

Values of Bongkel in Gerduren Village Banyumas Regency

Barkah Bangkit Wijaya^{1✉}, Sunarto², Udi Utomo²

¹ Universitas Muhammadiyah Purwokerto, Indonesia

² Universitas Negeri Semarang, Indonesia

Article Info

Article History:
Received January 2018
Accepted May 2018
Published August 2018

Keywords:
Bongkel art, Gerduren
Society, Values.

Abstrac

Bongkel art was created by Kerta Wijaya as an expression of self-motivated by dissatisfaction of farmworker regarding the results of work. Development of Bongkel art by Gerduren Village community functioned as a medium of entertainment, communication between Gerduren community while keeping the fields. Based on the reason, the researcher examines the values contained in Bongkel art. This research is qualitative research. The location in this research is in Gerduren village of Banyumas Regency. Data collection techniques consist of observation, interview, and document study. Data validity technique used in this research is triangulation. Miles and Huberman analysis model is used as data analysis technique. Bongkel result is analysed using the value of axiology. The analysis is using some values on art Bongkely that divine the value reflected in the activity. For exmples: Religion value in sedekah bumi, the good living value reflected in the activities of visiting family members, the truth value seen in traditional clothing used by society. This clothes uphold the values and norms agreed by Banyumas community, while the value of beauty is seen from the relationship between human beings, man with God and man with nature.

© 2018 Universitas Negeri Semarang

✉ Alamat korespondensi:
alan Raya Dukuhwaluh, Dukuhwaluh, Kembaran, Dusun III, Dukuhwaluh,
Kembaran, Kabupaten Banyumas, Jawa Tengah 53182
E-mail: iiecadenza28@gmail.com

INTRODUCTION

Every region has traditional cultural art. They have their own identities that differentiate their regions with others. Every region has its own identity both in the art, culture, and others. As in the area of Banyumas Regency, has a musical art that is often called Bongkel culture identity is something which become the hallmark of each culture. If we see Bongkel at first, maybe we will think that this art looks the same as *angklung* art from western Java, because both art are made of bamboo.

Culture is the whole system of ideas, actions, and the work of human beings in the life of society which is made from part of man's self by learning (Koentjaraningrat, 1985: 144). Art is one form of culture which has artifact character that is the objects of human works in addition to two other cultural forms of ideas, and activities (Sunarto, 2016: 1). Bongkel art in Banyumas culture with hereditary is always taught in young generation as his successor which means that as a process of cultural development, this art associated with the dynamics of society and culture change. Education also brings the mission of cultural renewal, a creative process. Education shows two main functions, namely to preserve and develop culture in accordance with the needs (individual, social, and cultural) of its citizens, whose results are clearly reflected in the way of thinking, behaving, speaking, and acting of those who become learners (Rohindi, 2000: 29).

Anggoro H.S (2016) in a thesis entitled *Pelestarian Kesenian Bongkel di Desa Gerduren Banyumas Jawa Tengah* explained about the analysis of societies and cultural background. Therefore, the birth of this culture is in line with some factors that influence this culture. Those factors were coming from the societies and nature. In order to understand more about Bongkel art, some efforts of preservations are done through magazines, events of promotion, and publication related to Bongkel art in Gerduren village. Meanwhile, other researches related to some values are discussed by Ahmad Fikri Arif (2017) in his thesis entitled *Bentuk*

Musik dan Nilai dalam perspektif aksiologi pada kesenian Terbangun di Kabupaten Lahat Sumatra Selatan. He explained that there is a value behind the object of art that inside of the process of art making. From those explanation and based on the discussion related to the phenomena of Bongkel art in Gerduren village, the writer are interesting towards the values contained in Bongkel art in Geduren, Banyumas regency. Therefore, this research is aiming at analysing the values contained in Bongkel art.

METHODS

Based on the research problem, this research is using qualitative method. This method is chosen because of the relevancy of the problem's character. Qualitative method does not explain about numbers. This method is really suit in giving a chance for the effort and understanding as well as explanation about values contained in Bongkel art. Research limitations of this research are based on some qualitative data. Data used in this research is related to real explanation, description, and illustration of research subject. Data needed in this research are sourced from data or information of interviewees and art workers who have knowledge that support the research. Data collection techniques used in this research is observation, interview, and documentation. Those techniques are done to gain the secondary data in order to complete the data which have not gained from the observation and interview technique. Triangulation is used in this research as data validation technique. Technique of qualitative analysis data is done by using analysis model (Miles and Huberman, 1992). This technique consists of three steps; data reduction, data presentation, and conclusion (verification).

RESULT AND DISCUSSION

Bongkel Art Values

An object is not just using its value of use, or its utility function, but wants to associate that object with a certain value of sign and meaning

especially in relation to the meaning of life. Regard to that, every meeting and cultural exchange will lead to the process of 'repositioning' meaning, values and cultural identity without sacrificing the basic values of the local culture itself. Therefore, it can be developed creatively by cultural expression and may arise new meanings which are rich and complex Piliang in Murniati (2015: 31).

Generally, songs sung in Bongkel art describe the daily life of local people. In addition, it is also insert value and moral messages in the lyrics. Speaking further about the vocal role of sinden in the art performance show, Bongkel cannot be separated from the game Bongkel. In Bongkel performances, the tones that are sung in the lyrics of his songs equated with the tone of the instrument produced Bongkel. The uniqueness occurs when there is a tone that cannot be played by instrument Bongkel due to the number of tone in generated region is limited. Therefore, the way to anticipate the problem is by replacing the tone that cannot be played with a tone that is aligned with the tone. Meanwhile, the original tone remains become a role of sinden in vocal.



Figure 1. Bongkel art performance

It needs to be understood that artists are formed of two factors, namely heredity and educational factors. Educational factors are artistry that is formed through education and serious practice process, both formal and non-formal education. Apart from the factor of heredity, artistry factor greatly affect the quality of the performance. Because of the artistry, it is able to process and interpret in accordance with the abilities and skills possessed. In contrast to non artists, despite having sufficient sound, they are lacking of skills and abilities of vocal

processing. According to musical norms, especially in the vocal field, they will not achieve a maximum result. Suyoto (2015: 43).

Values, in general, mean those qualities or things that are important or useful to humanity. Usually the value is used to refer to an abstract noun, which can be interpreted as worth or goodness. Some sense of value, namely: first, value is the value, the quality of a thing that makes it desirable, desirable, useful, or can be an object of interest. Second, value is a privilege: what is valued, valuable, or valued as a virtue. The opposite of a positive value is "not worth" or "negative value". Arif Kurniawan (2017: 32-33).

Liliweri (2014: 56) asserts that, values are ideas of what is good, right, and just. Thus the existence of "value" provides general guidelines for human behavior. Values are respect for human dignity, basic rights, private property, patriotism, loyalty to wife or husband, religiosity, sacrifice, help, cooperation, individuality, social equality, privacy, democracy, etc. that guide our behavior in various ways. Values guide our behavior. Values are part of our identity as individuals, the value of guiding our behavior at home, at work or in the field of our other lives. Values show us how we should behave and not behave when we are facing the desire or drive to do something, whether we value it for ourselves or with others (Liliweri, 2014: 76). Values contain the basic part underlying a consideration that brings the ideas of an individual about the things that are true, good, or desirable. In this case are Bongkel artists who still maintain the preservation and existence of Bongkel that became one of the cultural art in Gerduren village in Banyumas district.

The Value of God in the Bongkel art

In axiology or theory of value, there are four concepts that are parallel and mutually correlated with each other or in other words can be judged from the point of value concept from anywhere. The four concepts of value are: holiness, goodness, truth and beauty. The four types of values have equal positions, equal roles,

and equal importance for human life (Sunarto, 2016: 87).

The divine value is a value that puts forward the rules of God or Allah as the creator and of all things. Because God is the return place of man, then man should carry out what is commanded by God and stay away from any restrictions. The meaning of carrying out the command is contained in religious values or holiness such as the worship, certainty and hope as stated by Butler in Sunarto (2014: 18). The value of divinity or religious value is as a kind of human value in real human life incarnate as: (a) (worship), the reward in human action that has a belief in worshiping God. (b) Certainty (assurance), namely belief about behind this phenomenal world there is a loving God. (c) Hope, that is the optimistic feeling that good thing will overcome evil or the eternal world of eternity and happiness. This is in line with the Hardjana in the Firdaus Perdana, (2017: 1-8) about the relationship of music to religion or belief, to its customs, and its social behavior.

Regarding the religiosity of Gerduren villagers, the community carries out spiritual activities in accordance to the religion of the community. On the other hand, the local community also performs ceremonies related to the beliefs of Gerduren villagers. The local community along with the whole ranks of the village government held a religious and social activity that is the earth alms. Earth alms is a spiritual activity that is routinely held every year interpreted as an expression of gratitude of Gerduren village community against the abundance of sustenance and blessings of God Almighty. Sedekah Bumi made by Gerduren villagers done by doing slamatan accompanied by tree planting activities aimed at maintaining the natural balance in Gerduren village. The sanctity elegance which Butler said in Sunarto, contains about worship, certainty and hope. In Bongkel art, it can be seen in the following lyrics or song lyrics,

Pangeran
Tole tole nyuwun marang pangerane
sing apa apa serba ndue

Tole tole nyuwun marang pangerane
Sing apa apa serba ndue

Bahasa Indonesia Translation :

Yang Kuasa

Ayo-ayo memintalah kepada Yang Kuasa
yang semuanya serba ada

Ayo-ayo memintalah kepada Yang Kuasa
yang semuanya serba ada

English Translation :

The Powerful

Come on-let's ask the Almighty
that are all there

Come on-let's ask the Almighty
that are all there

Lyrics of the song above explains how people of Banyumas Regency hope and ask to the creator so that his hope can be granted and avoided all the calamities that can come ahead in the world or in the hereafter and only to the Almighty. This has been clearly illustrated the art of Bongkel and socio-cultural community of Banyumas Regency which is also reinforced by interview results with Tamiarji as Bongkel artists.

Value of Goodness in Bongkel Art

Theory of value according to Sedyawati (2007: 254) is value referred by the term is things that are considered good, true and or appropriate, as agreed in society, and formulated in the culture supported by the community concerned. When it comes to the question of goodness, it will directly address the ethical or moral issues that are good and bad related to human behavior. As Sunarto (2014: 18) points out, ethical values have various manifestations in human behavior. For example, Plato in the Republic (Book IV, Section 12) presents four main virtues: wisdom, courage, self-control and justice. There are many values such as benevolence, benignity, loyalty, which can essentially be classified in moral goodness (for people, motives, intentions, traits and temperaments). In Bongkel, it can be seen that art seen in the following lyrics or song lyrics,

Rabi Randa
Rabi-rabi randa Randane wong sokawera
Sing gede apa sing cilik sing gede dueke
sapa
Arep gede arep cilik kabeh mau anu pada

Bahasa Indonesia Translation :
Menikahi Janda
Menikahlah dengan janda orang
sokawera
yang besar atau yang kecil yang besar
milik siapa
mau besar mau kecil semua itu sama saja

English Translation :
Ma
ried the Widow
Marry the widow of the sokawera
the big one or the little big one who
belongs to whom
want big or little want it all the same

Lyrics of the song above, explains the good and bad moral of someone behavior and equalize the status in human life. In essence of a status or class, all human beings are equal and all invite others to do a good thing. Something good is the motivation or intention of human beings themselves who seek to share and care for each other. Alfian also adds (2013: 66) the value of goodness is the moral value that comes from the element of human will. The concept expressed by Sunarto and the opinion expressed by Alfian is also reinforced by field observation data in the form of interviews and documentation obtained by researchers from Tamiarji as an artist of Bongkel art.

The Value of Truth in Bongkel Art

Sunarto states (2014: 18-19) in the value of truth there are two values of truth. First is moral truths, while second is intellectual truths. Alfian also says (2013: 66) the value of truth is all that comes from the human intellect (ratio, mind, creation, God). In Bongkel art there is a truth value as said by Sunarto and Alfian only the truth value is the moral truth. In Bongkel art can be seen in the following lyrics or song lyrics,

Gunung Putri
Wengi-wengi neng Gunung Putri
Wananrata ditanduri Kara
Dadi priyayi aja korupsi
Hukumane mlebu penjara

Bahasa Indonesia Translation :
Gunung Putri
Malam-malam di gunung Putri
Ladang luas ditanami Kelapa Muda
Jadi pejabat jangan Korupsi
Dihukumnya Masuk Penjara

English Translation :
Gunung Putri
The nights at Gunung Putri
Large fields planted with young coconut
Become officials do not Corruption
You will be sentenced to prison

The above lyrics are interpreted that cultivate in every self to the things of truth; true in the sense of human mind is a must. The moral truth found in art Bongkel can be seen at the value of kindness that is descriptive and then get the reflection or manifestation of the man himself. In relation with Arsan Shanie (2017: 49-56) that value is something valuable that became the guidance of humans in life, how to behave, and be a good person. Below are the interviews with Tamiarji as an artist of Bongkel and the documentation of each player when they perform:

...What means by truth value contained in the art of Bongkel is not violating the moral customs of Banyumas people, highly upholds moral values and uphold the norms of Banyumas society, the valued person is judged by the clothing or clothing worn ...

Lesson of truth seen from the passage of the interview and the above documentation is a manifestation of human to apply a norm that exists in Banyumas society whenever they are performing. This is morally right because something good according to the customs of the Banyumas society is well-dressed, polite and the norm is manifested by members of Bongkel by the artist in every performance. It has meaning

that a rule of norm that has a moral value must be manifested in an action and must be maintained.

The Value of Beauty in Bongkel Art

Sutrisno and Verhak summed up the aesthetic experience can only be felt through the audio and visual found in the human body. Audio and visuals that Sutrisno and Verhak say will also be a unity if the assessment of a beauty using audio and visual merging in order to get a comprehensive assessment especially if you want to assess a beauty of the object in the form of music then what has been felt will enter into the human mind. This is in line with what Sunarto says (2014: 157). Beauty as one kind of human being is a variety of intrinsic value which in itself contains its worth. In Bongkel art, this value described in the following song lyrics:

Kanca Tani

Kanca tani kanca tani, ayuh pada nandur pari
Nandur pari nandur pari mbesuk panen ora sengsara

Bahasa Indonesia translation :

Saudara Tani

Para petani para petani ayo kita menanam padi
Tanam padi tanam padi besok panen tidak lah susah

English translation :

Brother Farmer

Farmers hi farmers let us plant rice
Planting rice paddy rice harvest tomorrow is not difficult

The above lyrics have meaning that human relationships with nature are interrelated and for the survival of human life. This is also confirmed by Septiana, Sumaryanto, & Cahyono (2016) that cultural values reflected in Bongkel's musical performances reflected when human beings deal with the following aspect of God, human, and nature, resulting in religious values, responsibility, mutual cooperation,

solidarity, and the value of cultural love. Koentjaraningrat in Juwita DT (2017: 82-90) explained that cultural value system is the most abstract level of wisdom, and consists of conceptions that live in the minds of most citizens, about things that are considered valuable and alive. The results of this study is expected to be a reference community in the future. Wadiyo (2006) stated that art is created by man as a form of cultural expression and social expression.

CONCLUSION

Based on the description above, it can be concluded that there are four values in Bongkel art inferred in the axiology. First, the value of holiness in Gerduren community that runs spiritual activities in accordance with the religion of the community. On the other hand, the local community also perform the ceremonies related to the faith of Gerduren village people which routinely held. It is interpreted as an expression of Gerduren villagers gratitude against the abundance of sustenance and blessings of God. Second, goodness value in society, especially Bongkel artists in carrying out his artist activities that always keep the ropes of inter-community relationships. Bongkel always be sustainable or always used in every community activities of Gerduren Banyumas villagers either for the celebration or other activities related to entertainment.

Third, the truth value contained in Bongkel art that is not violating customs for example on the way of dressing. In this art, the performances need to be dressed modestly. This is what morally true based on the people of Banyumas who are really uphold the moral values and norms of local people of Banyumas. It is believed that a man's worth is judged by the clothing or clothing worn, a belief about kindness that can be seen from a well-dressed and polite way of dressing. It means, a rule of norm that has a moral value must be manifested in an action and must be maintained. Changes (2006) believe that the identity of the origin

which has become part of the history of one's life can not be abandoned, even the culture of origin tends to be a guide in life.

Fourth, the value of beauty in Bongkel art is divided into several elements. Parker in Sunarto (2014: 159-160) describes that beauty is one kind of human being that has diversity of intrinsic value which in itself contains its worth.

REFERENCES

- Alfian Muhammad. 2013. *Pengantar Filsafat Nilai*. Bandung: CV Pustaka Setia.
- Cahyono, A. (2006). Pola Pewarisan Nilai-Nilai Kesenian Tayub (Inheritance Pattern of Tayub Values). *Harmonia: Journal of Arts Research and Education*, 7(1).
- Erubahan, D. A. N. P. (n.d.). *Musik Suling Bam bu di Siulak Kerinci: Seni dan Budaya dalam Kesenimbangan*, 173–184.
- Hardjana, Suka. 2004. *Musik Antara Kritik dan Apresiasi*. Jakarta: Buku Kompas
- Juwita, D. T., Cahyono, A., & Jazuli, M. (2017). Nilai-nilai Pili Pesengiri pada Tari Melinting di Desa Wana Lampung Timur. *Catharsis*, 6(1), 82-90.
- Koentjaraningrat. 1990. *Pengantar ilmu antropologi*. Jakarta: Rineka Cipta.
- Koentjaraningrat. 2009. *Pengantar Ilmu Antropologi*. Jakarta: Rineka Cipta.
- Kurniawan, Arif (2017) "Kulintang : Struktur Musik dan Nilai yang Tertanam dalam Proses Belajar pada Masyarakat Komerling di Kabupaten OKU Timur" [Tesis], Semarang: Universitas Negeri Semarang, 2017.
- Liliweri, A. 2001. *Gatra-Gatra Komunikasi AntarBudaya*. Yogyakarta: Pustaka Pelajar.
- Liliweri, A. 2003. *Dasar-Dasar Komunikasi AntarBudaya*. Yogyakarta: Pustaka Pelajar.
- Liliweri, A. 2014. *Pengantar Studi Kebudayaan*. Bandung: Nusa Media
- Megatera Putri Hans, Ike. 2017. "Perubahan Kesenian Bongkel Dalam Kontek Perubahan Sosial Budaya". [Tesis] Semarang: Universitas Negeri Semarang, 2017.
- Murniati, 2015. "Dekontruksi Estetika dan Makna Musik Gamat di Sawahlunto Sumatera Barat" dalam *Resital Jurnal Seni Pertunjukan*, Volume 16 No. 1, April 2015 25-35. Yogyakarta: Institut Seni Indonesia
- Perdana, F., Sunarto, S., & Utomo, U. (2017). Kesenian Rampak Kenthong sebagai Media Ekspresi Estetik Masyarakat Desa Kalirejo Kabupaten Pekalongan. *Catharsis*, 6(1), 1-8.
- Rohidi, Tjetjep Rohendi. 2000. *Kesenian dalam Pendekatan Kebudayaan*. Bandung: STISI Press.
- Saputro, A. H. 2016. "Pelestarian Kesenian Bongkel Di Desa Gerduren Kabupaten Banyumas". [Tesis].Yogyakarta: Pascasarjana Universitas Gajahmada.
- Septiana, O., Sumaryanto, T., & Cahyono, A. (2016). Nilai Budaya Pertunjukan Musik Terbang Pada Masyarakat Semende. *Catharsis: Journal of Arts Education*, 5(2), 142–149. Retrieved from <http://journal.unnes.ac.id/sju/index.php/catharsis>
- Saepudin, Asep, 2015. "Laras, Surupan, dan Patet dalam Praktik Menabuh Gamelan Salendro", dalam *Resital Jurnal Seni Pertunjukan*, Volume 16 No. 1, April 2015 52-64. Yogyakarta: Instistut seni Indonesia
- Shanie, A., Sumaryanto, T., & Triyanto, T. (2017). Busana Aesan Gede dan Ragam Hiasnya sebagai Ekspresi Nilai-Nilai Budaya Masyarakat Palembang. *Catharsis*, 6(1), 49-56.
- Sedyawati, Edi. 2007. *Keindonesiaan dalam Budaya Kebutuhan Membangun Bangsa yang Kuat*. Jakarta Selatan: Wedetama Widya Sastra
- Sunarto. 2014. Diktat Kuliah Estetika. Prodi Pendidikan Seni S2.
- _____. 2016. "Filsafat Seni Nusantara", dalam *Imaji Jurnal Seni dan Pendidikan Seni*, Volume 14 no. 1 April, 2016 81-89. Yogyakarta: Universitas Negeri Yogyakarta.
- Suyoto, 2015. "Estetika Bawa dalam Karawitan Gaya Surakarta", dalam *Resital Jurnal Seni Pertunjukan*, Volume 16 No. 1, april 2015: 36-51. Yogyakarta: Institut Seni Indonesia.
- Wadiyo-. (2006). Seni sebagai Sarana Interaksi Sosial (*Art as a Tool of Social Interactions*).