
Character Education Values in the Lyrics of “Cangkurileung” Songs by Mang Koko

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Abstract

Mang Koko is a second-generation artist after Raden Machyar Anggakoesoemadinata, who was involved in the history of Sundanese traditional music (karawitan) development in the 20th century. He created hundreds of traditional Sundanese songs that remain popular and cherished by the Sundanese community today. Due to his creativity and the diversity of his works, he is recognized as a reformer in Sundanese traditional music. Besides being skilled in arranging songs, Mang Koko was adept at composing lyrics. One of his works is compiled in the Cangkurileung Volumes 1–3 songbook series. This paper aims to explore and reveal the values of character education embedded in the lyrics of these songs. The method used is descriptive, employing literature review techniques. The results indicate that the lyrics of Cangkurileung contain character education values that serve as guidelines for both the present and the future.

INTRODUCTION

Mang Koko is a renowned figure in Sundanese traditional music development history. Mang Koko—whose full name is Haji Koko Koswara—excelled in his field, creating hundreds of traditional songs that remain popular and beloved by the Sundanese community. His compositions have been compiled in various books, including *Resep Mamaos* (Ganaco, 1948), *Cangkurileung Volumes 1–3* (Mitra Buana, 1952), *Ganda Mekar* (Tarate, 1970), *Bincarung* (Tarate, 1970), *Pangajaran Kacapi* (Balebat, 1973), *Seni Swara Sunda/Pupuh 17* (Mitra Buana, 1984), *Sekar Mayang* (Mitra Buana, 1984), among others.

Thanks to his creativity and the diverse nature of his works, he received the highest recognition in 1971 from the Department of Education and Culture in Jakarta, categorized as a "Reformer in the Field of Traditional Music."

Satriana (2014, p. 32) explains that Mang Koko's innovations in Sundanese traditional music encompass vocal songs (*sekar*) and instrumental pieces (*gending*). The vocal songs he developed were metered songs known in the Sundanese traditional music lexicon as *kawih*. In the realm of *gending*, Mang Koko innovated in both the instruments (*waditra*)—such as *kacapi* and the *gamelan pelog salendro* (a Sundanese *gamelan* tuned to the *pelog* and *salendro* scales)—and the arrangement of compositions.

The uniqueness and distinctiveness of his musical style became his signature, leading to terms such as *Kawih Mang Kokoan*, *Kacapan Mang Koko*, and *gamelan wanda anyar*. The term *wanda anyar* (new style) became synonymous with Mang Koko's creativity in traditional Sundanese music.

In addition to his skill in arranging songs, Mang Koko was adept at composing lyrics. One of his collections is compiled in the songbook series *Cangkurileung Volumes 1–3*, published by Mitra Buana in 1952.

In Sundanese cultural heritage, the term *kawih* has existed since ancient times. It is even mentioned in the Sundanese manuscript *Sanghyang Siksa Kanda(ng) Karesian (SSKK)*, written in 1518 AD. The manuscript states, "Lamun hayang nyaho di sakweh ning kawih ma paraguna tanya" (If you want to know about *kawih*, ask the experts).

This means that if you want to understand about *kawih*, ask the *paraguna* (experts). Additionally, the *SSKK* manuscript also mentions various types of *kawih*, such as: *kawih bwatuha*, *kawih panjang*, *kawih lalanguan*, *kawih panyaraman*, *kawih sisi(n)diran*, *kawih pengpeledan*, *bongbong kaso*, *pererane*, *porod eurih*, *kawih babahanan*, *kawih ba(ng)barongan*, *kawih tangtung*, *kawih sasa(m)batan*, and *kawih igel-igelan*.

Although the manuscript does not explain the forms of *kawih Bongbong Kaso*, *Porod Eurih*, or *kawih Igel-igelan*, it can be concluded that before the 16th century, the Sundanese people already had vocal art material in the form of *kawih* (See Hendrayana, 2017, p. 12).

Hendrayana (2017, p. 16) differentiates Sundanese *kawih* based on its form and characteristics. In terms of form, *kawih* includes *kawih kliningan*, *kawih degung*, *kawih kacapan*, *Cianjuran*, *tembang Ciawian*, *tembang Cigawiran*, Sundanese pop music, *beluk*, *tembang wawacan*, *kawih pantun*, *kawih calung*, *kawih celepungan*, *kawih rorongéngan*, *tarling*, *dermayonan*, and others.

Meanwhile, based on its characteristics, there are *kawih irama merdéka* (free rhythm) and *irama tandak* (bound rhythm). Those that fall under *kawih irama merdéka* (not bound by beats) include: *lagu poko* in *Cianjuran*, *bawa sekar* in *gamelan (kliningan)*, *kawih pantun* (*raja*, *sareng nata*), *beluk*, *tembang rancag*, *tembang Ciawian*, and *tembang Cigawiran*. Meanwhile, those under *irama tandak* (bound by beats) include: *lagu panambih* in *Cianjuran*, *lagu jalan* in *kliningan*, *sisindiran*, *kawih celepungan*, *kawih degung*, *kawih kacapan*, Sundanese pop songs, *kawih calung*, and others.

The term *kawih* can be viewed from two perspectives: vocal art and literary work. From the standpoint of vocal art, *kawih* relates to notation, composition, and the song's rhythm. From the literature perspective, *kawih* is an artistic work presented using linguistic tools, in this case, poetry. For this reason, *kawih* is studied as a literary object, focusing on its lyrics (*rumpaka*), which possess poetic qualities such as rhythm (*wirahma*), rhyme (*purwakanti*), repetition, imagery, diction, and others.

This paper aims to explore and reveal the values of character education embedded in the lyrics (*rumpaka*) of *Cangkurileung*, composed by Mang Koko. The character education values referenced are based on the framework established by the Ministry of National Education (Kemdiknas). These character education values include: religiosity, honesty, tolerance, discipline, hard work, creativity, independence, democracy, curiosity, nationalism, patriotism, appreciation of achievement, friendship/communication, love of peace, reading enthusiasm, environmental care, social care, and responsibility.

METHODS

This research employs a qualitative approach with a descriptive method to analyze the values of character education embedded in the lyrics (*rumpaka*) of songs from *Cangkurileung* by Mang Koko. The primary data for this study consists of *rumpaka* texts collected through a literature review of relevant sources, such as Mang Koko's song compilation books, including *Cangkurileung Volumes 1-3* (Mitra Buana, 1952). The data analysis process uses content analysis techniques. The song lyrics are examined to identify character education values based on the Ministry of National Education (Kemdiknas) framework, such as religiosity, honesty, tolerance, discipline, and others. During the analysis, the researcher highlights poetic elements in the lyrics, such as rhythm (*wirahma*), rhyme (*purwakanti*), and diction, which are relevant to conveying these values. For data validation, the researcher will conduct a triangulation by comparing findings from various literature sources and interviews with experts in Sundanese traditional arts. This approach aims to ensure the accuracy of the interpretation of values embedded in the lyrics. The results of the analysis will provide in-depth insights into Mang Koko's contributions to preserving Sundanese culture and integrating character education values through traditional arts. This study also offers a new perspective in examining traditional music as an educational medium.

RESULTS AND DISCUSSION

Based on the analysis, the character education values in the *rumpaka kawih Cangkurileung* include those that align with the framework established by the Ministry of National Education (Kemdiknas) and those that do not. Therefore, this discussion categorizes the educational values based on the analyzed texts.

a. Religious Education (Religiosity)

Although rare, religious education values can be found in Mang Koko's *rumpaka kawih*. For example, in the *rumpaka kawih* titled "Ajakan" (Invitation):

*Hayu batur nyiar élmu
sangkan urang bisa maju
élmu teu beurat mamawa
sarta gedé mangpaatna*

(Come, friends, let us seek knowledge)
(So that we can progress)
(Knowledge is not heavy to carry)
(And its benefits are immense)

b. Patience

Patience plays a vital role in human life, both in terms of religion and ethics. For instance, in the *rumpaka kawih* titled “Bus Kota” (City Bus):

<i>Bus Kota! Bus Kota!</i>	(City Bus! City Bus!)
<i>megatna sabar</i>	(Waiting patiently)
<i>najan keur lapar</i>	(Even when hungry)
<i>bisi kapahung</i>	(Worried about regretting)
<i>tinggaleun Bus Kota</i>	(Missing the City Bus)
<i>tangtuna sok bingung</i>	(Surely, it'll be confusing)

c. Discipline

Discipline reflects actions that demonstrate orderly behavior and adherence to rules and regulations. This is evident in the *rumpaka kawih* titled “Hudang Isuk-isuk” (Waking Up Early):

<i>Isuk-isuk caringcing</i>	(Early morning, get ready)
<i>méméh caang geus nyaring</i>	(Before dawn, already awake)
<i>los ka cai ngahariring</i>	(Go to the water, singing)
<i>bada mandi dangdan tarapti</i>	(After bathing, dress neatly)
<i>sanggeus dangdan, gancang sayagi</i>	(After dressing, get ready quickly)
<i>kaperluan rupa-rupa</i>	(For various necessities)
<i>keur bawaeun ka sakola</i>	(To bring to school)

d. Hard Work

The value of hard work, illustrated in the *rumpaka kawih* titled “Patani” (The Farmer), depicts earnest efforts in pursuing a task:

<i>Bapa tani jongjon</i>	(Father farmer, happy)
<i>ngolah sawah kebon</i>	(Working on fields and gardens)
<i>ngadekul ngagarap hanca</i>	(Toiling to cultivate the land)
<i>kuat huhujan</i>	(Resilient in the rain)
<i>kuat kapanasan</i>	(Resilient in the heat)
<i>tulatén ngurus pakaya</i>	(Diligent in managing the land)
<i>bapa tani ahli bakti</i>	(Father farmer, devoted worker)
<i>babakti ka lemahcai</i>	(Dedicated to the homeland)

e. Diligent in Saving

A well-known proverb says, "Diligence leads to wisdom, and thrift leads to wealth." This is illustrated in the *rumpaka kawih* titled “Nyéngcélengan” (Saving):

<i>Sapoé lima sén</i>	(Five cents a day)
<i>nyéngcélengan sing titén</i>	(Save diligently)
<i>rék indit ka sakola</i>	(Before going to school)
<i>misahkeun duit heula</i>	(Set aside some money first)
<i>Sapoé dua ratus</i>	(Two hundred a day)
<i>saminggu tujuh ratus</i>	(Seven hundred a week)
<i>sataun geus puguh</i>	(In a year, for sure)
<i>céngcélengan geus pinuh</i>	(The piggy bank is full)

<i>Mun wekel mun temen</i>	(If you're earnest and serious)
<i>duit anu disimpen</i>	(The money you save)
<i>dibobok dibuka</i>	(When opened and counted)
<i>meureun geus jadi loba</i>	(Will surely be a lot)

f. National Spirit

A sense of national spirit is a crucial pillar of life. It reflects a mindset, actions, and outlook that prioritizes the interests of the nation and country above individual or group interests. This is depicted in the *rumpaka* kawih titled “Inpalid; Satria Sajati” (Invalid; True Knight):

<i>Tuh, nu tanpadaksa</i>	(Look, those without limbs)
<i>hiji tanda pahlawan nu geus berjasa</i>	(A mark of heroes who have served)
<i>geus soso roh béla bangsa</i>	(Have sacrificed for the nation)
<i>nyata bukti yén satria</i>	(A clear proof of being a knight)

<i>Tuh, para pahlawan</i>	(Look, the heroes)
<i>anu enggeus ngarasa jaradi korban</i>	(Who have felt the pain of sacrifice)
<i>tetep tigin ngabéla lemah cai</i>	(Still steadfast in defending the homeland)
<i>teu mambrih pangarah reujeung pamuji</i>	(Expecting neither reward nor praise)

g. Love for the Homeland

Love for the homeland is a way of thinking, behaving, and acting that demonstrates loyalty, care, and high appreciation for the nation's language, physical environment, society, culture, economy, and politics. For example, in the *rumpaka* kawih titled “Pahlawan” (Heroes):

<i>Teu honcéwang sumoréang</i>	(Unwavering and steadfast)
<i>tékadna pahlawan bangsa</i>	(The resolve of the nation's heroes)
<i>cadu mundur pantrang mulang</i>	(Never retreating nor giving up)
<i>mun maksud tacan laksana</i>	(If their mission isn't fulfilled)

<i>Berjuang keur lemah cai</i>	(Fighting for the homeland)
<i>lali rabi tur tegang pati</i>	(Forgetting their families and risking their lives)
<i>taya basa ménta pamulang tarima</i>	(Asking for no rewards or recognition)
<i>ihlas rido keur korban merdéka</i>	(Willingly sacrificing for independence)

h. Love for Reading

The importance of reading as an educational value is undeniable. The habit of reading provides opportunities to gain valuable knowledge. This is reflected in the *rumpaka* kawih titled “Buku-buku Sobat Saréréa” (Books, Everyone's Friend):

<i>Buku-buku sakola</i>	(School books)
<i>pepek sagala aya</i>	(Complete with everything)
<i>tuduh jalan nu utama</i>	(Showing the right path)
<i>bahan kamajuan bangsa</i>	(A resource for national progress)
<i>Buku teu kakurangan</i>	(Books never run out)
<i>keur nambahan kapinteran</i>	(To increase intelligence)
<i>mun hayang hasil maksud</i>	(If you want to succeed)
<i>dapon diajar sing suhud</i>	(Then study with diligence)

<i>Kabéh buku sakola</i>	(All school books)
<i>bacaan rakyat murba</i>	(Readings for the common people)
<i>sampurna</i>	(Perfect)
<i>mun kabéh pada nurut</i>	(If everyone takes part)
<i>ngabasmí buta hurup</i>	(Eradicating illiteracy)
<i>luang élmu nambahan</i>	(Expanding knowledge and experience)
<i>Percéka!</i>	(Smart!)

i. Responsibility

A person's attitude and behavior in fulfilling duties and obligations toward oneself, society, the environment (natural, social, and cultural), the nation, and God Almighty. This is depicted in the *rumpaka* kawih titled "Jasa Désa" (The Village's Contribution):

<i>Nagri jaya – mun désa tohaga</i>	(A prosperous nation – if the village is strong)
<i>nagri ma'mur – mun lembur salubur</i>	(A thriving nation – if the town is united)
<i>babarengan digawé tumaninah</i>	(Working together with joy)
<i>ngolah tanah, getol ngagarap sawah</i>	(Cultivating the land, diligently farming)
<i>henteu tolih kacapéan</i>	(Ignoring fatigue)
<i>digawé jeung kaihlasan</i>	(Working with sincerity)

j. Helping Parents

A child must ease their parents' burdens by helping them. Without them, we are nothing. Therefore, assist them, honor their dignity, and make them happy during their lifetime. This is illustrated in the *rumpaka* kawih titled "Ácuk Bungur" (Purple Shirt):

<i>Acuk bungur tulis cele</i>	(A purple shirt with patterns)
<i>latar biru suat kembang</i>	(A blue background with flower designs)
<i>hayu batur ramé-ramé</i>	(Come, friends, let's all together)
<i>urang bantu kolot urang</i>	(Help our parents)
<i>digawé sabisa-bisa</i>	(Work as best as we can)

CONCLUSION

The findings of this research can be concluded as follows.

- The language competency map in the Diagnostic Assessment for Sundanese language learning includes five competencies: (1) *ngaregepkeun* competency (listening), (2) competency in responding to Sundanese grammatical structures, (3) *maca* competency (reading), (4) writing competency, and (5) *nyarita* competency (speaking).
- Diagnostic assessment materials in Sundanese language learning are proficiency tests, not achievement tests. The language proficiency test refers to the criteria for using Sundanese (actual language use situations) faced by test participants. This use includes general life skills, namely the cultural, social, technological, and educational domains, as well as specific skills domains, namely the professional and scientific domains.

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