

Gandalia Arts: The Reflection of Character Education Value

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ABSTRACT

Gandalia Arts: The Reflection of Character Education Value in Tambaknegara Village Communities, Rawalo District, Banyumas Regency examines two aspects, including The Existence of Gandalia Arts, and the main element is The Reflection of Character Education Value in Gandalia Arts. These two aspects were studied in the Analytical Qualitative Research Design, with a Case Study Approach based on the Centre for Curriculum Research and Development of the Ministry of National Education (2010: 9-10). Searching for data in this article used observational studies, interviews, documentation studies, and literature studies. In testing the validity of the data, this study used the triangulation method through the following processes: data reduction, data display, data analysis, and data conclusion. The study shows that Gandalia arts still exist until this decade. There has been a change in the form of Gandalia Arts since born in 1925. The Gandalia arts grew from individual instruments that were also functional for repelling "hama" (Javanese languages for pests, such as monkeys and wild boar) in the field to the Performance of Musical-Dance Drama called Gandalia. In another aspect, the character education value in Gandalia arts was in line with the Curriculum of the Ministry of National Education's Research and Development Centre (2010: 9-10) as follows, (1) patience, (2) hard work, (3) independent, (4) care for the environment, (5) positive character values, (6) social values, (7) responsibility, (8) religious values, (9) love the motherland, (10) the value of tolerance, (11) the value of appreciating achievement, and (12) curiosity.

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1. Introduction

History, people, and culture are integral parts of life. The culmination of man in utilising his reason and consciousness reflects his life experience. On this basis, humans and their cultures are naturally immersed in the plundering space and time. Hafidz (2008) writes that historical consciousness is fundamental because man is both a product and a creator of history (Hafidz, 2008). Summarising Adorno's two previous opinions, writing down the human perception and understanding of cultural outcomes is a seismograph and an accurate benchmark for looking at history.

Looking at the layout, Tambaknegara Village has the potential to develop various aspects, including culture and art. Nyoman Kutha (2015) explained that the role of art is a legitimised aspect to articulate a cultural quality of an area (Nyoman & Kutha, 2015). One of Tambaknegara's traditional arts that has become an identity amid the rapid competition of modern arts is "Gandalia". Therefore, aesthetic events related to

gandalia are always driven by preservation efforts. This desire that tends to be ideal is with reason, given the function and role of the duallia that are conditional on values and nobleness. Aesthetic activities, as the production of this community's art, become a symbol of familiarity, harmony, norms, and affirming the image of clairvoyance. Soemardjo (2006) explained that mondial artwork was born as part of communication between subjects that lasted for hundreds, even thousands of years ago, and still survives today (Soemardjo, 2006).

The shift in art has led to the preservation of local artists amid intense competition for modern art. The transformation of the form of performance based on the demands of the times, by not abandoning its mondial roots, is the key to the art of gandalia *remaining*. The most urgent sublimation related to Gandalia Arts is an attempt to make more contributions, not only in maintaining its existence but also to internalise the content of the implicit value of character education in Gandalia Arts (Febrianto & Utomo, 2018).

Adhering to the title of the writing, "*Kesenian Gandalia: Refleksi Nilai Pendidikan Karakter Pada Masyarakat Desa Tambaknegara Kecamatan Rawalo Kabupaten Banyumas* ", then it can be analysed based on the framework of the sub-sub-study category. The form, function, and role of gandalia arts can be used to explore and untangle educational problems on the one hand and society on the other. The essence of mondial art, particularly gandalia, can be unearthed to achieve national educational objectives, including mastery of cognition, affection, and spicomotorics. In line with that, the decline in public optimism towards the world of education, which is considered unable to answer the problems of the times, must be justified. *Educational output*, expected to have a balanced impact between intellectual and emotional intelligence, needs to be revised. The emphasis of orientation is more on intellect intelligence, which only touches on the progress of development at the primary level while at the dry surface of moral values. Damarjati (Alwi, 2020) wrote that Whitehead realised that life experiences are much richer than formal formulations (Alwi, 2020). By reflecting on the existing gradations, in 2010, the Government of the Republic of Indonesia, through the National Education Office, introduced a curriculum system with a character-based education model. This is done as a genuine effort by the government to suppress the rampant destructive behaviour such as corruption, fights, and violence, which co-occurs with the growth and development of the nation's next generation. Many have speculated that the meaning of character education today lies in the lack of a positive environment, where the younger generation can live in a society that is conducive, full of honesty, as well as noble values as an example for the formation of the character of the next generation of young people.

On the other hand, the support point for strengthening character education will be more optimal for achieving human values, just as the correlation of learning outcomes contributes to the educational area internally and covers society. Thus, Man's Authenticity can only be achieved if his transformation is lived freely, based on the full consciousness of the responsible. Some of the explanations presented are urgent to know in more detail related to the existence of Gandalia Arts and the community of Tambaknegara Village as the art owner. The specifics of the agency in question include. First, Gandalia arts as a cultural product also have the potential to reflect the values that shape children's character, which can be studied and researched further. This phenomenon is quite interesting. Therefore, studying it more deeply related to the existentialism of gandalia arts, elements in social systems, such as values and functioning in society, is necessary.

2. Methodology

This research is a type of qualitative descriptive research using a case study approach. Moleong (2019) specifically explained that qualitative research is a research procedure that produces descriptive data in the form of written words and oral on observed behaviour. The basis of the approach, using the analysis of the value of character education, is based on the National Education Research and Development Agency of the Curriculum Centre (2010: 9-10). The data collection techniques used in this study include observation, interviews, document studies, and literature studies. 1) Observations are focused on (the situation the condition of the village community of Tambaknegara, primarily related to the existence of gandalia arts); 2) The researcher's data sources were obtained through interviews with villagers, village officials, community leaders, and artists, 3) The study data as the basis of the related approach: the study of the reflection of the value of character education; on the art of gandalia. Meanwhile, the literature study data are taken based on the history of Gandalia, the reflection of character education, and the existence of gandalia arts. The data validity used in the study using source triangulation, grouping (reduction), and analysing, to the inference stage. The stage of data reduction by sorting and separating the data obtained. The analysis separates intra-aesthetic (textual) data and aesthetic (contextual) extra data. Meanwhile, data inference is continued with the final data withdrawal. In this regard, Sumaryanto (2007) explained that data inference in qualitative research is usually obtained in the form of narrative texts (Sumaryanto, 2007).

3. Results and Discussion

3.1 The Existence of Gandalia Arts

The peculiarity of *gandalia* as an instrument lies in its artificial, bamboo-based shape. In its development today, the existence of *gandalia* as a performing art is inseparable from the process of adjusting to the times. Restu L (2018) writes about the importance of the adaptive abilities of traditional art as a dialectic effort with the times (Restu, 2018). Several related artists internally acknowledge that the process of shifting the form of art *gandalia* has been carried out for quite a long time since 1990.

By looking at its current form, the transformation of *gandalia* arts is carried out with the addition of several musical instruments such as *Gandalia*, *dhentem* (*Gong bumbung*), *kendang*, *kenong*, *angklung*, and vocals. Adding instruments is a form of adjustment to perform popular songs. In addition to music, transformations are also carried out regarding visual appearance and themes such as costume, property, and changes in dance forms. From some of the shifts made, the essence of philosophical values that touch on the noble aspects of art *gandalia* does not necessarily disappear, swallowed up by the novelty trend. The awareness of the villagers of Tambaknegara village to the values of a just tradition manifested by maintaining several essential aspects in *gandalia* arts.

The following authors attach the results of the author's interviews with several related artists:

"In substance, nothing has changed from *gandalia* because it still binds a sublime culture. After all, from the music: ^a. *Gandalia* instruments are essential, ^b. additional musical instruments, yes wooden instruments (save me environmentally friendly, besides the uniqueness of the sound), ^c. In terms of costume, it is still themed on agricultural society. Another thing that seems personal is that the classic Banyumas songs are still mandatory in every performance. *Gandalia* is also routinely used for earth alms ceremonies." (*Mr. Warsito, Chairman and Senior*).

We all dare not change the core things in the art of *gandalia*. Ancestral heritage, such as costumes, compulsory singing, and instruments, are still preserved. This transformation is challenging as a vocalist because I must memorise popular songs. For the obligatory song, God willing, it is out of the head, considering that the song seems personally to be a requirement for meaning. As is the case, song "*Gandalia*", song "*Cucuk* the song "*Ilir Kangkung*" (*Mr. Rusdi, Sinden Male*).

The theme (costume, property) and dance characterise our village because it is lifted from the life patterns of the village community, as for his properties such as sickles, hoes, etc. (*Aji, Gandalia arts Dancer*).

The interview results above show that the transformation of *gandalia* art remains tied to the existing context. In a sense, traditional art represents its supporting communities' patterns, patterns, and life histories. Ernesto Monroy (2021) explained that the aesthetic area in art is more influenced by existing cultural elements, such as the pattern of people's lives (Ernesto, Toshie, et al., 2021). On the other hand, the shift from an instrument to a form of performing art does require transformation from various aspects. Jazuli (2001: 102-109) points out that an art performance involves at least several elements, including music, themes, makeup, fashion, performance (stage), lighting, and sound (Jazuli, 2001). Reinforcing the previous opinion, Restu Lanjari (2018) gave an example, the *performance of the Barongan Samin Edan* group has non-verbal elements, including themes, dramatic plots, facial expressions, makeup, clothing, musical accompaniment, lighting, and property (Restu, 2018).

3.2 Reflections on Character Education

Given the crucial value of character education for the community, it encourages education practitioners to revitalise the education system, such as using art to foster the value of character education. In essence, the value of character education has been regulated by Fieldregulated in the National Education Association of the Curriculum Centre Research and Development Agency (2010: 9-10). However, the expectations and ideals formulated before having yet to show practically significant results. Aspects that have the potential to foster character education must begin to be emphasised, which can be through subjects such as art. Triece, Hartiti, Djemari, & Bambang. P. (2017) explained the importance of art learning in education, considering the benefits of art that can encourage character building (Triece et al., 2017). Jazuli (2018) explained that art activities can be educational, entertainment, communication, and commercial media. Meanwhile, Adi Suprayogi (2018) gave an example, the meaning of *dolman* songs can help children explore the values of life, education, respect, and manners, and holding culture as a national identity. It can be concluded that art has a side of flexibility, both personally and collectively/mass. So the use of art in seeding character education will be easily accommodated considering that the supporting community has understood the essence of the art. Related to writing, namely the reflection of character education contained in the National Education Research and Development Agency (2010: 9-10) on the arts of *gandalia*, including:

3.2.1 Patient

The pros and cons of society in a change, of course, become commonplace, so artists accept criticism after criticism made by several people as commonplace. They consider that the birth of creativity and innovation comes from various scathing criticisms (audiences) who are society's citizens. Another is that the transformation from the instrument to the performing art form of Gandalia arts embodies the form of patience.

3.2.2 *Strive*

"It is a long enough time to be able to play the Gandalia instrument with a lak (good). I have studied and continued to explore the Gandalia instrument for more than 2 years but have not shown maximum enough results."

A conversation excerpt (Mr. Kusmarja/ senior) that tells the process (Rusli/junior) in learning the gandalia instrument reflects the efforts of hard work. The technique of playing the Gandalia instrument includes *direg-reg*, while more specifically, the difficulty level lies in the technique of playing *pithet* (i.e., holding notes that are not played with the index finger and thumb and focusing on sounding the notes to be raised).

3.2.3 *Self-sufficient*

The independence is reflected in the initial manufacturing process and how to play the gandalia instrument first, which was only played alone. Attitudes of independence are also shown by several artists who painstakingly struggle to give birth to ideas and ideas in transforming existing forms of performance.

3.2.4 *Care for the environment*

Gandalia offers the concept of naturally maintaining rice fields from (pest disturbance) while being environmentally friendly. Another is the use of increasing the number of instruments, considering the basic materials of the makers as well as part of efforts to balance the existing ecology. Related to the theme in the show, which represents the pattern of life of farmers, they generally have a sensitivity to nature.

3.2.5 *The value of creative character*

The form of creativity in the art of Gandalia is mainly reflected in the form and peculiarities of its instruments. In turn, the values of creativity artists display in this art can be transformed over a wider area. For example, related to the use of gandalia arts as a medium in seeding the value of character education both at the formal and informal education levels. Tracey & Robin (2016) explained the involvement of local artists with partnerships in schools, especially in terms of education, to be an efficient way to transform positive values in it. Victoria Brown (2017) gave an example, the learning of theatrical arts in education, proven to show an increase in the results of stimuli of creativity, imagination, and understanding.

3.2.6 *Social values*

Gandalia art is a unifying form of the community of Tambaknegara Village. The existence of Gandalia arts is reflected in the value of character education and caring for the environment and society, where the people of Tambaknegara Village have the same taste to continue to preserve Gandalia arts. However, Melissa (2015) explains that artistic practice shapes individual and communication sensitivity in their living area. In line with Melissa (2015), writes that art has a social basis among its actors; this has a pretension on the provision of dialectics, which can trigger interactions in art.

3.2.7 *Responsibility*

"As a direct descendant of Ki Bangsa, I feel quite happy with the development of Gandalia arts today because all community citizens feel ownership and strive to preserve this art". (Mr. Kusmarja/Senior). The interview excerpts reflect character education and a sense of responsibility for the arts of gandalia.

3.2.8 *Religious values*

The value of religious character in Gandalia arts is implied in naturalisation, balance, and harmonisation in using existing natural resources. The praxis of gandalia arts functions as an art used to prevent rice field pests through environmentally friendly means. Bolkhair Ghehi (2014) mentions that art that radiates religious values by itself reflects the main principles and teachings that govern the religion. I Wayan (2021) gave an example, the performance of Arja Basur dance drama in Tegal Traditional Village not only functions to provide entertainment to the community but also at the same time provides inner guidance (Marissa et al., 2016).

3.2.9 *Love the motherland*

The character value of love for the land air is also shown by the compliance of Gandalia arts players in adjusting to the norms and customary rules that apply in Tambaknegara Village. One rule that applies in Tambaknegara Village, Rawalo District, Banyumas Regency, is that it is not allowed to perform *Sinden*

except men in every performance. The implementation of love for the homeland can be done from small things, such as family and society, to finally representing the love for the nation and state.

3.2.10 *The value of tolerance*

The value of tolerance lies in the rehearsal procession and during the performance of Gandalia arts as a particular ritual medium. The author says this reflects the value of tolerance because some societies have begun to dispute between art and religion.

3.2.11 *Appreciating achievements*

Generally, the peak of achievement in artistic activities (artists), observers, and connoisseurs (spectators) lies in the awareness of creativity and appreciation. Creativity and pure appreciation are needed in the arts to encourage the realisation of innovation in the transformation process, as is the form of gandalia arts existence today.

3.2.12 *The value of inquisitiveness*

The process of education by Ki Bangsa Setra to Ki Kusmarja, through habituation and direct experience, successfully aroused Ki Kusmarja's curiosity to be able to play gandalia instruments. So, the value of curiosity based on the inheritance of Gandalia arts can be a reference for the next generation, who also want to learn and maintain the existence of Gandalia arts to remain sustainable. This can be applied in any formal, non-formal, or informal science learning field.

4. Conclusion and Suggestion

Gandalia Arts is The Heritage Traditional Arts from Tambaknegara Village, Rawalo District, Banyumas Regency, Central Java, Indonesia. Gandalia Arts still exist between modernity through redeveloping strategies to be a brand-new package of the form, which is a Dance-Musical-Drama Performance arts shared on YouTube. Reflections on character education in gandalia arts in Tambaknegara Village, Rawalo District, Banyumas Regency include Patience, Hard Work, Independence, Environmental Care, Creative Character Values, Social Values, Responsibility, Religious Values, Love of the Motherland, Tolerance Values, Respect for Achievements, and Inquisitive Values.

Based on the above findings, at least the author can advise:

4.1 For artists to maintain the peculiarity of Gandalia as a Banyumasan identity.

4.2 *For the people of Tambaknegara village*, to further increase the high sense of appreciation for gandalia arts.

4.3 *For the central and regional government* to participate in the inheritance of gandalia arts. As for the preservation efforts, it can propose that Gandalia arts be included in the school curriculum.

4.4 *For the Indonesian people*, it is appropriate to feel that they have gandalia arts by appreciating this art as our common identity.

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