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Research Article

Analysis Reinforcementscore of Characteristics Education “Kentrung Gas” Art in SMA 2 Bondowoso (George Herbert Mead's Theory of Interactionism Symbolic)

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ABSTRACT

Kentrung is the art of oral literature or the speaking of art (oral theater) accompanied by *trebeng* beats. Kentrung art is also found in Bondowoso, which has the characteristic of using the Madurese language as the language of instruction. Currently, kentrung art is popularized and often played by GAS (Grup Apresiasi Seni) Bondowoso. This study attempts to analyze Reinforcementscore of Characteristics Education of kentrung GAS art in SMA Negeri 2 Bondowoso which is studied through the interactionism symbolic theory of George Herbert Mead. This study uses a qualitative research method with the research location in GAS Bondowoso Studio and SMA 2 Bondowoso. The primary data sources in this study were the main informants, namely the puppeteers and kentrung performers of GAS Bondowoso and students of SMA 2 Bondowoso. Techniques of data collection in this study using interviews, observation and documentation. There are several uniqueness in the art form of kentrung GAS Bondowoso. First, the use of Madurese language in staging stories and reading rhymes of kentrung. Second, the number of personnel in the art of kentrung GAS Bondowoso is four to seven people. Third, the songs are sung using modern (popular) songs. Meanwhile, the structure of the Kentrung GAS Bondowoso art consists of several elements, namely elements of players, elements of stories, elements of costumes, elements of rhymes, and elements of instrumental music. Based on the research discussion, kentrung GAS Bondowoso from the perspective of interactionism symbolic theory describes 3 things. While Reinforcementscore of Characteristics Education of kentrung GAS art in SMAN 2 Bondowoso, it can be concluded that in the form and entire structure of kentrung GAS there are values for Reinforcement of Characteristics Education. Reinforcementscore of Characteristics Education are mostly found in the rhyme element of kentrung.

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Introduction

Kentrung art is one type of folk art that is still alive, developing and is still popular with the people in several areas on the island of Java, especially in the Bondowoso area. This Kentrung contains the teachings of local wisdom in each of its performances. The Kentrung artist tells the contents of the Kentrung performance with a melodic sequence that is already standard through a series of rhymes or in Madurese language called *Paleggiren* which is done by improvising. Kentrung's musical life in Bondowoso was pioneered by a Bondowoso artist named "Trio Nur". Currently, the personnel of Trio Nur have died, and are continued by the arts group in Bondowoso, namely the *Grup Apresiasi Seni* or abbreviated as GAS Bondowoso, a group that is still actively performing Kentrung performances to this day in Bondowoso¹.

Agustin explained about the art of Kentrung Bondowoso that as an art with an Islamic breath, the meaning in the text of Kentrung music is not only about the relationship between humans and God. But it also contains the relationship between humans and humans. The text of the Kentrung music song also has meanings related to solidarity and interaction in social life. At the end, there is usually a song text that shows the prayers and hopes of the Kentrung artists. Kentrung art is rich in meaning and value in it. Kentrung art is also closely related to local wisdom according to the supporting community. Kentrung art also has meaning in the form of figurative words or disguised signs (*pasemon*) that can be used as material for Reinforcement score of Characteristics Education.

Reinforcement score of Characteristics Education which was initiated by the Ministry of Education and Culture of the Republic of Indonesia in 2017, identified five main interrelated

character values, namely: religious, nationalism, independence, mutual cooperation, and integrity. If it is described as follows: First, religious character values reflect faith in God Almighty; Second, the value of nationalist character is a way of thinking, acting, and acting that shows loyalty, concern, and high respect for the language, physical, social, cultural, economic and political environment of the nation, placing the interests of the nation and state above the interests of themselves and their groups. ; Third, the value of independent character is the attitude and behavior of not depending on others and using all energy, thought, and time to realize hopes, dreams, and ideals; Fourth, the value of the character of gotong royong reflects the act of appreciating the spirit of cooperation and working together to solve common problems, establish communication and friendship, and provide assistance or assistance to people in need; Fifth, the character value of integrity is the value that underlies behavior based on efforts to make himself a person who can always be trusted in words, actions, and work, and has commitment and loyalty to human and moral values or moral integrity.

To explain these problems, the researcher intends to use the theory of symbolic interactionism proposed by Herbert Mead to reveal the form, structure, meaning and value of the art of kentrung GAS Bondowoso. Mead's most important work is found in his book *Mind, Self and Society*. Mead took the three critical concepts necessary and influenced each other to construct a theory of symbolic interactionism. These three concepts and the relationship between them are the core of Mead's thinking, as well as the key words in the theory. Symbolic interactionism specifically describes the human mind and the social interactions of the self with others used to interpret and mediate society.

¹ Vionita Dwi Agustin. *Musik Kentrung Pada Grup Apresiasi Seni Bondowoso (Kajian Teks Nyanyian Dan*

Instrumentasi). APRON Jurnal Pemikiran Seni Pertunjukan, vol.1 no.9 hal.2, 2016.

The concept of mind was carried out to find out about interpreting the form and structure of GAS Bondowoso kentrung art through symbols. The concept of self was conducted to find out about reflecting the meaning of the form and structure of the kentrung art of GAS Bondowoso. The concept of society was conducted to find out about the role of individuals and communities who participate in giving meaning to the art of kentrung GAS Bondowoso. The uniqueness and dynamics of symbols in the process of social interaction requires humans to be more critical, sensitive, active and creative in interpreting symbols that appear in social interactions, the correct interpretation of these symbols also determines the direction of human development and the environment.

The exposure of the focus of the research study leads to several problems that can be identified, namely (1) the form and structure of the kentrung art of GAS Bondowoso; (2) the meaning of the symbols contained in the art of kentrung GAS Bondowoso based on the perspective of George Herbert Mead's Symbolic Interactionism theory; (3) Reinforcement score of Characteristics Education the GAS kentrung arts at SMA 2 Bondowoso.

Methods

Approach

The research approach used in this study is a qualitative descriptive approach. The type of qualitative descriptive research used in this study was intended to obtain information about the form and structure and meaning of the Kentrung art performances of GAS Bondowoso. In addition, with a qualitative approach, it is hoped that the role of individuals and the community as audience members of the performance can be expressed. Researchers can analyze Reinforcement score of Characteristics Education.

Place and time of research

The research places that the researchers visited were around 3 places with details of two places being studio 1 and studio 2 GAS Bondowoso and 1 place in the form of a kentrung art performance venue for GAS

Bondowoso at SMA 2 Bondowoso, all of which are in Bondowoso Regency. The research at the GAS Bondowoso studio started from January to March 2020. While the research at the GAS Bondowoso kentrung art performance, namely at SMA 2 Bondowoso, the researchers also carried out from March to July 2020.

Research design

Qualitative research seeks to construct reality and understand meaning because the condition of the object is a natural setting. Qualitative research aims to be able to explain in detail about a phenomenon that is difficult to describe with a quantitative approach. This research design consists of determining the informants, types and sources of data and finally data analysis, which will be described as follows:

Determination of informants

The determination of informants in this study used a snowball sampling technique which began with pre-research activities in January 2020 by seeking initial information about local arts in Bondowoso Regency. One of the results of the information obtained is about the art of kentrung GAS Bondowoso. The researcher was directed to the active management of the GAS kentrung art, who then determined several key informants, namely the puppeteer and 5 Bondowoso GAS kentrung players, as well as SMA 2 Bondowoso students.

Data types and sources

Sources of data used in this study are primary sources and secondary sources. The primary data sources in question are the main informants, namely the puppeteers and kentrung players and students of SMA 2 Bondowoso, all of which are related to the problem to be studied. Meanwhile, secondary data sources are relevant documents.

Data analysis

Data analysis in this thesis research refers to qualitative data analysis according to the steps of Miles and Huberman data analysis,

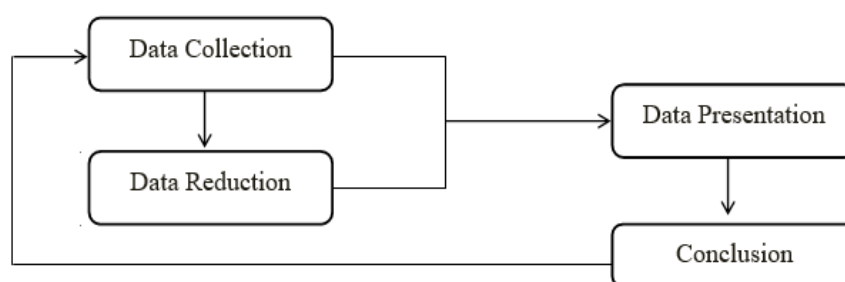


Figure 1. Data Analysis²

Data Collection Techniques and Tools

Observation

Observations were made to observe the preparations before performing, starting with rehearsals and other preparations at the GAS Bondowoso studio to observing the performance. In addition to recording things that are considered important, they also record with photo, audio, and video recording devices. Direct observation of the kentrung performance is not only intended to record the form, structure, and content of the performance, but also to observe the atmosphere and its relationship to a particular context.

Interview

Interviews were conducted with the main informants, namely Junaidi as the puppeteer, performer and leader of the GAS Bondowoso; the other informant is a kentrung player GAS Bondowoso. Interviews were also conducted with the audience during the GAS Bondowoso kentrung performance, namely the students of SMA 2 Bondowoso.

Documentation

The documents are in the form of a GAS Bondowoso kentrung script, both in the form of narrative stories and rhymes that are performed, observation photos, interviews to the GAS Bondowoso kentrung performances, interview recordings with various informants, and finally a video recording of the GAS Bondowoso kentrung performances. The literature study was carried out to collect data and other information from books, journals, research reports,

theses, dissertations related to the research theme, namely about Reinforcementscore of Characteristics Education and kentrung art as well as other arts.

Triangulation

A. Data Source Triangulation

In this study, triangulation of data sources by testing the validity of the data through different sources of informants, namely the *dalang*, core players and additional players in the art of Kentrung GAS Bondowoso. Each informant will produce different data which will then provide insight regarding the focus of the study being studied.

B. Triangulation Method

First, triangulation was carried out by means of observation with interviews and literature studies. to obtain comprehensive and specific data based on the utterances of the puppeteers and players related to the art form of kentrung GAS Bondowoso which is then compared and clarified with a literature study.

Second, the results of interviews with the dalang and players related to the value and meaning in the form and structure of the kentrung art of GAS Bondowoso, can be checked directly or through recordings obtained during observation.

Third, through a literature study, the values and meanings in the form and structure of the kentrung art of GAS Bondowoso were analyzed one by one in relation to Reinforcementscore of Characteristics Education, namely religious, nationalist, independent, mutual cooperation, and integrity.

² Miles, dan Huberman. *Qualitative Data Analisis, A Methods Sourcebook 3rd Edition*. USA: Sage Publications. 2014.

Result and Discussion

The Form and Structure of Kentrung Art GAS Bondowoso

The Form of Kentrung Art GAS Bondowoso

The art of kentrung is the art of oral literature or the art of speaking (oral theater) accompanied by the beat of the *trebeng* musical instrument. Kentrung performances prioritize the rhymes that are sung and the accompaniment of the *trebeng* musical instrument, which contains the teachings of

local wisdom in each of its performances. There are several unique features in this GAS Bondowoso kentrung art. This uniqueness distinguishes Kentrung in Bondowoso from other kentrung areas. First, the use of Madurese language in staging stories and reading rhymes in every kentrung performance. Second, the number of personnel in kentrung GAS Bondowoso is four to seven people in each kentrung performance. Third, there are songs that are sung using modern (popular) songs.



Figure 2. Kentrung GAS Bondowoso performance

The Structure of Kentrung Art GAS Bondowoso

The elements in the structure of the GAS Bondowoso kentrung art are described as follows:

The element of players, the art of kentrung GAS Bondowoso consists of a puppeteer and a player. The kentrung storyteller and the kentrung leader are called the *dalang*. Meanwhile, the players consist of 4 or more people in each performance, each player holding a kentrung *trebeng* instrument.

Elements of the story, The story of kentrung is not just a fictional story for entertainment. This story contains a *pasemon* or symbol of human life.

The costume element, GAS Bondowoso's kentrung costume imitates Trio Nur's kentrung, with the characteristic of the costume being a sarong worn outside the pants that is rolled up halfway or fits the knee. But now they are following the times, they are

already wearing costumes according to the theme, sometimes wearing Madurese clothes, tie hem shirts, and others. More often they wear the sarong as a characteristic / identity.

The element of the rhyme, the text of the Kentrung song is a sentence building that does not have a clear meaning of the word. The form of expression contained in the text of this kentrung music song has meaning and purpose so that kentrung music lovers can feel and get benefits when they see kentrung music.

Instrumental elements, generally instrumental used in the art of kentrung, namely *trebeng* Kentrung. There are 3 kinds of *trebeng* kentrung, these three *trebeng* kentrung tools have the same shape and material, but these three *trebeng* kentrung tools have different serving functions. The *trebeng* kentrung instruments consist of the *trebeng* kentrung *kendang*, the *trebeng* kentrung *jidur* (bass), and the *trebeng* kentrung *pethot* (tempo controller).



Figure 3. Trebeng kenrung

Kenrung Art GAS Bondowoso Perspective of George Herbert Mead's Symbolic Interactionism Theory

Interpreting the Form and Structure of Kenrung GAS Bondowoso Art Through Symbols

The meaning of kenrung players is 3 people who are associated with Islamic elements. The number three is used in terms of the 3 pillars of Islam, namely Tawhid, Fiqh, and Sufism. Can also interpret it as Knowledge, Faith and Charity. The meaning of the story can be interpreted as Bondowoso-centric because the art of kenrung always takes a story/theme about Bondowoso. The meaning of the costume can be explained as a form of identity that the art is an art based on Islam, because the sarong used is a symbol of Islam. The meaning of instrumental music can be interpreted as a symbol of Islamic art. *Trebeng* kenrung which is a type of tambourine must be associated with Islamic art, because Islamic music cannot be separated from the tambourine as an instrumental instrument used in *hadrah*. The meaning of the kenrung GAS Bondowoso rhyme is as follows:

1. *Kauleman arèh juma'at*
Arèh juma'at meliah kemondung
Panjenengan mon pajjet muslimat
Palèng pantes dhikah akodung

The meaning of each word from the text of the rhyme above is

To Friday's invitation
 Friday to buy Duku
 If you are a Muslim
 It would be nice if you had a hood

The meaning of the rhyme above can be interpreted as a form of invitation for Muslim women (women who are Muslim) to wear a headscarf because it is obligatory to cover their genitals with a headscarf.

2. *Lên-jhênlênan nyarê cerutu*
Lêollêna ollê sepatu
Indonesia tana airku
Mari kita bersama selalu bersatu

The meaning of each word from the text of the rhyme above is

Walking around looking for cigars
 Finally got the shoes
 My homeland Indonesia
 Let's always be together

The meaning of the rhyme above can be interpreted that we, as citizens of Indonesia, must maintain national unity.

3. *Bedhe gedheng mak ê terpoter*
Mare ê terpoter dhu ê pamanjeng
Dhubillê mun dèddhi rêng pênter
Jê kloppaen phabhêjêng ajêr

The meaning of each word from the text of the rhyme above is

There are bananas twirling
 After playing and then standing up
 If you want to be smart
 Don't forget to study hard

The meaning of the rhyme above can be interpreted as a student must study hard in order to be smart.

Reflecting the Meaning of the Form and Structure of Kenrung Art GAS Bondowoso

Kenrung art can shape the character of the youth and society in Bondowoso. They have great respect for elders and are polite to everyone. They still maintain the use of language when communicating with their parents or older people. The entire rhyme of the GAS kenrung has its own meaning. Between rhymes do not have a relationship with one another, so the meaning will not be the same. The pantun kenrung is interpreted as relating to religious elements, independence, nationalism, mutual cooperation and integrity. Using the Madurese language as the language of instruction, the Bondowoso people certainly understand the content of the rhyme.

There are three types of *trebeng* kenrung which can be interpreted as one of the Javanese

and Islamic beliefs, namely about "the universe of the universe of mankind" as a guide to life. *Trebeng* kentrung can be said to be harmonious and rhythmic if it is played together with the appropriate rhythm. This parable is used as a cultured Islamic society, that humans live in society must be able to walk in harmony and balance which is a form of relationship between humans and humans.

The Roles of Participating Individuals and Communities Give Meaning to Kentrung Art of GAS Bondowoso

The first impression of SMA 2 Bondowoso students when they saw the GAS kentrung player was that they thought they were going to play *hadrah* because they brought a tambourine. In addition, the costumes used with the sarong emphasize the initial impression of the students. However, after the GAS kentrung player introduced himself, then the students began to know that what they saw was a kentrung player. After watching the GAS kentrung performance until the end, students began to fully understand the art of kentrung. The existence of rhymes improvised by players with tunes and songs, as well as the silliness of the kentrung players that make them entertained, students can interpret it as kentrung art, which is not the same as *hadrah* art. The tambourine used is used as an accompaniment to the rhyme.

The entertainment function dominates the kentrung activity in Bondowoso. Since the era of kentrung Trio Nur until continued by GAS Bondowoso, the people of Bondowoso know that kentrung is a means of entertainment for the people who are usually present in their midst if there is a certain/special event.

Reinforcementscore of Characteristics Education Kentrung GAS Art at SMA 2 Bondowoso

Religious elements, students can interpret the art form of the GAS kentrung based on the Islamic breath in the kentrung art. By looking at a glance based on the musical instruments such as the tambourine used and the costumes worn by the players, students can conclude that the Islamic breath is quite strong in the art of kentrung.

In the element of mutual cooperation, students can interpret the art form of the GAS kentrung based on the kentrung players who together beat the *trebeng* kentrung in the performance. According to students, this is a form of cooperation between players, if one player does not beat, then the sound produced is not good.

Independent element, students can interpret the art form of the GAS kentrung based on an art form that is not the same as other arts with Islamic breath, such as *hadrah* or with other arts. And the songs that accompany the rhymes use songs that are currently popular so that students judge them well because they are trending among them. According to the students, this kind of art form and the popular songs being used are forms of independence, because the kentrung players are confident and maintain their artistic existence.

Nationalist elements, students can interpret the art form of the GAS kentrung based on the GAS kentrung story which raises the Bondowoso story and the contents of the rhyme, one of which is related to national unity. According to the students, the stories that were told related to Bondowoso and the rhymes related to national unity were forms of nationalism that they could accept.

In the element of integrity, students can interpret the art form of the GAS kentrung based on the GAS kentrung art form which is a local Bondowoso art. As an art form, GAS Bondowoso exists with their characteristics and identity, namely art using the Madurese language of Bondowoso as the language of instruction and rhymes with various moral messages in it.

Conclusion

GAS Bondowoso kentrung art has several unique features. Among them lies in the number of personnel in Kentrung music as many as four to seven people, another uniqueness is found in the songs that are sung using modern (popular) songs today. In addition, the use of Madurese language in staging stories and reading rhymes in every kentrung performance. The structure of the Kentrung GAS Bondowoso art itself consists of several elements, namely elements of players, elements of stories,

elements of costumes, elements of rhymes, and elements of instrumental music.

GAS Bondowoso kentrung art from the perspective of symbolic interactionism theory, describes 3 things, namely 1) interpreting the form and structure of GAS Bondowoso kentrung art through symbols; 2) reflecting on the meaning of the form and structure of the kentrung art of GAS Bondowoso; 3) the roles of individuals and communities who participate give meaning to the art of kentrung GAS Bondowoso.

Reinforcementscore of Characteristics Education GAS kentrung arts at SMAN 2 Bondowoso, it was concluded that in the form and structure of GAS kentrung there are values of Reinforcement of Characteristics Education. Reinforcementscore of Characteristics Education are mostly found in the rhyme elements of kentrung.

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