the conventions and norms of society. Literature presents life Wellek, R., Austin., 2002).

One of the traditional arts of Cirebon-Indramayu is the art of *tarling* which in its values and functions contains character values and can become a medium for character education. *Tarling* is a typical Cirebon-Indramayu performance art. Jaeni explained that the function of the performing arts is as a means of ritual, as a personal expression which is generally in the form of personal entertainment, and as an aesthetic presentation (Jaeni, 2014).

Tarling is one of the performing arts that has values and functions that contain a lot of religious, moral and social education. *Tarling* is short for the words 'guitar' and 'flute'. But according to Sunarto, the name *tarling* also has the philosophy of "*yen wis mlatar, kudu eling*", if doing negative must immediately realize and repent (Saptono, 2013). Kasim (Eunuch, 2002) states that themes about the romance of domestic life are many themes created by *tarling* musicians. *Tarling* was then given an additional drama which told about the social portrait of the Indramayu people who were attached to the lives of poor, marginalized, and less educated coastal residents. Sunaryo explained that *tarling* was originally introduced by music artist named Sugra. Sugra transformed the gamelan pentatonic tunes into diatonic guitar strings to accompany the *Dermayonan* and *Cirebonan* *kisers* which were *tarling* songs. Furthermore, Sugra is an Indramayu *tarling* figure who inserts drama elements in *tarling* with a play that



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tells the daily life that occurs in the Indramayu community. Famous plays of the period such as *Saedah-Saenih*, *Pegat Balen*, and *Lair Batin* (Waro'ah, 2017). The other forming element is drama. All of them are united in performances that carry regional values, namely in the barrel, the atmosphere of the song, the theme of drama, and the language of introduction, namely Javanese with the Dermayon-Cerbonan dialect (Sulistijo, et al., 2001).

Indramayu Tarling - Cirebon classic which is a distinctive art tradition that contains many values and functions that describe life for the people of Cirebon-Indramayu. Like Sandra Bader's research (Bader, 2011) *Dangdut Beyond Sex: Creating Intercorporeal Space through Her Encounters in West Java, Indonesia*, which only studies entertainment, has not expanded to the values and functions of the performing arts that can be used as a source of character education for young people. So it needs to be studied in depth about the art of Cirebon-Indramayu tarling.

There is also some research on the Cirebon-Indramayu tarling art which is only limited to the study of structure, values, and functions, as well as its development as a traditional art from the Cirebon-Indramayu region and has not yet examined the benefits of those values and functions which contain character values in them. Like Riyan's research (Hidayatullah, 2015) about the art of Tarling and its development in

Cirebon. Riyan in her research only did an assessment of its development and has not yet studied in depth about the values and functions contained in the art of tarling itself. The author found three titles or Tikel following with its author that pretext raised Tarling as material observation. As for those namely (Supriatin, 2012).

(Maryani, et al., 2015) and (Kamaludin, 2017). All three along with others menjadikan Tarling as study materials according to the background of the respective studies. As well as research Kamaludin (2017) about the kajian me initiation, Tarling relation to the interaction of the singer to the audience during the concert.

Researchers will use documentation data as well as observation of the performance of the tarling art performance itself to in-depth study of the character values contained in the value and function of the tarling art through the submission of the oral tradition performance structure with an ethnographic approach. The purpose of this study is to get the character values contained in the value and function of the Cirebon-Indramayu tarling art.

METHOD

This study refers to the concept of qualitative ethnographic research as expressed also by David M. Fetterman (1998) in Genzuk (Genzuk, 2005) *Ethnography is the art and science of describing a group or culture. The description may be a small tribal group in an exotic land or a classroom in middle-*



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class suburbia. This is done so that the data obtained is in accordance with the socio-cultural conditions of the people being studied and truly moves from empirical experience. Fraenkel and Wallen (Jack R, & Wallen, 2007) explain that qualitative research focuses on a holistic picture, namely a detailed description of an event or describing the quality of the relationship between one event with another event.

The data of this study are wangsalan, poetry, and drama stories through a dialogue and the actions of the characters in the tarling art performance and the context of the story that originates from the events of Cirebon community life consisting of (1) speakers, (2) speech partners, and (3) context tarling. Checking the validity of the data is carried out by examining tarling that has been collected through observation, recording, field notes, and documentation of tarling art performances in the Cirebon-Indramayu district.

Data were drawn using three techniques: 1) interviews were conducted with cultural figures and viewers (community or youth) in order to obtain information on the appropriate form of data; 2) observation is intended to find out all activities carried out by all components and to complete and test the results of interviews given by the informants; 3) documentation used to supplement the data obtained through observation.

RESULTS AND DISCUSSION

Every traditional art has a meaning and function in the community environment. Like as a means of ritual, entertainment, or character education. Based on literature studies Wisdom lokal have added value to behavioral sustainable development of society in the era of modernity now through the values of life that sesusai with the local community as well as indetitas civilization (Kutha, 2017). Through the traditional art of tarling which is a local wisdom of the Cirebon-Indramayu community, which contains the values of character education which is a balance to the development of Cirebon-Indramayu people's behavior. This, according to the *Indonesian Heritage Foundation* (IHF) literature summarizes the nine pillars of character education, namely: the love of God, independence and responsibility, honesty, respect and courtesy, mutual cooperation, self-confidence, leadership or justice, good, and tolerance (Tuhana, 2011)

Following are the results of the analysis of character values in the structure of the Cirebonan - Indramayu tarling art drawn from the observation and documentation of various Tarling performances.

Pillar 1: Love of God

Loving God Almighty is how a servant believes in his Lord by doing His commands and avoiding His prohibitions. Song lyrics in the song Tarling '*pantese Sholat ibadah poma aja ditinggal. Sebab umur ora weru*



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batese' means that prayer is a worship that should not be left behind. Prayer is an obligation for every Muslim and as a sign of how to Allah SWT.

Pillar 2 Independence and Responsibility Independence is an identity of a hard-working human person who is fully responsible for his future without relying on help from others. As reflected in the lyrics of the song Tarling '*saben dina muter-muter maring kota lan desa, luru dalane belanja. Belani rumah tangga gulati dalam bahagia, bok menawa dadi sugih selawas-lawas'* in the lyrics talk about the responsibility of independence as a head of the household to struggle to make a living to meet the needs of his family.

Pillar 3 Honesty

Tarling wangsalan lyrics read '*wong jujur iku uripe kepenak, yen ora jujur keblangsak'* means the life of an honest person whose life is directed and happy, the life of someone who is not honest his life will be miserable and his life is filled with lies.

Pillar 4 Respect and courtesy

Tarling's story tells about the daughter-in-law's respect for her mother-in-law, as illustrated in the story of baridin with the dialogue text '*dadi wong wadon ayu aja kadiran, sombong ora karuan, ngece temenan'* a message in the tarling dialogue is a message to every beautiful woman don't boast about her beauty, and don't look down on others.

Pillar 5 Mutual cooperation

Wangsalan Tarling is taken from the philosophy of Java '*sayuk rukun saiyeg saeka praya'* which means the united feeling of harmony among citizens in people's lives for one purpose.

Pillar 6 Confidence

The prologue part in the drama Tarling Baridin '*langka maning mantu sampean, yaiku baridin siji. Blung bagen sora baridin blesak rupane, pada-pada baridin due rabi bli bakal due rabi ayu pisan, sugie sugi. Gemblung soal wong jodoh langka pikiran dudu kelawan dunia, soale wong laki rabi mangkate ning rasa'*. A baridin trust a poor and ugly to get a beautiful and rich mate letter. A confidence of a man who believes about love grows not because of seeing only from wealth and physical.

Pillar 7 Fair

Wangsalan in the performance of tarling '*Mang sarimin tuku bedil, wong pemimpin kudu adil'* political language adaptation adapted to the situation of the performance held in a village-size event. The purpose of that legacy is to be a just and wise leader.

Pillar 8 Tolerance

Wangsalan '*Batur sedulurun wis poma aja neng-nengan, bokat kebendu ning pengeran dadi rugi separan-paran'* this wangsalan gives us a moral message about the importance of a life of tolerance, mutual respect, not insulting each other. Because the lack of tolerance will affect the loss in our lives in society.



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CONCLUSION

This research produces important findings about the character values contained in the value and function of tarling. Character values in the tarling arts obtained include wangsalan, song lyrics, as well as the dialog in the tarling drama. Cultural values in tarling depict something that is considered valuable in the life of the people of Cirebon-Indramayu.

This research, formulates and records the pillars of character values taken in the structure of drama, song lyrics, and performance art of tarling. This illustrates the art of tarling as a typical local wisdom in the Cirebon-Indramayu area which has a value and function towards achieving the goal of strengthening character education that is adjusted to the character of the Cirebon-Indramayu community.

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