

Function and Pedagogical Value in Banjet Mask Group Performance Abah Pendul

Rudi Hartono^{1)*}, Sukmawati Saleh²⁾

¹⁾ Indonesia Cyber Education Institute (Universitas Terbuka), Jakarta, Indonesia

²⁾ Bandung Institute of Arts and Culture, Bandung, Indonesia

*Corresponding Author

Email: rudih5807@gmail.com

How to cite: Hartono, R. & Saleh, Sukmawati. (2023). Function and Pedagogical Value in Banjet Mask Group Performance Abah Pendul. *Gondang: Jurnal Seni dan Budaya*, 7 (1): 206.

Article History : Received: Feb 11, 2023. Revised: Apr 24, 2023. Accepted: June 20, 2023

ABSTRACT

Topeng Banjet is one of the distinctive arts that is a heritage of art and culture that has traditionally existed and developed in Karawang Regency since the 1920s. The focus of the study is on Topeng Banjet Group Sinar Pusaka Karawang in Tempuran District and commonly known as Topeng Banjet Abah Pendul. The purpose of this study is to reveal the function of art and pedagogical values contained in the Topeng Banjet performance process. The performance is carried out through a process of stages namely; ngukus, songs and music, tap tilu dance, jokes and plays on an open field. The study is based on descriptive analytical qualitative data collected by observation, interview and documentation. This study includes pedagogical functions and values; education, educational content and educational tools. The purpose of education is required where every citizen or community is required to learn and practice mastery sourced from local cultural traditions. The Topeng Banjet performance originally functioned as a thanksgiving for the harvest. The Topeng Banjet Group Sinar Pusaka Warna has experienced several changes in leadership from the 1920s until now; as an educational tool, habits, recommendations, monitoring, taboos, and consequences are used in the implementation process at the beginning of the performance; ngukus or rituals at the beginning to ask the Almighty for all the blessings of the harvest and the smooth running of the show after praying the players sprinkle flower water on the musical instruments used and rub the smoke of burning incense all over the face and body of the players followed by musical entertainment, songs, dances, and dramas.

KEYWORDS

*Function
Pedagogical
Banjet Mask
Performance
Abah Pendul*

This is an open access article under the [CC-BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/) license



INTRODUCTION

All human activities that become habits for the sake of survival in various ways are carried out so as to produce inherited cultures such as farming, hunting, rituals, and art. According to (Prawiyogi, 2022), cultural heritage includes how a person's profession can affect the course of life. The underlying influence of human mentality culture with prevailing social values. In general, individuals or community groups how habits that pass or local culture can provide values and meanings that are considered good or positive for the community as a means of controlling mentality attitudes in activities. Art, one of the most important parts of culture, is the creative expression of culture itself (art), (Prastika, 2021). The society that supports it creates, provides opportunities to move, maintain, transmit, develop, and create new ones for the next generation. When humans have a control attitude

tool that is adopted and positive, it will become an awareness of all actions and behaviors to fulfill duties and responsibilities in their social life activities.

The diversity of arts and culture grows and develops generally in the West Java region, especially theater arts; *Wayang Golek*, *Longser*, *Gending Karesmen*, *Sandiwara*, *Ubruk*, *Topeng Banjet*, for example dance, *Ketul Tilu*, *Doger*, *Jaipongan*, *Bajidoran*, while music and songs; *Karawitan*, *Kawih* and *Cianjuran*. From the types and varieties, each has its own characteristics that are born from collectivity and creativity in the process of function and value in the community. According to Hartono (2022), various kinds of arts exist in the West Java region, especially Karawang, Topeng Banjet is one of them that still gets enthusiastic support from the audience in the community. The diversity of folk theater in West Java, especially Karawang Regency, one of which is Topeng Banjet which still has an audience in the community. Over time, the art form has experienced a very dynamic development in its region so that its condition reflects the identity of the community group that characterizes its ethnicity.

Karawang Regency is geographically located on a route known as Pantura or the north coast of the island of Java in general. The Karawang area lives and grows the development of Topeng Banjet folk theater which has local cultural wisdom. One of them is Topeng Banjet Abah Pendul, since its establishment named Group Sinar Pusaka Warna located on Jalan Silih Asih Bayur in Lemah Duhur Village, Tempuran District. The folk theater is unique in its presentation process, the stages of the performance with an artistic style begin with ngukus, then, music and songs, mask dance, bodoran and lalakon. According to (Hartono, 2021), it is in each stage of the performance that pedagogical learning values are contained. This research focuses on assessing the values contained in the presentation of the Topeng Banjet performance of the Sinar Pusaka Warna Group, namely pedagogical.

The process of organizing education, especially in Indonesia, in the field of the need for support for artistic values for children (students) to guide, direct in the growth of their character, namely for diversity and respect, have a focus of attention and concern on the culture that exists in their surrounding environment, and are more aware of socio-cultural interactions that are connected across national boundaries and need each other among the world's population. According to (Mamat, S. 2020 in Prawiyogi, 2022), the wealth of various cultural products owned by ethnic groups must be given space for the development of forms, values, and local genius knowledge, so that it does not merely accommodate the dominating progress of the times.

Assessment of mental attitudes, skills and knowledge includes processes in the achievement goals of competency-based education. According to (Azis, 2017), this is in line and explained by the view of Bloom's Taxonomy theory, the educational process of making individuals or groups better is the formation of mental attitudes. The typical human problem is education. Education is the main support in the process of human survival itself in all aspects for the purpose of culture. Related to pedagogy, the subject and object of education are humans themselves. Education is carried out by humans, especially to themselves and generally to the surrounding community. Being the subject matter of education is how humans themselves carry out continuously on an ongoing basis with the developing body of all its potential power. As described (Saragi, 2016), for the progress of life in the change towards the activity system is the value of education. The power and potential of human creativity that needs to get continuous learning which is the main target of pedagogical value

and is very dynamic characteristic of human mentality which consists of creation (work), feelings, and karsa in order to grow awareness in its survival.

The focus in this study is to conduct a study related to the values contained in the presentation of Topeng Banjet performances, especially the function and pedagogical value. Encouraged by the desire to conduct a study of local genius or local culture that has wisdom values contained and of course can be used as a source and means of knowledge and practice in the educational process, further education that is sourced and has a strong foundation through the wisdom of cultural products (art) around it. According to (Sri Muryaningsih & Mustadi, 2015), one of the holistic formations of human character values is the development of several aspects such as intellectual, creativity, emotional, physical, and social optimally. A complete human being can be formed with character values that have knowledge as a counterweight. Departing from the background of the problems described above, the basic formulation of the study is first, is there an educational function in the banjet mask performance? second, how is the pedagogical value in the presentation of the banjet mask performance?

This study aims to conduct a performance study of Abah Pendul's Topeng Banjet Group, and further study of its function and pedagogical value in the presentation of Topeng Banjet performances. The theoretical and analytical study of Abah Pendul's Topeng Banjet is expected to be useful or useful for completing references for conceptual strengthening and strengthening knowledge related to the values contained in the presentation of Abah Pendul's Topeng Banjet performance, especially those related to pedagogical values. Practically, this study is one of the efforts to appreciate and preserve local genius and local culture, namely Topeng Banjet Abah Pendul, which is taking place amid the development of globalization, as well as encouraging active and passive heir communities to continue to preserve and explore the values of living folk theater as a local culture for the educational process in the implementation of character strengthening.

METHOD

This study, on the object of study, uses an ethnopedagogic approach, a way to examine the dimensions of education and pedagogics based on local culture and focus on human relations in the perspective of pedagogic sociology (Sugiyono, 2016). With data collection techniques with: first, literature review studies of various related literature to support such as books, articles, essays, journals and previous research sources on the topic of Topeng Banjet; second, other sources by conducting interviews with expert sources on folk theater or Abah Pendul's Topeng Banjet performers, third, collecting observational data for field study data and documentation sources both directly obtained and other sources such as internet news portals and youtube online documentation. According to Creswell (2009), the process of data with the form of text and images as a whole through involves an effort to interpret. It is necessary to analyze the data with a broader interpretation of the meaning of the data.

This study paper uses a positivistic paradigm, seeing that the presentation of the Banjet Abah Pendul Topeng Group performance on philosophy based on positivism. The flow of positivism philosophy sees from the basis of reality, cause and effect which becomes a phenomenon that can be identified, real, observed, according to size, and relative with the assumption that social facts as a reality that occurs can be proven scientifically in real

empirical and observation. According to (Irwan, 2018), that the events of social phenomena in society have made a very significant contribution to the positivistic paradigm. This means that by interpreting positivism in daily activities with all sources that can be confirmed positively in the form of goods and properties.

RESULT AND DISCUSSION

History of Banjet Mask

Traditional works of art originally appeared because of the needs of the community to be expected with the intent and purpose to be useful as needed (Hera, 2017). The presence of topeng banjet in traditional ceremonies is to express the gratitude of the community for the crops, especially in the rice field community after harvesting to the Almighty for everything for the abundance of the results they have obtained. This thanksgiving and salvation event has taken place in the past and until now continues to take place, meaning that it has been passed down from generation to generation. According to Rosala (2018), led by Mr. Sairan since 1912 the group was named Sinar Pusaka Warna until now. The area settled in Karawang, Topeng Banjet Group Sinar Pusaka Warna (Abah Pendul) the way the process of presenting the show is still like the 1920s the form is still maintained, (Hamid in Supriatna, 2010 and Rosala, 2018). In further development, the Abah Pendul Mask Group is not only for thanksgiving and salvation ceremonies, but has been invited to events, weddings, circumcisions, welcoming guests, festivals, and entertainment events. This is closely related to the emergence of folk theater with religious and traditional ceremonies that still exist and continue to take place in the midst of society, (Sulton, 2018).



Figure 1. Ngukus (Praying) Before Performing

Presentation of Mask in Sinar Pusaka Warna Group Performance

The unification of performers and audiences without strict boundaries during the performance is lively, so that it occurs spontaneously and causes improvisational involvement between the two (performers and audiences) the life of the folk theater atmosphere in Topeng Banjet is also the same. Performances in Asia are essentially a combination of dance, literature, and music, a very lively event (Danesi 2011). The presentation is quite long, starting usually at noon and continuing and starting again at night

until dawn, the presence of invited guests as well as the audience coming and going adds to the excitement. During performances, from dance performances, bodoran to plays, the audience often responds in the form of conversations with the performers and shouts to make the show frenetic. Interest arises from self-drive, it can be concluded that interest is an attitude and feeling of pleasure towards what someone wants (Siringoringo, 2019). The audience's involvement with the performance can be called having an attraction to the form of presentation and the audience comes because of the impulse of interest that overflows in expressing according to its cultural symbols.



Figure 2. Mask Music Players

Abah Pendul Topeng Group in the presentation has a structure or arrangement. This study is from the results of field observation data based on direct appreciation of the performance procession and conducting direct interviews. Presentation of Mask Group Sinar Pasuka Warna (Abah Pendul) in the show has stages according to the sequence and has become a standard that is always used. Through an interview with Mr. Darso as a lalakon player who gave an overview when met on Saturday, April 16, 2022 at his house in Karawang Regency, Kota Baru Subdistrict, South Pangulah Village, Daringo Hamlet, the presentation is as follows, (1) Awal ngukus (prayer), (2) Tatabuan (overture/opening music), (3) Dancers (Ronggeng performs dances), (4) Bodoran (jokes or comedy), (5) Lalakon (performance of the story), (6) Closing entertainment with songs. Until now, several groups or groups in Karawang have no changes in their respective ways and styles of presentation when performing that have been inherited, (Martasmita in Supriyatna, 2010).

Performance Function of Topeng Banjet (Sinar Pusaka Warna Group)

The form of art in human life is influenced by the place where he is is an artistic manifestation in his work. It can be interpreted that the environment, art and artists are inseparable as a cycle of system sources in society. The above description can be said that art exists because it has a social function in its society.



Figure 3. Mask Dancer

Social functions in society in general and specifically in the field of sustainable education in the development of children from interaction, communication, potential and usability. According to Hendriani (2016), the function of Dance-Drama Art is to help children's growth and development; (1) Increase physical, mental, and aesthetic growth. (2) Contribute towards self-awareness, (3) Foster creative imagination. (4) To contribute towards problem solving. (5) Purify the way of thinking, doing, and judging. (6) Contribute to personality development.

Based on the description above, the functions of Topeng Banjet Pendul group performances are identified as follows; (1) Increase physical, mental, and aesthetic growth. In watching the Abah Pendul Mask performance featuring movements, player dialog and the emergence of dance accompanied by singing, providing motor experience impacts the growth and physical development of children. With the experience of seeing the performance event, aesthetic awareness grows in individuals or groups and comes to watch. (2) The events of the dance and drama of the romance play tell the story of everyday life in the household and warriors in the Topeng Abah Pendul performance. It is as if we reflect on what is played in the play so that it raises the direction of self-awareness, can think critically, leadership and be able to create. The audience can feel the meaning of its existence in living life.

Then, fostering creative imagination, watching Topeng Abah Pendul performances in the play section provides the imagination of the characters in the story, such as the warrior play with movements and expressions to become a strong character of various problems faced and can be resolved responsibly have an impact on fostering imagination space that continues to grow. (4) Providing a contribution towards problem solving, by watching the Topeng Banjet Abah Pendul performance on the conflict in the play such as romance stories and warrior stories provide ideas for the audience about the truth in everyday life they face and learn to solve problems and ultimately make wise decisions. (5) Purify the way of thinking, doing, and judging. Watching a performance of a play told with a romance story and a warrior story involves the digestive process of thinking about the relationship between the movements of the characters played and their observations. When the audience is involved in the events of the performance, they can directly see, analyze the good (antagonist) and bad (protagonist) characters, there is a process of wise and wise assessment according to the context of the problem, so that in the future there can be a good attitude

change.

Pedagogical Values in Topeng Banjet Performance

This study is related to the pedagogical values that exist in the Topeng Abah Pendul performance, that so far the performance is a phenomenon that occurs in the midst of the environment and supporting communities, both active and passive inheritors, there are living values, namely pedagogical values where its existence in society functions directly or indirectly on education. Apart from expressing feelings, art is also a standard of regular behavior and perpetuates general values and culture in general, and art also strengthens the bonds of solidarity in society, (Marsan, 2021). From this description, society can grow and develop along with the progress of the times can coexist with pre-existing cultural traditions, especially traditional arts.



Figure 4. Lakon Bodoran and *Lalakon*

Art education is closely related to the aspects that students think about such as karsa, rasa and creativity that exist in students, (Pratiwi, 2020). It is a glory to take place the role and task of education in society for the continuation of generations. The noble value that exists in education in the transformation process provides the value of the way of knowledge and the value of the way of skill to humans by inheritance from generation to generation for their survival. Humans in their culture carry out tasks directly or indirectly in education have methods, especially pedagogical values. The continuation of oral and written cultural inheritance for the sake of human survival is indirectly the goal of education. As a folk theater performance of Topeng Banjet Abah Pendul until now, one of its goals is to inherit the values of good habits that have existed from its ancestors before. Marked by several changes in the leadership of Topeng Banjet Abah Pendul, which is a lineage inheritance system in preserving cultural arts as knowledge and skills for the implementation of thanksgiving to the Creator of everything that is carried out by the supporting community after getting crops, especially in the rice field community.

The process of performing Topeng by performing ngukus rituals or praying with all its equipment offerings, burning incense, flower water which is a symbol at the beginning of the procession of songs, dances, and plays functions as an educational media tool in the form of habits, guarding, directing, prohibited actions and sanctions. The ritual of ngukus or praying at the beginning of the event contains pedagogical value with the aim of asking permission from the ancestors and the Creator who is the owner of the power of the universe

so that during the Topeng Banjet performance event there is protection and smoothness, as well as the blessing of the owner of life in general for all those present watching. In an interview with the leader of the Topeng Banjet group Abah Syahrul Putra Pendul, at one of the Jatiragas celebration venues, on Saturday, September 26, 2020 Karawang; praying with the intention of extending praise and gratitude for His blessings to the owner of life and the safety that has been poured out to karuhun (ancestors) until now, then always asking the Almighty for the smoothness and success of the Mask performance event with the audience. The description provides a process that teaches us as humans to pray for everything before carrying out activities in order to get the blessing of the Creator. Furthermore, after finishing praying, the supporters of the Banjet Abah Pendul Mask group took turns taking flower water to be sprinkled on all musical instruments and incense burners with the smoke applied to the faces and bodies of the supporters. This reflects the value of educational teaching to us how the readiness of each individual's cleanliness and concern (care and maintenance) for the environment where he is active. Following the ngukus ritual, music and songuan, ronggeng solo dance (ketuk tilu), lalakon drama with a comedic tone.

The opening musical accompaniment (tataluan) and songs are dominated by the Sundanese language Karawang each instrument, tap, kecrek, goong-anggong, drum, and rebab played by all players have skills and responsibilities for traditional music ensemble cooperation to create rhythms in harmony. The performance of a single dance (ronggeng) provides an attitude of independence in the self-presentation of each individual. Followed by a lalakon that presents a romance story and a jawara provides an overview of the various problems that occur to think critically to solve them so that the wise and wise in every person watching can make decisions. Overall, the music and songuan, dance and lalakon performances show compact cooperation, fun together and full of enthusiasm that occurs in the performance also reflects a picture of the simplicity of life creating mutual understanding and harmony of each individual in society.

Diving into the appreciation of Abah Pendul's Topeng Banjet performance provides a lot of direct and indirect teaching of pedagogical values which certainly have a positive impact on the survival of the community.

CONCLUSIONS

Since its establishment, the performance of Abah Pendul Topeng Banjet Group has taken place in the community of Karawang Regency and surrounding areas such as Bekasi, Subang and Purwakarta in various events, especially thanksgiving activities after farmers collect crops in the form of rice. The process of presenting the show structurally, namely, ngukus, entertainment in the form of; traditional music and Sundanese songs, ronggeng solo dance, bodoran (comedy), and lalakon (drama). During the presentation of the show in the daytime and at night, it takes place in an open arena (field or empty land, and house yard) where the owner of the hayatan is. The fulfillment of the vows of the responders as the owner of the life for the performance of the Banjet Abah Pendul Topeng Group is not just a complement, but the ngukus ritual (prayer) and entertainment performances are a unity in its presentation.

Related to its social function as a work of art that exists in the community at the Abah Pendul Topeng Banjet Group performance that has been inherited can be further explored into learning materials in the teaching and learning process on knowledge and skills in the

formal education space. This is for the inheritance of the nation's sustainable culture in the field of education for the developmental needs of children as learners in the process of character survival based on the source of locality values in existing cultural arts. Abah Pendul's Topeng Banjet group performance has a social function in the field of education, that as a result of Karawang's distinctive cultural arts can be an important part of supporting national education goals.

According to Hendriani, (2016), art is a human work that has certain values, namely sensory value, value, form, knowledge value, and the value of ideas, meetings and propositions of justice. Pedagogical values contained in the Topeng Banjet Abah Pendul performance are several, namely, by doing ngukus (praying) at the beginning of the process as evidence and a sense of responsibility so that personal hygiene is maintained in interaction with the surrounding environment well creating harmony in social life. The single ronggeng dancer provides the value of a form of independence in behavior. Bodoran (comedy) and lalakon (drama) performances provide value for personality development; mentality, increased physical, mental, aesthetic growth, self-awareness, creative imagination, problem solving, thinking, acting, and judging.

Related to these values are in line with what has been conveyed, the Ministry of National Education of the Republic of Indonesia in the guide to the implementation of character education (2011) with 18 values, namely, education, obedience (religious), behavior (honest), respect for differences (tolerance), orderly and obedient (discipline), trying to work on various problems (hard work), thinking to produce work (creative), can carry out tasks (independent), think, behave, can judge based on rights and obligations accompanied by action (democratic), desire to always learn (curiosity), Think and act on behalf of the interests of the nation and state (national spirit), Loyalty, care, and respect for the nation with physical, language culture, economic, social, environmental, and political (love the country), Useful for the community (respect for achievement), Get along and cooperate (communicative / friendly), Feel happy between fellow human beings (love peace), Have time and reading habits for the benefit of goodness (love to read), care for the environment, social care, and responsibility. Acting to prevent damage to their environment (environmental care), helping attitude (social care), full awareness of completing tasks both for themselves and the nation and state (responsible). This study is also related to efforts to absorb functions and values in preserving locality through cultural arts that exist and develop in the midst of globalization competition in order to be competitive in the continuation of the process of human daily life.

REFERENCES

- Bahtiar, T., Baihaki, W. R., Ruhmaya, Y., Santosa, H., & Basari, A. (2012). *Seni Rupa*. Fitchel Production
- Creswell, John W. (2009). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Terjemahan Achmad Fawaid. Research Design: Pendekatan Kualitatif, Kuantitatif, dan. Mixed. Yogyakarta: Pustaka Pelajar.
- Danesi, Marcel. (2011). *Messages, Signs, and Meaning : A Basic Textbook in Semiotika and Communication Theory*. Terjemahan Evi Setyarini dan Lusi Lian Piantari. 2010. Pesan, Tanda, dan Makna. Buku Teks Dasar Mengenai Semiotika dan Teori Komunikasi. Yogyakarta: Jalasutra.

- Hartono, Rudi. (2022). *Ideologi Kapitalisme dalam Pertunjukan Topeng Banjet Group Sinar Pusakan Karawang*, Tesis Pascasarjana Institut Seni Budaya Indonesia (ISBI) Bandung.
- Hartono, Rudi, Jaeni, Listiani.W. (2021). Makna Estetik Pada Bentuk dan Fungsi Pertunjukan Topeng Banjet Abah Pendul Kab.Karawang, *Jurnal Heritage*, 9 (1),107-134.
- Hera, Trency. (2017). Menjadi Seniman Jawa. *Jurnal Sintakara Pendidikan Seni dan Seni*. 3 (3), 95-104
- Hendriani, Dita. (2016), *Pengembangan Seni Budaya dan Keterampilan*. Yogyakarta: Ombak.
- Saragi, D. (2016). *Nilai Pedagogis Dan Nilai Estetika Yang Terkandung Dalam Makna Motif Ornamen Tradisional Rumah Adat Batak Toba*. Digital Repository Universitas Negeri Medan.
- Marsan, N.S., & Siregar, M.J. (2021). To Bring Riau Islands Identity to Life Through Traditional Dance. *Gondang: Jurnal Seni dan Budaya*, 5 (1), 40-52.
- Muryaningsih, S., & Mustadi, A. (2015). Pengembangan RPP Tematik-Integratif untuk Meningkatkan Karakter Kerja Keras di Kelas 1 SD N 2 Sokaraja Tengah. *Jurnal Prima Edukasia*, 3(2), 190-201.
- Pedoman Pelaksanaan Pendidikan Karakter. (2011). Kementerian Pendidikan Nasional Badan Penelitian dan Pengembangan Pusat Kurikulum Dan Perbukuan, Jakarta.
- Pratiwi, G.M.,& Yanuartuti,S. (2020). Interdisciplinary: Learning Process in Padhepokan Seni Mangun Dharma Tumpang District of Malang Regency. *Gondang: Jurnal Seni dan Budaya*, 4 (2), 83-95.
- Prastika,R.R., Masunah.,J, & Narawati.T. (2021). Learning Mochi Mask Dance through the Mind Mapping Method to Improve Cultural Understanding. *Gondang: Jurnal Seni dan Budaya*, 5 (1), 21-29.
- Prawiyogi, A. Giri. (2022). Nilai *Pedagogy* dalam Ritual Domyak. *Pantun Jurnal Ilmiah Seni Budaya*, 7 (1), 1-11.
- Rosala, Dedi dan Agus Supriyatna, Ace Iwan Suryawan. (2018). Pencungan Ibing Penca Topeng Pendul Kabupaten Karawang. *Jurnal Panggung*. 28 (1), 17-32.
- Siringoringo,E., Widiastuti,U., & Sihombing,L.B. (2019). The Interest of Students High School in the Jong Batak Art Festival IV in the North Sumatra Cultural Park. *Gondang: Jurnal Seni dan Budaya*, 3 (1), 1-8.
- Sugiyono. (2016). *Metode Penelitian Kualitatif dan Kuantitatif*. Bandung: Alfabeta.
- Sulton, Agus & Alifulahtin Utaminingsih. (2018).Teater Rakyat Gemblak: Mulai dari Hiburan hingga Unsur Nasionalisme”. *Jurnal Antropologi Sosial dan Budaya*. 3 (2), 79-92