

Educational Values in the Sasak Culture of Gendang Beleq

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ABSTRACT

This paper aimed to discuss how Gendang Beleq, a part of the culture of the Sasak tribe, exists in the postmodern era which enters the community life in Lombok. The problem of the research addresses the educational values in Gendang Beleq among the East Lombok community in Belanting village. The method used in this study was qualitative descriptive. Based on the findings of the study, it is evident that the traditional art of Gendang Beleq among the East Lombok community in Belanting village indeed contains educational values. It can further be concluded that the Gendang Beleq is about the teaching on the basics of belief, which involve educational values such as (1) religious educational values, (2) moral educational values, and (3) social educational values.

Keywords: Values, Gendang Beleq, Local Tradition

1. INTRODUCTION

Local culture is one of the elements that also plays a role in enriching the life of the community. This means that local culture offers a distinguishing characteristic to the life of a nation. Through local culture, various life experiences, attitudes, and the society's perspective can be revealed as a manifestation of the what the local community feels and thinks.

In Indonesia, the word budaya is the human's inner power in the form of creation, willingness, and senses, while kebudayaan is the result of the creation, willingness, and senses. Both budaya and kebudayaan are translated as "culture" in English. In principle, kebudayaan is the result of human efforts, whether material or spiritual, that also serves as a social property and heritage, as it is formed within and by social interactions. Meanwhile, budaya can be measured based on the following general characteristics as proposed by Robbins [6]: (1) individual initiative, (2) tolerance toward risky actions, (3) direction, (4) integration, (5) management support, (6) control, (7) identity, (8) reward system, (9) tolerance toward conflicts, and (10) patterns of communication.

Lombok is an island with an area of 4,700 square kilometers located in the east of Bali Island. Lombok Island is one of the two main islands, which form the province of West Nusa Tenggara. Lombok has a wide

variety of arts and cultures. Sasak is the name of the tribe that inhabits the island of Lombok, the island which, during the Dutch era, was called the Little Sunda. This tribe has a cultural tradition in the form of Gendang Beleq. The art of Gendang Beleq is the original tradition of the Sasak tribe on the island of Lombok, and there are still many people who are not aware of this special art form of the Sasak tribe.

Traditional art is one of the elements of culture (budaya) which plays a role in the development of kebudayaan. According to Koentjaraningrat [4] the latter term refers to the entirety of human ideas and creations which are accustomed through learning, as well as the entirety of the result of character and said creations. In essence, every human being is given the senses and mind in order to create works and intention. This can be seen by the number of creations or works of the tribe which remains until now—one of which is the Gendang Beleq traditional art in the Lombok Island.

Belanting village is one of the villages in the Sambelia district in East Lombok, a village that is far from the hustle and bustle of the city. The people of Belanting village are Moslems who until today still hold and preserve the Gendang Beleq traditional music. This is proof that they are still aware of the invaluable heritage of their ancestors. Gumi Sasak refers to the land where Sasak tribe or Sasak land lives or resides. In

the past, Sasak had experienced a transition in power, particularly in the 13th and 14th century, during which the great Hindu kingdom of Selaparang thrived in East Lombok. In the early 17th century, the Balinese from Karangasem came to Lombok and built a force in West Lombok. The original art and that of the migrants complement each other, creating new genres. The most impactful influence which managed to have an acculturation with the local art is the Hindu art and culture. In the 19th century, the Balinese life and arts greatly developed in Lombok, as music, dance, and theaters were highly supported and encouraged by the royals, especially in West Lombok, some parts in Central Lombok, and East Lombok.

One of the art forms that is influenced by the settler's culture is Gendang Beleq, which is a long oval-shaped drum-like musical instrument made of a large tree trunk that is hollowed on the inside with both ends covered with either cow, goat, or buffalo leather. When it is hit, it makes a "dang" or "dung" sound; hence explaining the "dang" part in the name, while "gen" is only used to make it easier to say. The word "beleq" in Sasak means "large," therefore, Gendang Beleq means a "large gendang". According to Team [9] this instrument is also used to serenade prayers asking for rain to God, in which a pure Gendang Beleq is required.

The Gendang Beleq traditional art performance is a part of a series of events held in the traditional wedding ceremony, ngurisan (cutting the baby's hair), khitanan (circumcision ritual), and important events among the Sasak community. This art form is one of the most common art forms in the life of the Lombok people, especially the Sasak tribe. Gendang Beleq is a traditional music instrument with a size of more than a meter made from a large tree trunk that is hollowed on the inside with each end covered with either cow, goat, or buffalo leather in order to create a better and amplified sound [9]. In the past, Gendang Beleq was used as a musical accompaniment for troops that marched into war or battle. As time goes, the instrument is used more in traditional ceremonial events of the Sasak tribe such as sunatan or khitanan (circumcision ceremony), ngurisan (cutting a baby's hair for the first time), nyongkolan (wedding), as well as in the ceremony of tooth-filing and to celebrate the the capital city's anniversary. The sound made of the membrane of the instrument makes Gendang Beleq as a battle musical instrument that must be owned by every king in Lombok. According to Lalu Tahir [9], the instrument is believed to have a magical power which provides strength for the troops that go into battle, in addition to instruct a command. Through this aspect, the values that can serve as learning experiences for guidance to live the day-to-day lives can be learned from the culture of Gendang Beleq, as learning or education can be obtained not only from formal schooling.

This paper will attempt to depict a form of traditional art which is the cultural tradition of Lombok, as well as analyze the educational values in the culture of Gendang Beleq in Belanting village, East Lombok.

2. LITERATURE REVIEW

2.1. Educational Values

2.1.1. Definition of Values

The term "values" is often mentioned and used, whether in day-to-day or academic life. However, the to present the definition of "values" that has integrity and is also well-accepted by all parties, disciplines, and science is relatively difficult. Evidently, there has not been a definition of the term which is acceptable by many and has a wide sense of integrity, as well as manages to go beyond the boundaries of disciplines from certain fields. This does not mean that there is no definition of values in various sciences and disciplines [12]. Values, essentially, can be defined as the belief that the idealized way of life is the appropriate way for the society. Because values refer to a belief, they function to inspire the members of society to behave according to ways that are acceptable by the society. As the ideal picture, values are the means to determine the quality of an individual's behavior. In this case, values serve as the benchmark of norms [12].

2.1.2. Definition of Education

Education is the process of a nation to prepare its young generation to live the life, and in order to fulfil the life purpose in an effective and efficient manner. Ki Hajar Dewantara [11] states that education is the power and efforts to improve character (inner strength), the mind (intellect) and physical forms in line with the nature and the community. Education can play an important role in nurturing the ethnical awareness through culture by developing positive potential among the community. The process of education not only considers people as "human beings" but also further defines them as the whole human (being human) who can develop culture and human rights [12]. In addition, Ahmadi and Uhbiyati in Wicaksono [12] argue that education refers to the conscious deliberate and responsible efforts of adults in making immature children mature in a long term. In Law Number 2 Year 2003 on the National Education System Chapter 1 General Provisions Article 1 [14], it is mentioned that "education is the conscious and planned efforts to realize the learning atmospheres and learning process to allow students to actively develop their self-potential in order to possess spiritual and religious strengths, as well as self-control, personality, intellect, noble values, and skills that are needed by themselves, the public, the state, and the nation." In line with the formulation of

education, it can be elaborated that education, in essence, refers to the conscious, deliberate, and responsible activity by the adults toward the children which results in an interaction from both sides to help the child achieve the desired maturity which lasts continuously [12]. Education also plays an important role in nurturing the ethnical culture through culture by developing positive potential in the community [10]. Further, Tilaar [10] defines education as a source of social transformation in a modern society. The role of education in people's life and livelihood, especially in the current modern age known as the century of cyhematica, is that it is mastered as one unity (education as power) which determines the achievement and productivity of other fields. According to Theodore Brameld in Anwar [5] "Education as power means competent and strong enough to enable us, the majority of people, to decide what kind of a world we want and how to achieve that kind world." In conclusion, all aspects of life require the process of education whether within or outside the formal institutions. Education essentially also means the intellectualizing of the nation's lives. From this notion, there are three core elements in education, namely: a) intellect, meaning having the knowledge which can be used to solve real problems, and intellect in the sense of creative, innovative and ready to apply the knowledge; b) life, referring to the philosophy of appreciating life and doing the best measures for life itself.

2.2. Education

2.2.1. Types of educational values

2.2.1.2. Religious Educational Values

Humans consciously have an individual relationship among themselves and one with the Divine. This relationship can be manifested in various ways, whether through religions, or other patterns of belief which are strongly held and applied in daily life. Religion is related to a consciousness which takes form in the depth of the soul and heart of an individual as a human nature. Religion does not only concern the aspects of life in the material sense, but also the entirety of human self in the total integration of relationship in the oneness of God. Religious values aim to educate humans to be better based on the religious guidance and always remember God [2]. One of the elements of culture is the religious system which contain religions and beliefs. Religious values in the arts are aimed to allow the audience to obtain inner contemplations, as well as educational values in a life that are sourced from religious values. Religious values in art are individual and personal. Religious problems that can be handled through Gendang Belek's values, such as the drum Belek's sound (drum), are used to signal the arrival of worship time for Muslims and functions for other Hindu and Buddhist

religions as religious ceremonies. Lombok is a community that not only embraced Islam but also embraced Hinduism, Buddhism, and Christianity.

2.2.1.3. Moral Educational Values

Moral is defined as the norms and concepts of life that are upheld by society. The values of moral education can change actions, behavior, and attitudes as well as moral obligations in a good society, such as character, morals, and ethics of Widagdo in Wicakson [12]. Moral values represent the order of life that distinguish humans from other creatures. Humans without morals will lose their human dignity as God's most glorious creature. Therefore, a moral human is a person who maintains his or her attitude and behavior in life. A person's moral attitude is not only shown in front of others, but in front of parents, family and even before God Almighty. Only then, a person can be considered as a moral person. The moral values contained in literary works also aim to educate humans to recognize norms and ethical values. The values of moral education show the rules of behavior and customs of an individual of a group which includes behaviors and manners that uphold the norms and moral values. The moral values contained in works of art aim to educate humans to recognize ethical values, the good and bad values of an action, what to avoid, and what to do, in order to create a socially acceptable order of human relations that are also harmonious and beneficial for individuals, society, environment and nature. Moral values are a part of values, namely values concerning the good or bad human behaviors. Moral is always related to values, but not all values are moral values. Moral is always related to the behavior or actions of humans as humans. Norms are the benchmark for determining whether attitudes and actions are seen in terms of good or bad. Moral values are based on attitudes, existing behaviors, as well as actions. Actions that materially are deemed virtuous and decent will be considered as having good moral values. These moral values are more related to everyday life of human behaviors [2]. Moral problems that can be handled through Gendang Belek's values are like the Gendang Belek musicians who uphold the values of ethics, behavior, and manners as a reflection of society as a source of positive moral inspiration for them.

2.2.1.4. Social Educational Values

The values of social education will make people aware of the importance of communal life in a bond of kinship between one individual and another. Individual values refer to the relationships between individuals and other individuals in society. How a person should behave, how they solve problems and deal with certain situations are also included in social values. In the incredibly diverse Indonesian society, self-control is very important to keep society balanced. In line with

this, social values can be interpreted as the basis for society to formulate what is right and important with its own characteristics and plays an important role in encouraging and directing individuals to act according to applicable norms. According to Edi [2] the social educational values refer to the relationship between individuals in a society. How a person should behave, how they solve problems, and deal with certain situations are also included in social values. In the incredibly diverse Indonesian society, self-control is an imperative aspect for the society to formulate what is right and important with its own characteristics and plays an important role in encouraging and directing individuals to act according to applicable norms. Social educational values also represent the attitudes and feelings that are widely accepted by society and serve as the basis for formulating what is right and what is important. Social problems that can be handled through Gendang Belek's values, such as musicians, make Gendang Belek's cultural forum for cultural means and communication tools and instill a spirit of help cooperation that must be preserved, which we rarely encounter. As for big cities, we will generally find them in remote villages in Indonesia and particularly in Lombok.

2.3. Culture

The Indonesian language adopted the word kebudayaan from the Sanskrit word buddhayaḥ (Ahmadi) [1], which is the plural form of buddhi which means "sense". Another notion proposes that budaya or culture is the development of the plural form of budi daya, or the daya (power) of budi (sense). Therefore, it is imperative that the distinction between budaya and kebudayaan be made, although both are translated as culture in English. Budaya refers to the power of sense in the form of creation, intention, and sense, while kebudayaan is the result of the process of creation, intention, and sense. In principle, kebudayaan is the result of human efforts, whether material or spiritual, and that it belongs as a social heritage, as well as formed within and by social interactions [8]. Budaya can be assessed based on the general characteristics proposed by Robbins [6] namely (1) individual initiatives, (2) tolerance toward risky behaviors, (3) directions, (4) integration, (5) support from management, (6) control, (7) identity, (8) reward system, (9) tolerance toward conflicts, and (10) patterns of communication. According to Soekanto, as budaya comes from the Sanskrit budhayaḥ, the plural form of budhi (sense), it can be defined as anything related to sense and character [7].

3. RESEARCH METHOD

3.1. Research method and type

3.1.1. Research Method

The method used in this research is the descriptive qualitative. The descriptive qualitative method allows this paper to present the educational values contained in the Sasak culture of Gendang Belek in the Belanting village community. The method refers to the data description or presentation that is based on the reality in an objective, systematic, and factual manner in accordance with the data relevant to the research without employing statistical principles, and instead using the data from informants as the main reference, in this case in regard to Gendang Belek in the Belanting village community. All data are presented based on the findings on the field. Social problems that can be handled through the values of Gendang Belek, such as musicians, make the cultural forum of Gendang Belek not only used for cultural means, but for communication tools and instilling a spirit of help and mutual cooperation which must be preserved which we rarely encounter in As for big cities, we will find them in remote villages in remote villages in Indonesia in general and in Lombok in particular.

3.1.2. Research Type

The research type is a field research. This is because the research was carried out by going into the field or the research site to search for data on Gendang Belek to address the problems in the study.

3.2. Data and Source of Data

3.2.1. Data

The research data in this study were obtained from the oral testimony of the informants, involving the owner of the Gendang Belek, H. Kamarudin, two members of Sekahe, and Amaq Pur as the craftsman of the Gendang Belek instrument in the Bunkate village, Praya district in Central Lombok. Gendang Belek contains educational values.

3.2.2. Source of Data

The source of data in this research was the information provided by the owner and craftsman of Gendang Belek, and Sekahe from various villages in Lombok, on the history of Gendang Belek.

3.3. Data Collection Technique

The techniques used to collect the research data in this study included:

- a. Interview. Questions were addressed in a direct and purposeful way toward to the informants. The interview technique was done in a non-formal setting and friendly atmosphere.
- b. Recording. This technique was used to complete the data obtained in the interview. The result of recording was examined to prevent incoherence and miscommunication.
- c. Note-taking. This refers to the note-taking on the data obtained from the informants.

3.4. Data Validity

Checking the validity of the data is considered important so that the results of the research can be accounted for as valid/ credible data have been obtained. Examining the validity of the data requires data triangulation. In fulfilling the validity of the research data, source triangulation was carried out. Source triangulation is ensuring and checking the truth of the information to obtain data, including comparing (rechecking) the obtained information with a different source [3].

3.5. Data Analysis Technique

The data analysis technique used the structural approach, namely an approach which contains a literary work consisting of a set of interrelated structures, using the following procedure:

- a. Transcription. Data were recorded, replayed and transcribed based on the parts and lines.
- b. Translation. Once the recording script was developed based on the parts and lines in the written form, it is translated into Indonesian using free translation by adjusting to meaning that is easy to understand.
- c. Analysis. The collected data were analyzed by describing the Gendang Beleq, and educational values in the instrument were elaborated.

4. FINDINGS AND EDUCATION

4.1. Gendang Beleq

The Gendang Beleq tradition and its development has survived today due to the root and history of the local community. This art form has passed decades and ages of changes, yet its existence remains and serves as a passed down tradition which is continuously preserved by the people of Lombok. Gendang Beleq was born during the ruling of Islam and Hindu in Lombok, during the colonialism era. The instrument is the heritage of the Sasak tribe ancestors which still holds a great sacredness. There are elements of animism in the

process of crafting the instrument to the music performance.

From literatures such as Lontar Babad Lombok and Babad Selaparang, events mentioning Gendang Beleq could not be found. However, according to H. Kamarudin and the research book of the Department of Education and Culture of the West Nusa Tenggara province, Gendang Beleq was first known in the colonialism era. The music instrument plays a great role for the Sasak tribe community, as it is always present for important celebratory events. Gendang Beleq consists of two parts due to Sasak's belief that all living things are created in pairs of opposing sides, as represented by Gendang Beleq Mame and Gendang Beleq Nine, two different types of drums. They are different in size with a 3-centimeter gap, and Gendang Beleq Mame has a louder sound than Gendang Beleq Nine. The pair of drums has a spiritual meaning as based on God's will, everything is created in pairs.

When the Balinese kingdom of Karangasem came to Lombok to build forces in West Lombok, Balinese art forms were introduced and influenced Sasak culture, resulting in the meetings of the settler and native cultures which complemented each other. In fact, present-day Gendang Beleq is the transformed version of the bedug drum under the rule of Anak Agung Gede Ngurang KarangAsem in Sasak at the time which influences the emergence of a new form of musical instrument.



Figure 1 The Balinese Gendang Gambuh and Bedug

From the bedug and the influence of Balinese art, the people of Sasak find their identity and create a musical instrument which combines the bedug and Balinese gendang.



Figure 2 Gendang Beleq of Lombok [13]

The shape of bedug is used as a sample for crafting Gendang Beleg due to its ability to create a loud sound, while the appearance, in terms of motif and other accessories, follows the Balinese gendang. Based on the interview with the Head of the Office of Cultural Affairs West Nusa Tenggara, it was a deliberate decision to make the shape and size of Gendang Beleg resemble bedug to represent Islamic values.

The influence of Balinese culture is significant, as around 1800 AD, Gendang Beleg only consists of a large gendang or jidur that is played in one place. Gradually, various changes occur, as the drum can be carried, and there are more instruments in addition to the gong and flute. This development continues into instruments used in the Tawaq-tawaq traditional music ensemble today.

Gendang Beleg has a philosophical meaning that is sacred to the Sasak people, as they consider the instrument to have not only aesthetic values, but also diligence, patience, wisdom, attention to detail, and heroism. These values are expected to be instilled in the heart of the Sasak community. In the past, Gendang Beleg is often used in various royal events, as well as a march to send the troops into battle in order to move the hearts of the troops and provide the spirit to face the enemies. The instrument has such an immense effect, that the strength and courage of the Sasak tribe are attributed to the values contained in Gendang Beleg.

As a traditional art form, Gendang Beleg contains noble values which serve as the goal of the performance. The values in Gendang Beleg performance includes cultural, moral, and religious values.

a. Cultural values

The incorporation of Gendang Beleg in traditional ceremonies is a form of appreciation toward the legacy of the ancestors of the Lombok people in the form of a traditional art form. As an art form which emerges and develops in Sasak, Gendang Beleg must be preserved as a local culture which serves as the cultural identity of the Sasak tribe.

b. Moral values Nilai moral

The Gendang Beleg instrument, in addition to having the use value in wedding processions, ngurisan (baby hair cutting ceremony), town mayor events and khitanan/sunatan (circumcision ceremony), has the moral values as a form of ceremony in which the community witnesses the milestone events such as weddings in order to ensure the validity of the event to prevent slander in the future. The involvement of Gendang Beleg in wedding ceremonies also represents a moral support from both sides of the bride and groom's families.

c. Religious values

This traditional instrument is intended as a form of support to celebrate milestone events such as khitanan and weddings which are managed and ordered in Islam as an instruction to make a relationship between a couple halal. It is also ordered by God's will as each creature is made to have a partner. Similarly, Gendang Beleg is also played in pairs, resembling the creation of the Great Creator.

5. CONCLUSION

Based on the descriptive qualitative research findings on the educational values in the Sasak culture of Gendang Beleg, several conclusions can be made.

Gendang Beleg is a form of appreciation toward the heritage of the ancestors of the people of Lombok, manifested in a traditional art form. As an art form which was born and develops in Sasak, it must be preserved as a local culture which serves as the cultural identity of the Sasak tribe. This can be anticipated by the community by preserving Sasak's Gendang Beleg culture to maintain its educational values.

Education cannot only be found at school, but also in traditional cultural customs which possess educational values such as Gendang Beleg. The local community of the Lombok Sasak tribe incorporates Gendang Beleg in nearly every event in order to introduce and preserve the heritage culture so that it can be passed on the next generation to keep the tradition alive.

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