

SYMBOLIZATION OF EDUCATIONAL MESSAGES ON THE CIANJURAN SUNDANESE SONG: A STUDY OF THE STRUCTURE AND MEANING OF LYRICS

Sukanta¹; Hery Supiarza^{2*}; Irwan Sarbeni³

¹Music Education Study Program, Faculty of Arts and Design Education, Universitas Pendidikan Indonesia
^{2,3}Film and Television Study Program, Faculty of Arts and Design Education, Universitas Pendidikan Indonesia
Jl. Dr. Setiabudi No. 229, Isola, Sukasari, Bandung, West Java 40154, Indonesia
¹sukanta@upi.edu; ²herysupiarza@upi.edu; ³irwansarbeni@upi.edu

Received: 06th July 2022/ Revised: 30th October 2022/ Accepted: 03rd November 2022

How to Cite: Sukanta., Supiarza, H., & Sarbeni, I. (2023). Symbolization of educational messages on the Cianjuran Sundanese song: A study of the structure and meaning of lyrics. *Humaniora*, 14(2), 113-120. <https://doi.org/10.21512/humaniora.v14i2.8625>

ABSTRACT

The research discussed Tembang Sunda Cianjuran (Cianjuran Sundanese Song) which contained a very high quality of music and was full of hidden wisdom values as a reflection of the people who created it. In a cross-generational context, transforming wisdom values was considered an educational process. The research used an anthropological approach to uncover the mystery behind the song's structure and lyrics' meaning and structuralism theory to interpret the meaning behind the structure. Data collection techniques were carried out by interviewing and studying archives of old documents in the form of audio recordings related to the Tembang Sunda Cianjuran, especially the genre of Papantunan (poetry-like). The collected data were identified, classified, then interpreted, and compiled qualitatively. The results illustrate that educational messages communicated through the lyrics of Papantunan as well as the process of transforming the values of past Sundanese' lives into symbols, are carried out across generations. The substance of the values contained includes catur watak (four characters), which consists of education about courage (leber wawanen), faithful to promises (kukuh kana jangji), prioritizing the glory of life (medang kamulyan), and silih asih (giving each other the affection), silih asah (honing each other in intelligence or skills), and silih asuh (caring each other). All of this is packaged in the form of a pupuh poem and sung by a juru tembang accompanied by kacapi suling.

Keywords: Tembang Sunda Cianjuran, lyric symbolization, education of message

INTRODUCTION

The totality of life in a certain ethnic group can be reflected in their artwork. Therefore, the structure in their artwork is a transformation form from the actual structure behind it. Metaphorically, it can be said that "their art is their life". Aesthetic expression in an art product is a manifestation of ideas about what is felt, talked about, thought about, wanted, and even avoided in the past (Zulkarnain et al., 2019). The symbolization manifested in the artworks always conveys the meaning of education across generations since humans are constantly learning about the past.

Music is a language that functions as a medium

of communication of meaning (Supiarza & Sobarna, 2019). The meanings of life covertly accompany the structure of the music people hear. Therefore, music acts as a symbolic language that triggers curiosity about the actual content behind the structure (Malloch & Trevarthen, 2018; Sidhu & Pexman, 2018; Supiarza & Sobarna, 2019).

Ethnic music is music that is born and developed in the tribes of the world. This type of music never lies in its presence (Sasongko, 2019). This means that this music is really born as a cultural entity of the supporting community. As a characteristic of the ethnic group and an expression of their life, it is not an exaggeration to say, "their music is their life" (Salasa

& Amin, 2021). In connection with ethnic music, many experts are trying to understand the structure of a particular society through the structure of its music. In this case, it is appropriate to say that music is a universal language in terms of understanding humans.

The message in each *pantun* contains a purpose that is deliberately created based on the experiences of the surrounding community. Etymologically, *pantun* is derived from the word *sepantun* or *seumpama* (if) (Enjang et al., 2020). Almost all regions in Nusantara have *pantun* as an ethnic identity with various embedded terms. People are very familiar with *pantun* since they contain *sampiran* and *isi* (content) and can be used on various occasions and delivered at various times, in any activity, and carried out by anyone and any age (Andari & Suharto, 2020). *Pantun* is an effective means of art communication, for it can be used for various purposes. This is one of the advantages of *pantun* over poetry or *gurindam*.

Pantun art has a relatively old age. It is said in the script “*Siksa Kandang Karesyan*” *pantun* has existed since the time of *Langgalarang*, *Banyakcatra*, and *Siliwangi*. This manuscript was written around 1518 AD. *Pantun* is also found in ancient manuscripts spoken by Ki Buyut Rambeng, namely *Pantun Bogor*. In its development, the stories of *pantun* that are worth high value continue to grow, such as the stories of *Lutung Kasarung*, *Ciung Wanara*, *Mundinglaya Dikusumah*, *Dengdeng Pati Jayaperang*, *Ratu Bungsu Kamajaya*, *Sumur Bandung*, *Demung Kalagan*, and others (Andari & Suharto, 2020; Saparudin, 2022). The *Kanekes* people who live in ancient Sundanese culture are very familiar with the art of *pantun*, and it is a part of their ritual, as for the sacred plays of the *Kanekes Pantun*, which are presented ritually, such as *Langgasari Kolot*, *Langgasari Ngora*, and *Lutung Kasarung*. *Pantun*, as an old art, has emerged some *pantun* performers in each era. In Cianjur, for example, there is recorded R. Aria Cikondang (17th century), Aong Jaya Lahiman, and Jayawireja (19th century). In Bandung, there is Uce, the *pantun* performer of the Bandung regency (early 20th century), and the *Pantun Beton Wikatmana* (mid. 20th century); and in Bogor, the famous *pantun* performer is Ki Buyut Rombeng (Firmansyah et al., 2022).

The musical instrument used to accompany the *pantun* is the *kacapi*. At first, the *kacapi* is very simple, like the one found in *Baduy*, called a small *kacapi* with seven strings. Furthermore, in line with the growth of the *Cianjuran* art, the *kacapi* is replaced with *kacapi gelung* (*tembang*) and ultimately using the *kacapi sister* (Javanese). The scales (*laras*) used in the *kacapi* accompaniment are *pelog*, but later many use *laras salendro* (Sasaki & Masunah, 2020).

In this discussion, the author takes the example of the *Tembang Sunda Cianjuran* (Sundanese Song Cianjuran). Currently, ethnic music is less attractive to the younger generation (Abid, 2019). There is another structure behind the structure of music that has driven changes in the structure of society. The structure is not static but constantly changes over

time along with changes in the social structure. The current structure in ethnic music is no longer able to act as a medium for transforming the structure behind the structure (Hidayatullah & Jazuli, 2021). *Tembang Sunda Cianjuran* is a type of music that features vocal art accompanied by a *kacapi suling* (Enjang et al., 2020; Firmansyah et al., 2022). The song plays beautifully, romantically, and sometimes it sounds a bit melancholic. Listeners can interpret the meaning of the structure of the music presented. Does it mean sad, happy, tough, optimistic, pessimistic, or romantic? However, the most important thing is how people can understand the mystery behind these musical structures.

One interesting research is “*Dongkari Analysis on the Song of Sebrakan Sapuratina in Tembang Sunda Cianjuran*” (Perdana & Karwati, 2022). This research analyzes *dongkari* in the *tembang sunda Cianjuran* using the antagonistic dualism of Jacob Sumardjo. This research reviews the concept of *dongkari* as the main aspect of the *Cianjuran* song. It is found that in the song *Sebrakan Sapuratina*, there are *dongkari rante*, *cacag*, *riak*, *jekluk* and *gedag*. However, this research only serves a perspective of the sing technique in the context of *Dongkari* in *Tembang Sunda Cianjuran*. While in the research, researchers will further explore and reveal the symbolization and meaning of education in the *tembang Cianjuran* as a treasure trove of knowledge for today’s education world.

Tembang Sunda is unlike other ethnic music, which is almost abandoned by its audience. Until now, *tembang Sunda* is still in demand. In *Tembang Sunda Cianjuran*, song lyrics are the main elements that express locals’ cultural life (Ghaliyah, 2017). There are three genres in the *Tembang Sunda Cianjuran*, namely the *Papantunan*, *Jejemplangan*, and *Dedegungan* (Julia & Supriyadi, 2017; Sasaki & Masunah, 2020), each with their own characteristics, both in terms of musicality and lyrics. Considering the broad area of research about the genre in the *Tembang Sunda Cianjuran*, the researchers focus on the study of the *Papantunan*.

The result of the research could be used as a reference by the Indonesian education world to learn that *tembang Cianjuran* lyrics; there contain teaching values that become a main element of the education system as a message of local genius art of the Indonesian nation.

METHODS

The research applies a cultural anthropological approach. Researchers view the *Tembang Sunda Cianjuran* as a product and a reflection of the old Sundanese life (Munsi, Rahmat, & Adawiyah, 2019). The crystallization of the values of life is then transformed into a symbolic form and transmitted across generations so that the message communicated is an educational process.

The approach of Clifford Geertz's symbolic interpretation is used to learn the symbolization meaning behind the *tembang Sunda Cianjuran*. Human behavior is seen as symbolic acts as a voice in the conversation, painting for drawing, line for writing, or voice in music which produces symbols that result in questions on whether the culture is formed in a pattern or is a thinking framework or a combination of both. Geertz has stated that in meaning quotation of symbols, a 'thick description' or deep description is needed to be able to conclude the 'big' out of the 'small' according to dense facts (Hendro, 2020). Deep description is a way to understand the culture both physically and non-physically by making an interpretation to obtain a comprehensive meaning.

Figure 1 illustrates that the research begins by reviewing the previous research on ethnographic notes from anthropologists, especially those related to educational values. The values of the Sundanese life in the past are reflected through the song lyric *Tembang Sunda Cianjuran*, particularly in the *Papantunan* genre. The reality of life in the past is then transformed into a symbolic means as its messenger. The symbol is manifested in the form of lyric poetry, which contains structure and meaning. The meaning is then conveyed through the structure to respond; then, the messages are communicated across generations, containing the values, hopes, and dreams of future generations.

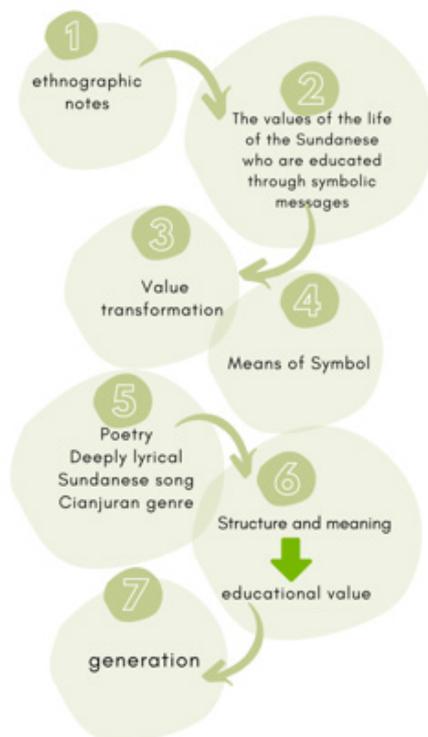


Figure 1 Research Flow Chart (Source: Sukanta & Supiarza, 2022)

Data collection techniques are carried out by means of archival studies of previous research results,

audio recordings, and manuscripts of song lyrics from experts of *Tembang Sunda Cianjuran*. In addition, the researchers also conduct interviews with the figures of *Tembang Sunda Cianjuran* living in Bandung. Data collection is also supported by an 'emic' and 'ethic' approach.

The results of the research are expected to be a report format and a typical working method of the Art Education Study Program in conducting traditional arts research activities. Regularly, this research step includes: an exploration through listening and observing audio recordings (documentary studies) about the object of study; identification and classification of *Papantunan* song lyrics based on theme and era; interpretation of the lyrics of the *Papantunan* song with the theory of symbols, structuralism, semiotics, and hermeneutics (Hendro, 2020); validation of interpretation results to experts; and continued with the preparation of qualitative research reports to obtain an accurate validation of information.

RESULTS AND DISCUSSIONS

Researchers have found that the *Tembang Sunda Cianjuran* is a package with an accompaniment musical instrument called the *kecapi*. The *kecapi* is a traditional Sundanese musical instrument seen in Figure 2.



Figure 2 Musical Instrument Shape *Kecapi Tembang* (Source: Sukanta & Supiarza, 2022)

Figure 2 shows a musical instrument called the *kecapi tembang*, *kecapi gelung* or *kecapi perahu*. The name comes from its shape of a *kecapi* that looks like a boat or a woman's hair bun. Meanwhile, the name *kecapi tembang* is taken based on its function as an accompaniment in the *Tembang Sunda Cianjuran*. The *kecapi* is a mandatory musical instrument to accompany the Cianjuran song. In addition, there is also known other musical accompaniment instruments, namely the *kecapi rincik* (Figure 3).

The *kecapi* shown in Figure 3 is smaller than the *kecapi tembang*. The *kecapi rincik* has functioned as an additional musical instrument if the *penembang* (singer) needed additional songs. In Sundanese traditional art, the *kecapi* is divided into three types: the *kecapi siter*, the *kecapi tembang*, and the *kecapi rincik*. Each *kecapi* has differences in terms

of organology. *Laras* (tone system) in the *kecapi* depend on the needs; the *laras* are *gamelan*, *salendro*, and *madenda*. The *Tembang Sunda Cianjuran* itself always uses the *tembang kecapi* and the *kecapi rincik*. The *kecapi tembang* is rhythm-free (ad-libitum), while the *kecapi rincik* is used as a *panambih* (addition) if the *penembang* sings an additional song with a *tandak* (rhythmic).



Figure 3 Musical Instrument Shape *Kecapi Rincik*
(Source: Sukanta & Supiarza, 2022)

The word *papantunan* in the *Tembang Sunda Cianjuran* is the formation of the basic word *pantun* (the art of story performance by a *pantun* performer accompanied by *kacapi*). The stories told by a *pantun* performer pertain to myths that are deliberately created by the ancestors for educational purposes across generations (Saparudin, 2022). One example of a famous *pantun* story in the past is “Mundinglaya Dikusumah”. This story tells a character named Mundinglaya Dikusumah, who once sought a talisman called *lalayang salakadomas* until he had to fly into the sky. If he could achieve it, he would have had the perfection of life and blessing for many people (Erenchinova & Proudchenko, 2018). This *pantun* generally gives an idea to the audience about the nature of life, how life is carrying a cumbersome task and therefore people have to fight hard to get what they want.

Dian Hendrayana has said (Personal interview, 13 June 2022) that *Tembang Sunda Cianjuran* is divided into three genres, including (1) *Papantunan*, (2) *Jejemplangan*, (3) *Dedegungan*. Regarding the ‘*papatet*’ song, this is not classified as a *Papantunan*; however, few state that it is a part of *Papantunan*. On the performance of *Tembang Sunda Cianjuran* with *Papantunan* genre, the *papatet* song is an initial offering. *Papatet* means ‘an opening’ or ‘the start’. Now, the *papatet* song is a crystallization of values of the *Papantunan* song structure served at the beginning of the performance. The lyric tells a pessimistic feeling about a future that worriedly would last, like Padjadjaran, where only its name is left to hear.

Hendrayana (Figure 4, right) has stated that *Papatet* is another term for *tembang*. The understanding that *papatet* is a *pantun* is still controversial. For Sundanese songwriters, *papatet* is considered a crystallization of the *Papantunan*.

The term *Papantunan* in the *Tembang Sunda*

Cianjuran is certainly different from the performance of the *pantun*. Therefore, the term *pantun* is modified by adding one syllable in front to become ‘*papantunan*’. According to the local language convention (Sundanese), if the first syllable of a word is repeated twice, then the meaning of the word will be changed, no longer the same as the actual meaning of the first un-modified word, only similar to it, imitating (in this case imitating a *pantun*), or it can also be interpreted as fake *pantun*.



Figure 4 Interview with Hendrayana, Artist and Lecturer at Sundanese Language Education Study Program
(Source: Sukanta & Supiarza, 2022)

The word *Papantunan* in the *Tembang Sunda Cianjuran* can be said to imitate the art of *pantun* because the locals do not dare to do the same, as the *pantun* is considered so divine and is very popular with the people of its time. The *Tembang Sunda Cianjuran* is just imitating, borrowing, and modifying the *pantun* word into a *Papantunan*. What does the *Papantunan* imitate from the art of *pantun*? Several characteristics in the *pantun* performance become vocabularies of *Papantunan* in the *Tembang Sunda Cianjurana*. The most viscous and looks typical of the *pantun* in the *Papantunan* is the lyrics theme or the song poem. The themes of the *Papantunan* poem are similar to the theme of the *pantun* story, telling about the greatness of the past, natural beauty, natural wealth, and the abundant natural potential in the *Parahiangan*. These themes are a product of the interpenetration between society (past Sundanese) and God, nature, and humans, stated Prof. Dr. Dedi Koswara, M. Hum (personal interview, 14 June 2022). Then it is transmitted across generations to become a pattern of the relationship between human and God, human and nature, and human and human. These patterned relationship models become local wisdom values that need to be maintained, developed, and transformed on the behalf to make it adaptable at all times.

According to Koswara (Figure 5, left), the values of local wisdom applied in the lifestyle and life of the Sundanese are found in the lyrics of the *Tembang Sunda Cianjuran*, including in the *Papantunan* genre (Julia & Supriyadi, 2017; Setijaji, 2018). That is, through *Papantunan*, the next generation can learn about past lives as knowledge for present and future

life. People may learn how natural *Priangan* in the past is, both physical and non-physical, just by hearing and understanding the lyrics in the *Papantunan*. Likewise, it can be known how the behavior of the past Sundanese is a reference for present and future civilizations. The process of interpreting past life across generations to the present is a precious educational process. In addition, the messages contained in the lyrics are also full of educational values that are still fresh and actual in today's reality which has almost lost references. The following is an analysis of one of the *Papantunan* lyrics, which was very popular at its time.



Figure 5 Interview with Prof. Dr. Dedi Koswara, M. Hum, Professor at Sundanese Language Education Study Program (Source: Sukanta & Supiarza 2022)

*daweung diajar ludeung
pajajaran kari ngaran
pangrango geus narik kolot
mandalawangi ngaleungit
nagaleungit ngajadi leuweung
leuweung ganggong simagonggong
leuweung si sumeneng jati
hamiru jeung kai gintung
hurudapung jeung ki maung*

In the first line, the term *daweung* means to contemplate, and *diajar ludeung* means learn to brave. This sentence is consistently sung by the *tembang* performer when presenting the *papantunan* until it ultimately becomes the *papantunan* special characteristic. This sentence implies how important it is to reflect on anything so that it does not go astray. People must also learn to be brave for what they believe to be true. The word *ludeung* becomes the hope and achievement target of the Sundanese; therefore, it is expressed repeatedly and continuously when the *Papantunan* advises the younger generation. It is usually accompanied by the word *teuneung* to become '*teuneung ludeung*', which means brave because it is true. Another term is '*leber wawanen*', which means full of courage and is one of the characters coveted by the ancestors of their descendants (Sundanese) to be brave for the welfare of life and life. If someone is afraid to speak the truth, just wait for the dishonesty; If someone does not dare to step in the right direction, just wait for the consequences, going astray; If someone

does not dare to quell evil, wait for the destruction of human civilization. Those educational messages are conveyed symbolically through one sentence of song poetry.

The Sundanese of the past knew that reality was constantly changing; nothing was everlasting. The kingdom of Pajajaran, which was so glorious, now only has a name, as it is mentioned in the lyrics of '*Pajajaran kari ngaran*'. The third line lyric, '*pangrango geus narik kolot*' means that Mount Pangrango is aging and might erupt, collapse, and be destroyed at any time. What is originally a highland could become a lowland, meaning there is a change. How necessary is the courage to act in order to anticipate or provide solutions to problems so that life can be sustainable? *Mandalawangi ngaleungit* means the high and spiritual sacred place is now disappeared. What if the spiritual universe is gone too? All turned into a tasteless and artificial physical form? Moreover, what about the vertical relationship with the transcendental world if everything changes before people are ready and brave to face the change? If so, the physical world will turn into a wilderness, and the psychic world will return civilization to zero, as symbolized in the next sentence, '*Ngaleungit ngajadi leuweung*', *Leuweung ganggong simagonggong, leuweung si sumeneng jati, hamiru jeung kai gintung, hurudapung jeung ki maung*. As a whole, the message that the Sundanese ancestors wanted to convey is to invite people to continue to think, reflect, and dare to face to change something into a more positive form.

The stanzas of the *Papantunan* are unique, which makes it referred to as the format of the next *papantunan* writer. Below are two examples of *Papantunan* lyrics predicted to be written younger.

*Caang padang narawangan
angin rintih ngahiliwir
nebak rasa panglamunan
dayeuh bandung disawang
ti kaanggangan
alam padang poe panjang
panglamunan
mun pareng kaya
moal sulaya
pasang subaya
bakal laksana
pareng kawasa
rek bijaksana
swasembada
ambeg pramarta*

*Tandang menak pajajaran
kadiya banteng bayangan
sinatria pilih tanding
toh pati jiwa jeung raga
seja angkat mapag jurit
najan di luhur langit
hamo burung rek disusul
sumujud ka **inggang** rama
prabu agung silihwangi*

*layang domas, layang domas
didamel jimat nagara.*

(Jugala Record. Penembang: Euis Komariah)

In the first verse, it is clear that suppressed hopes are raised through words or myths. When the ratio is no longer able to realize dreams for the complexity of life, imagination arises, allowing one to run wild, soar high, and become a medium for realizing these dreams, creating a poetry structure as a complaint of feelings of anxiety. In detail, here will be analyzed line by line as follows: the first and second lines are expositions that describe the fidelity of beautiful nature, giving pleasure and beauty. The third, fourth, and fifth lines describe the cradle by the beauty of nature until it penetrates the heart, becoming a daydream and reaching ecstasy. The sixth line is awareness to return to the fidelity of nature. Moreover, in the following lines, daydream reaches the highest level of sensibility to wishful thinking.

*jikalau ku kaya
tak kan ingkar
pasti
kan laksana
berkuasa
kan bijaksana
mandiri
adil*

From the meaning of the poem, it is clear that fantasy or wishful thinking is difficult to achieve. Behind this meaning, there is a life structure that is so complex and transformed through poetry. Wealth becomes a target to gain power. With power, one can uphold justice, wisdom, and independence. Here it can be seen how the economic life is very disparate, the bureaucracy is convoluted, justice is not evenly distributed, and life becomes uncertain until finally, it is just a fantasy. The poem expresses the conditions people feel at the end of the twentieth century.

With regard to myth, Malinowski argues that myth has a social function to strengthen tradition and give it a greater and more prestigious value by tracing it further back to a higher and more supernatural reality of early events. That is how myths work, especially those that can express, enhance, and codify beliefs; myths that can maintain and uphold morality; myths that can guarantee ritual rules and contain practical rules as guidelines for human behavior (Rushar & Swasty, 2016).

In the second verse, there is found the message: anyone who thinks he is a Sundanese, it is not impossible to identify himself as a Pajajaran knight. As a mythical character, Prabu Siliwangi, with his valor and strength, and as a 'chosen' knight, greatly influences the formation of the characteristics and lives of the Sundanese.

Furthermore, the structural theory of myth is an attempt to reconcile things that are different and even contradict each other so that they can

coexist (Glattfelder, 2019; McGlinchey, Walters, & Scheinpflug, 2020). Myth is an expression of truth that never goes out of style (Momen, 2020; Moore & Morton, 2017). Within each myth is a great mystery, a reference to a transcendental world that contains truths that are timeless in heat and unbreakable in the rain. If the existence of Prabu Siliwangi is considered a myth, then that is a transcendental truth, which is in the beliefs of everyone, especially the Sundanese. The belief unites in the soul and dissolves into a view of life.

Regarding the Sundanese way of life, Warnaen (1987) has succeeded in compiling the "Sundanese Way of Life as Reflected in the Oral Tradition and Sundanese Literature", which contains traditional expressions, *pantun* with *Lutung Kasarung*, *Sanghyang Siksa Kandang Karesian*, *Sawer Panganten*, and *the Roman Prince Kornel* and *Mantri Jero*. According to Warnaen's (1987) works, it is concluded that the views about patterns of relationships as the basis for the orientation of Sundanese wisdom values.

As humans as persons, what the Sundanese pursue include glory, happiness, tranquility and serenity in life, being free forever, passing the test, achieving perfection, peace and the people living in harmony and always obedient, kinship and intimacy, safety, welfare, virtue, and pleasure. While what is avoided is humiliation, misery, languishing, naughty, and so on.

As humans and society, the Sundanese view that social relations between human beings in social life must be based on an attitude of compassion, honing, and nurturing.

The relationship between Sundanese and nature can be divided into three kinds of relationships, namely: nature as the living environment with all its flora and fauna, which provide benefits to humans; nature as a symbol of behavior and life that provides ethical and aesthetic examples to humans; and nature as the cosmos and its mythological world, and as a metaphysical world where humans have a mystical bond with their supernatural world.

There is a continuity of life attitude of the Sundanese from time to time, who believe in the existence of God; the belief that God is one and only; information about the nature and power of God; man's obligation to God; and benevolence to humankind. In this connection, the attributes of God are put forward so that they become nicknames, including *Allah Nu robun gopur*; *Gusti Nu Mahasuci*; *Gusti Yang Widi*; *Gusti Yang Manon*; *Gusti Nu Mahawisesa*; and *Gusti Nu Murbeng Alam*.

Humans pursue outward progress and inner satisfaction from what is reflected in oral and literary traditions. It appears that the Sundanese have the view that outward and inward progress is equally important, and the two aspects are closely related. Outward things that get quite broad attention are related to the body, family, property, position, and environment. Inner satisfaction includes the desire to become a person of noble dignity. This is related to spiritual and moral life,

including the search for perfection and truth to achieve spiritual peace (Erenchinova & Proudchenko, 2018).

To realize these ideals, the Sundanese always educate their generation on *catur watak*. *Catur watak* are four characteristics that every Sundanese must possess, including courage (*leber wawanen*), faithful to promises (*kukuh kana jangji*), prioritizing the glory of life (*medang kamulyan*), and *silih asih* (penance for compassion), *silih asah* (penance for sharpening the intelligence or skill), dan *silih asuh* (penance for nurturing).

CONCLUSIONS

The art of the *Tembang Sunda Cianjuran* is one of the creativities of old Sundanese that can still enjoy today. In the context of the inheritance of values, Sundanese songs (particularly *Papantunan*) are full of educational values since the inspiration in the process of its creation is the Sundanese view of life which, of course, is a crystallization of life values. The main finding of the research is that from what is reflected in the oral and literary traditions. It seems that the Sundanese are of the view that inner and outer progress is equally important, and these two aspects are closely related. Outer things that get pretty wide attention are related to the body, family, property, position, and environment. At the same time, things that become inner satisfaction include the desire to become a person of noble dignity. It concerns spiritual and moral life, including the search for perfection and truth to attain spiritual peace. Through the research, today's Sundanese can understand the symbolic meaning of the messages contained in traditional *Tembang Sunda*, especially the *Tembang Sunda Cianjuran*, as teaching in living life.

The research still needs to be continued to look at other Sundanese traditional arts besides the *tembang Sunda Cianjuran* as a comparison symbolizing the message of the Sundanese life. The research still requires a more comprehensive study, especially from the perspective of the music field. Music in *Tembang Sunda Cianjuran* contains a significant message power. The context of music messages for further research can be explored through ethnomusicology to see the message behind sound symbolization.

ACKNOWLEDGEMENT

Research fund 2022 – LPPM Universitas Pendidikan Indonesia

REFERENCES

- Abid, M. (2019). Menumbuhkan minat generasi muda untuk mempelajari musik tradisional. *Prosiding Seminar Nasional Pendidikan Program Pascasarjana Universitas PGRI Palembang*, 2, 999-1015.
- Andari, I. T., & Suharto, S. (2020). The function of pantun in the art performance of batang hari sembilan solo guitar during sedekah bumi ceremony held in batu urip hamlet, south sumatera. *Harmonia: Journal of Arts Research and Education*, 20(2), 195-204. <https://doi.org/10.15294/harmonia.v20i2.28057>.
- Enjang, A. S., Aliyudin, M., Nurdin, F. S., Laksana, M. W., Muslimah, S. R., & Azis, W. D. I. (2020). Sunda wiwitan: The belief system of Baduy indigenous community, Banten, Indonesia. *Wawasan: Jurnal Ilmiah Agama dan Sosial Budaya*, 5(1), 77-95. <https://doi.org/10.15575/jw.v5i1.8069>.
- Erenchinova, E., & Proudchenko, E. (2018). Spirituality and moral values. *SHS Web of Conferences*, 50, 01050. <https://doi.org/10.1051/shsconf/20185001050>.
- Firmansyah, A., Anoegrajekti, N., Rahmat, A., Lustyantie, N., & Kasan, R. A. (2022). Documentary film of Carita Pantun: Inheritance form of oral tradition in local content learning. *Journal of Language and Linguistic Studies*, 18(1), 458-466. <https://doi.org/10.52462/jlls.194>.
- Ghaliyah, B. D. N. (2017). Dakwah melalui Tembang Sunda Cianjuran. *Dewa Ruci: Jurnal Pengkajian dan Penciptaan Seni*, 12(2), 40-50. <https://doi.org/10.33153/dewaruci.v12i2.2519>.
- Glattfelder, J. B. (2019). *Reality how a new understanding of the universe can help answer*. London: Springer Open.
- Hendro, E. P. (2020). Simbol: Arti, fungsi, dan implikasi metodologisnya. *Jurnal Ilmiah Kajian Antropologi*, 3(2), 158-165. <https://doi.org/10.14710/endogami.3.2.158-165>.
- Hidayatullah, R., & Jazuli, M. (2021). The identity construction through music notation of the indigenous style of gitar tunggal Lampung Pesisir. *Harmonia: Journal of Arts Research and Education*, 21(2), 303-317. <https://doi.org/10.15294/harmonia.v21i2.30253>.
- Julia, J., & Supriyadi, T. (2017). The inheritance of values in Sundanese song of Cianjuran in West Java. *Harmonia: Journal of Arts Research and Education*, 17(2), 120-128. <https://doi.org/10.15294/harmonia.v17i2.8645>.
- Malloch, S., & Trevarthen, C. (2018). The human nature of music. *Frontiers in Psychology*, 9, 1-21. <https://doi.org/10.3389/fpsyg.2018.01680>.
- McGlinchey, S., Walters, R., & Scheinpflug, C. (2020). International relations theory. In *E-International Relations* (Vol. 421). https://doi.org/10.1007/978-3-030-37562-1_5.
- Momen, M. N. (2020). Myth and reality of freedom of expression on the internet. *International Journal of Public Administration*, 43(3), 277-281. <https://doi.org/10.1080/01900692.2019.1628055>.
- Moore, T., & Morton, J. (2017). The myth of job readiness? Written communication, employability, and the 'skills gap' in higher education. *Studies in Higher Education*, 42(3), 591-609. <https://doi.org/10.1080/03075079.2015.1067602>.
- Munsi, F. M., Rahmat A. H., & Adawiyah, A. (2019). Tembang Sunda Cianjuran sebagai wahana perancangan industri kreatif. In *3rd National*

- Conference on Educational of Suryakencana*, (January 2021). Cianjur: Unsur Press.
- Perdana, M. R. S., & Karwati, U. (2022). Dongkari analysis on the song of Sebrakan Sapuratina in Tembang Sunda Cianjuran. *Proceedings of the 4th International Conference on Arts and Design Education (ICADE 2021)*, 665(Icade 2021), 204-207. <https://doi.org/10.2991/assehr.k.220601.045>.
- Rushar, N. A. P., & Swasty, W. (2016). Local identity intervention in signage design: A case of Sri Baduga museum. *Humaniora*, 7(4), 493-503. <https://doi.org/10.21512/humaniora.v7i4.3602>.
- Salasa, S. M., & Amin, S. (2021). Perubahan musik tradisional dan resistensinya pada masyarakat Tidore. *Jurnal Imliah Kebudayaan dan Kesenjaraan*, 8(1), 104-112. <http://dx.doi.org/10.33387/etnohistori.v7i2.4090>.
- Saparudin, E. (2022). Ekosistem carita pantun dalam kebudayaan masyarakat adat Kanekes. In *Conference: ICONIC (International Conference on Indonesian Culture) 2021*. Jakarta, Indonesia. pp. 105-118. Retrieved from https://www.researchgate.net/publication/358462937_Ekosistem_Carita_Pantun_dalam_Kebudayaan_Masyarakat_Adat_Kanekes-Endin_Saparudin-ICONIC2021.
- Sasaki, M., & Masunah, J. (2020). Sorog and Pelog scales in the vocal and rebab of Sundanese gamelan salendro. In *2nd International Conference on Arts and Design Education (ICADE 2019)*. pp. 125-128. <https://doi.org/10.2991/assehr.k.200321.029>.
- Sasongko, M. H. (2019). Musik etnik dan pengembangan musik gereja. *Tonika: Jurnal Penelitian dan Pengkajian Seni*, 2(1), 32-47. <https://doi.org/10.37368/tonika.v2i1.41>.
- Setiaji, D. (2018). Makna ornamentasi papantunan dalam tembang sunda cianjuran. *Magelaran: Jurnal Pendidikan Seni*, 1(2), 75-79.
- Sidhu, D. M., & Pexman, P. M. (2018). Five mechanisms of sound symbolic association. *Psychonomic Bulletin and Review*, 25(5), 1619-1643. <https://doi.org/10.3758/s13423-017-1361-1>.
- Supiarza, H., & Sobarna, C. (2019). "Jamaican Sound Keroncong": A communication study on the spread of keroncong in the young generation in Bandung. *Humaniora*, 10(1), 47-53. <https://doi.org/10.21512/humaniora.v10i1.5236>.
- Warnaen, S. (1987). *Pandangan hidup orang Sunda: Seperti tercermin dalam tradisi lisan dan sastra Sunda/oleh Suwarsih Warnaen ... [et al.]*. Bandung: Bagian Proyek Penelitian dan Pengkajian Kebudayaan Sunda (Sundanologi), Direktorat Jenderal Kebudayaan, Departemen Pendidikan dan Kebudayaan.
- Zulkarnain, A., Setiana, F., Kristella, F., & Violetta, F (2019). Analisa unsur estetika desain identitas visual karya studio desain pentagram berdasarkan kacamata teori ekspresi dan formalisme. *Gestalt*, 1(1), 1-12. <https://dx.doi.org/10.33005/gestalt.v1i1.16>.