

# The Cultural Transformation of *Seni Tarling* in Cirebon

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**Abstract**—This research featured the development of *Seni Tarling* in Cirebon. As a special Panturas art, *Seni Tarling* has already been change caused by the transformation in textual and contextual aspect. There is fast transforming and changing of *Seni Tarling* in Cirebon, so it is interesting to be research. Based on this situation, so it can be identified the research problem as follow, 1) How is the structure perform of *Seni Tarling* in Cirebon, 2) What has happened to the culture transformation of *Seni Tarling* in Cirebon, 3) How is the factual condition of *seni Tarling* in Cirebon. The main theory of this research are culture theories: John Storeys Pop Culture theory and Graeme Burtons Popular Culture theory, and also transformation theories: Abdillah Hanafis Diffusion theory and Anthony Giddens Structuration theory. Sharpening by using Habitus theory of Pierre Bordieu, and Julia Kristevas Intertextual theory. The method used in this research is qualitative research, with culture approach, social approach, historical approach and art (music) approach. All data in this research has been collected by using observation technic and interviewing technic (descriptive), and the data analyze used in this research is inductive. There are two name of *Tarling* in Cirebon, *Tarling Classic/Tradisi* and *Tarling Modern*. Based on the era, *Seni Tarling* has split in three periods: *Tarling Masa Awal*, *Tarling Masa Tengah*, and *Tarling Masa Kini*. Even though many people thought that *Tarling* is in agony even dead, but generally it could be assuming that *Tarling* is still exist, not death yet, but there is a changed in function and form structure of it perform.

**Keywords**—*transformation; culture; art and Tarling*

## I. INTRODUCTION

*Tarling* is not a great folk art. Its appearance and development are as non-sacred arts. The existence of *Tarling's* art is so attached to the surrounding community in Cirebon, because it is one of the cultural identities of the people. This is different from Keraton art, which is a high-level art and considered having noble traditions, originality, authenticity, sacred and classy values, derived from an elite culture called the art of the cultural elite, as explained by Hauser [1], Keraton's artwork can be described as "The cultural elite as the supporters of the high, strict, uncompromising art has a tendency toward stability because they respect everything which is institutionally secure".

*Tarling's* art in Cirebon has its own characteristic and uniqueness, especially the art of *Tarling Klasikan* / Tradition, including:

TABLE I. THE CHARACTERISTICS OF TARLING KLASIKAN ART / CIREBON TRADITION

No	Characteristic	Explanation
1.	Musical instrument	The main characteristics are the way of playing Guitar and Bamboo flute. The presence of Gamelan musical instruments such as: <i>Kendang</i> , <i>Kecrek</i> , <i>Kebluk / Kebruk / Tutukan</i> , <i>Gong</i> ; There is no Bass musical instrument (Bass instrument is always available in Pop music as the fundamental tone of the accompaniment.
2.	Drama (play)	- Musicalh play is a part of <i>Tarling's</i> musical performances; The storyline of the drama and dialogue flow with the accompaniment of the music. The dialogue uses Javanese-Cirebon language.
3.	Dance	- Becoming art performances for the opening of the <i>Tarling</i> show.
4.	Song	The lyric is in Javanese Cirebon, in the form of advice, proverb, moral message Playing Cirebon poetry or pantun ( <i>Wangsalan</i> ) Reading poems or Cirebon verses ( <i>Wangsalan</i> ); - Telling about the daily life of the social and cultural life of the Pantura community (Cirebon), such as: humanitarian issues, <i>demenan</i> (romance), household problems, economic problems, <i>wayuan</i> (polygamy), and others; - The lyrics are simple and easy to understand.
5.	Show Performance	- The duration of the show is quite long, about eight hours performance, if it is at night, it starts at around 7:00 a.m.

The name *Tarling* music genre was originally referred to as *Gitaran* (in Javanese Cirebon the name refers to the activity of playing guitar), then changed to *Jayanaan* (in Javanese Cirebon means 'music played by Jayana'). *Jayana* is the name of the musician *Gitaran* from Indramayu. Then the term *Jayanaan* changed based on its geographical location such as the Melody City of Shrimp from Cirebon, *Melodi Kota Ayu* from Indramayu, and *Melodi Kota Resik* from Majalengka, until it later turned into *Tarling*. The use of the name "*Tarling*" based on the fragment of the name of the musical instrument used,

namely the word "tar" taken from the fragment of the word guitar and "ling" taken from the fragment of the word flute.

Social development has changed the form of presentation of Tarling art from just 'dolanan' music, 'iseng' music, and 'street' music, becoming a popular and commercial folk art, in the form of a mix of music, songs and plays, such as melodrama. The play tells the story of the daily life of the Pantura people, such as poverty, triangular romance, infidelity, divorce, culinary, and others. The performance of the Tarling art also displays 'dances' as the opening of the event, and as an interlude when the drama is resting. The way the story also becomes more interesting after being presented with humor or bodoran characterizations. Tarling's music in drama becomes an important part because it is the guide of the drama's own story.

The problem that will be revealed in this research is about the changes occurred in the *Tarling* art performance in Cirebon. The problems are detailed and arranged in the following questions:

- What is the structure of Tarling art performance in Cirebon?
- What is the cause of the cultural transformation in the art of Tarling in Cirebon?
- What is the factual condition of Tarling art in Cirebon?

This research aims to :

- Explain the structure of *Tarling's* art performances in Cirebon.
- Explain the causes of cultural transformation in *Tarling's* art in Cirebon.
- Explain the factual conditions of *Tarling* art in Cirebon.

**II. METHOD**

Data collection method of this research is observation and interview, while the research data analysis method used in this research is qualitative research methods.

This study applies a multidisciplinary approach to obtain the required data from research data sources consisting of several disciplines, such as: cultural approaches, social approaches (emic & ethical), historical approaches (diachronic) and art approaches (music).

Data sources for primary data research are artists and performers of *Tarling* and all people who have information about *Tarling*. Secondary data sources are data sources of additional information about *Tarling* such as recording songs, photos, films, papers, clippings, results of previous studies, books.

Data collection in this research was conducted using observation techniques and interview techniques (descriptive)

Observation is the early activity of research through data collection by observing research objects in the field. Observing can be done by: (1) direct visits, (2) listening to audio recordings, (3) visuals, such as picture / photo documents,

writings, magazines, media news, available data literature, (4) audio-visual, such as documentary films, video clips or gig recordings.

Interview or descriptive is one of the most frequently conducted research data collection techniques. The type of interview applied in this study is unstructured interviews or in-depth interviews.

Data analysis is needed to filter data obtained through observation and interviews. This research uses inductive form analysis, because of its more flexible nature. This is in line with unstructured interview techniques, and is compatible with qualitative methods, because it is more subjective. Creswell explained: "In qualitative research the literature should be used in a manner consistent with the methodological assumptions; namely, it should be used inductively so that it does not direct the questions asked by the researcher" [2].

*A. Aspects Researched*

After the early observation or data collection about *Tarling* art in Cirebon, there were changes in contextual aspects, including: culture, social, economic and political, and also revealed changes and developments in textual aspects, including:

TABLE II. ELEMENTS RESEARCHED

No.	General Elements in Tarling's Art Performances	Conten Changes	Change
1.	Musical instruments used in Tarling art performances	Guitar (Accoustic, Electric);Bamboo flute; Kembang; KeblukKebruk/Tutukan; Kecek; Goong; Keyboard Electone; Electric Bass; Saxophone	√
2.	Tarling's Art Artists	Male Singer (Wiraswara); Female Singer (Pesinden/Biduan); Panjak, Musician	√
3.	Drama	Musical Drama	√
4.	Dance	Tari Bedhaya; Tari Gandamana	√
5.	Exhibition Show	Birthday; Wedding; circumcision; Special Event; Radio; TV;	√
6.	Tarling's Art Stage	Knocked Down Stage (Rigging Stage); Permanent Stage; Moving Stage	√
7.	Masyarakat penikmat seni Tarling	Pemangku Hajat; Kaum Muda; Kaum Tua; Penanggap	√
8.	Costum player	Javanese Blouse;Dress; Mini Skirt/sensual;Islamic;Polite	√
9.	Song	Arrangement, Lyric, Pattern, Wangsalan & Laras	√
10.	Lighting system in Tarling art performance	Simple; Modern technology (Dimer Mixer; Par; Follow Spot)	√
11.	Sound system in Tarling art performance	Simple; Modern technology (Mixer/Digital Mixer; Guitar Ampli, Bass Ampli, Keyboard Ampli, Line Array Speaker System)	√
12.	Tarling art managerial	Managing; Fee; Publication and Documentation	√

III. RESULTS AND DISCUSSION

A. Tarling is a Pop Art and Popular Folk Art

Tarling is a popular folk performance art and well known by 'Pantura (North beach) society in West Java such as Cirebon, Indramayu and Majalengka. Tarling is easily absorbed and understood by the society in those districts especially from middle to low society with the following reasons: (1) it is an art creation product not a high class art (2) the language used is the Javanese language which is used and understood by the people in Cirebon, Majalengka and Indramayu (3) its plot is a play plot about the daily life of "Pantura (North beach) society, and (4) it has pop genre - music concept. Basic terminology from the word "Pop" derived from the word "Popular". Popular music genre is a music genre with their own characteristics which is always exist in human being life.

1) Tarling wellknown musicians in Cirebon: After the appearance of Sugra, Uci Sanusi and Jayana as the pioneer who introduced this genre of music, then appearing other musicians in "Pantura (North beach) districts" who in the following period become outstanding tarling musicians and wellknown as "maestro (master)" from Cirebon. They are : Abdul Majid (late) with his "Tarling putra sangkakala" group, Pepen Efendy with his "Primadona" group, and Sunarto Martaatmadja with his "Nada Budaya" group [3,4].

2) How to learn and regenerate tarling in Cirebon: Having interest since someone was born for tarling musicians makes them easier to learn tarling musical instrumen and their wasp patern. The way how to learn tarling without teacher or instructor known as "manjak". Manjak is a verb. It's derived from the verb "panjak" that means "nayaga" (musical instrumen player). "Panjak" is the name of musical instrumen player in the past period. While the word "manjak" means a person who becomes a wasper (nayaga) for himself. So that the tarling musical instrumen player is called "nayaga". Explained by Tjahyodiningrat that in general tarling musical instrumen player learn tarling by "manjak" that is helping people play musical instrumen or taking part playing musical instrumen in a tarling group that is available or trained bssed on the teacher 's experience, followed and done regularly until he can be able to play it well [5].

B. The Factual Development of Tarling

The development and alteration of tarling from the first time until now, has been dynamic change such as in the alteration of the terminology of its name. There are some versions in development and alteration of the name that can be used as reference in this research, based on the pioneer musicians in Cirebon, the version of Abdul Majid and Sunarto Martaatmadja [3,4]. After the research done, there is a conclusion that we have the easier terminology which is easy to be remembered and used by Cirebon society in general can be known as the third version.

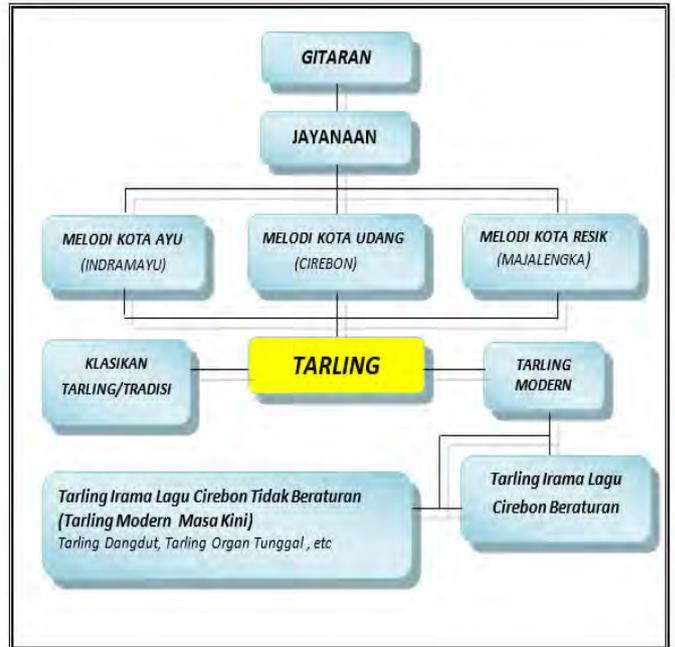


Fig. 1. The plot of tarling development and nomenclature given by Adjib [3].



Fig. 2. Tarling Plot of the development and name based on the explanation given by Sunarto Martaatmadja [4].

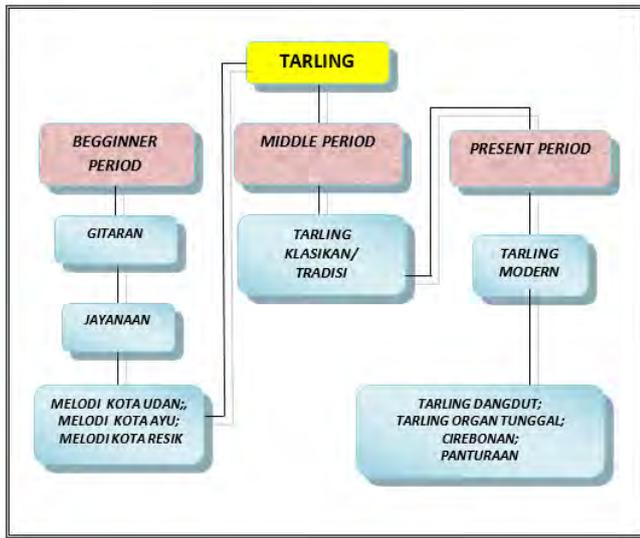


Fig. 3. Nomenclature Plot of Tarling development based on the researcher / The third version, based on time classification and two sources : Adjib and Sunarto, more simple structure (Modificatied Chart : Harry TJ) [5].

C. Tarling Classification System

In general, society in Cirebon District and Pantura (North Beach) differentiate Tarling Art by classifying it into two kinds. They are Classican/Tradition Tarling and Modern Tarling. Its classification is very simple and direct. Its nomenclature classification is based on the division of history into periods into three periods with the aim is to make easier for society in identifying Tarling art based on the terminology and its periods. Tarling classification system divided spacially depend on the appearance or appearance time estimation as follow: (1) Initial Period (2) Middle Period (3) Present Period. We can see clearly from the following table:

TABLE III. TARLING CLASSIFICATION BASED ON THE PERIOD DIVISION [3,4].

Initial Period	Middle Period	Present Period
The period when this musical genre as begun and before this musical genre was popular, around 1930 -1931s until it is popularand the “Tarling” used around 1964/1967s	Middle Period : after the used of “Tarling ” was begun or popular; around1965/67s until 2000s (around this year is rarely invited to perform)	Present Period : After the influence of Dangdut in Present Tarling ; Dangdut Tarling; 1980 until now (until 2016 it is still exist)
Gitaran (1930s); Jayanaan (1950s); Kota Udang Melody, Kota Ayu Melody and Kota Resik Melody(1960s-1964-s); Tarling (Classikan/Tradition: 1964-s).	Tarling Modern-Regular Cirebon Song Rhythm (about 1964/63s, until now still available but less exist)  This Tarling genre called Classican /Tradition Tarling	Tarling Modern/ Present Tarling- IrregularCirebon Song Rhythm : Dangdut Tarling :Single organ Dangdut (begun 1980s -1990s until now, begun when many Dangdut were performed tocompete with dangdut development in Pantura District, see Adjib)

IV. CONCLUSION

Generally, *Tarling* art in Cirebon hasn’t die or vanish, but there is a change in *Tarling* art was observed from textual and contextual aspect. There are two kinds of developing *Tarling*, they are classican/Tradition *Tarling* and Present Modern *Tarling*. Now, Cirebon society is like divided into two groups: old group who consider Classican/tradition *Tarling* has begun extinct and young group who tends to choose Present Modern *Tarling* such as *Dangdut Tarling*, *Cirebonan* and *Panturaan*

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