

Preservation Of Art Culture As A Form Of Enhancing The Identity Of The Cireundeu Community As A Sunda Indigenous Ethnic Group

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ABSTRACT

Sundanese culture is a national heritage that must be preserved as an ethnic group feature in Indonesia. However, as time goes on, a growing number of young people are losing their knowledge of the history, culture, and traditions that constitute the foundation of Indonesian identity. The target of this research is the Sundanese people in Cimahi City, West Java. This research intends to raise the awareness of the people in the Cireundeu Community about the preservation of Sundanese art which has the potential to become a richness of traditions as identity, characteristics, revenue sources and economic productivity, and others. The undertaking consisted of observing the Angklung Buncis and Karinding art activities. In its implementation, this study obtained data from the community and also art figures from West Java. The research was carried out by employing a qualitative method with triangulation techniques. The primary data was obtained from experts in the field of art, while secondary data was acquired from literature reviews. The findings of this study aim to conserve Sundanese arts, particularly angklung buncis and karinding, which have a significant and valuable impacts on the society. The people of Cireundeu can demonstrate that the preservation of traditional arts in the face of modernization has its own beauty and provides economic prosperity, as well as fosters a greater sense of cultural pride in society.

KEYWORDS

Angklung Buncis, Karinding, Traditional Sundanese Arts, Art Preservation, Cireundeu

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INTRODUCTION

The complexity of culture in Indonesia reflects the lives of many of its people. The diversity that exists is indicated by the diversity of cultures and environments in natural and geographical areas. Indonesia is a country with a diverse culture, one of which is represented by the different traditional arts that are cultivated throughout the country's various regions, including Sundanese culture in West Java and certain areas of Central Java (Nero Sofyan et al., n.d., 2021). Art is the products of human thought itself, which essentially relies on the heart. It is created by incorporating the emotions that exist in humans without relying on logic or reasoning. Traditional art is one of the cultural aspects that may be employed as the major topic in the larger framework of cultural studies. Studying traditional arts will provide a deeper understanding of religion, economy and organisation, social, and other topics. Sumardjo (2006), cited in Nero Sofyan et al., n.d., 2021.)

Arifninetrirosa asserts in his book entitled *Pemeliharaan Kehidupan Budaya Kesenian Tradisional dalam Pembangunan Nasional* that art is understood in accordance with the values that people choose to uphold (Arifninetrirosa, 2005). Because art is a natural part of any community, it may help society create and develop new cultures. Kuntjaraningrat defines art as "a complex of concepts, thoughts, values, standards, and laws in which complex activities and structured behaviours of humans in society are typically in the form of human-made things". The existence of a Sundanese traditional community, whose duty it is to uphold and preserve the customs that have existed in the village from generation to generation and are unaffected by foreign cultures that are constantly changing, is one of the characteristics of Cireundeu Customary Village.

Cireundeu Customary Village spans 64 hectares and is divided into two sections: 60 hectares of agricultural land and 4 hectares of residential areas. According to the data, there are at least 800 people living in the Cireundeu Customary Village, or around 50 households. The majority of people who live in Cireundeu Village make their living as farmers, while some work as entrepreneurs. Furthermore, most of the residents in Cireundeu Village adhere to the Sunda Wiwitan belief, which until now has been consistently carried out by its adherents, and continues to preserve the culture and customs that have been passed down by their ancestors (Melina & Azeharie, 2020). The people of the Cireundeu Customary Village continue to practise the traditions that have been passed down from their ancestors through the generations, and they are also overseen in carrying out their traditions by the village's customary head. Cassava and *I sura*, also known as *syura-an*, are the traditional dishes that the native population of Cireundeu Village continues to consume (Miharja, 2015).

Angklung buncis and karinding are some of Sundanese artworks that represent the region's native population (Brata & Wijayanti, 2020). One of West Java's traditional music instruments is the karinding. In the socio-cultural context, karinding art is recognised as one of the forms of art that are closely related with location, culture, and nature (Kimung, 2016). This can be seen from the use of bamboo (which is synonymous with nature) as the basic material for its manufacture. This can be seen from the use of bamboo (which is synonymous with nature) as the basic material for its manufacture. The types of pitu bamboo, bombing bamboo, and hair bamboo are typically used as the primary raw materials to create karinding. However, the first karinding was made with palm-type bamboo in ancient times. Despite being made of bamboo, it does not necessarily lessen the aesthetic value of the music that the karinding produces (Nero Sofyan et al., n.d., 2021).



Figure 1. Practicing Karinding Instruments

The sound of music produced by karinding art is classified as rhythmic music. An accompaniment of melodious voices will always be present throughout a karinding art performance. Functionally, karinding may also be preferred as a musical accompaniment to a variety of genres, where the player's creativity and intellect will determine how it is performed. Karinding reveals a significant philosophical value hidden under its modest appearance. The karinding form is divided up into three components. The second portion is the *cecet ucing*, in which short and thin karinding bamboo reeds are forced to vibrate and make music when the third part, also known as the *paneunggeulan* section, is percussed. When the karinding is percussed and brought to the mouth, a constant karinding sound will be produced if the three sections of the karinding are thoroughly mastered by the karinding artist (Kimung, 2016).



Figure 2. Karinding musical Instrument

Likewise, the *angklung* beans, which are one of the artistic heritages of West Java (Saputra & Pratama, 2018). Sundanese society's *Angklung* still reflects their ancestors' ancient beliefs in the form of animistic beliefs, which are exhibited in numerous acts as a kind of ritualistic devotion to "Dewi Sri". Henceforth, it is closely related to the Sundanese people's livelihoods, particularly farming (Lombard, 2000; Aziz, 2001; Ekadjati, 2002; dan Saputra, 2015 dalam (Saputra & Pratama, 2018). *Angklung buncis* is developed by the indigenous people of Paseban. *Angklung buncis* is an ancestor-passed-down art form created by the Paseban indigenous people and still practised today. It has become the focal point of Cireundeu Village.

Angklung buncis in the Central Cimahi District, particularly in the Cireundeu area, sprang from Prince Djatikusumah's desire to create something artistic and to serve a purpose in enlivening the harvest event, namely the *Seren Taun* traditional ceremony, which had previously appeared rigid and horrifying. Although it is exclusively used to enliven the traditional *Seren Taun* ceremony, *Angklung buncis* is inextricably linked to special rituals. It has a highly important purpose as a tool for thanking the mythological figure *Nyi Pwahaci* or *Nyi Pohaci* for the plentiful produce.

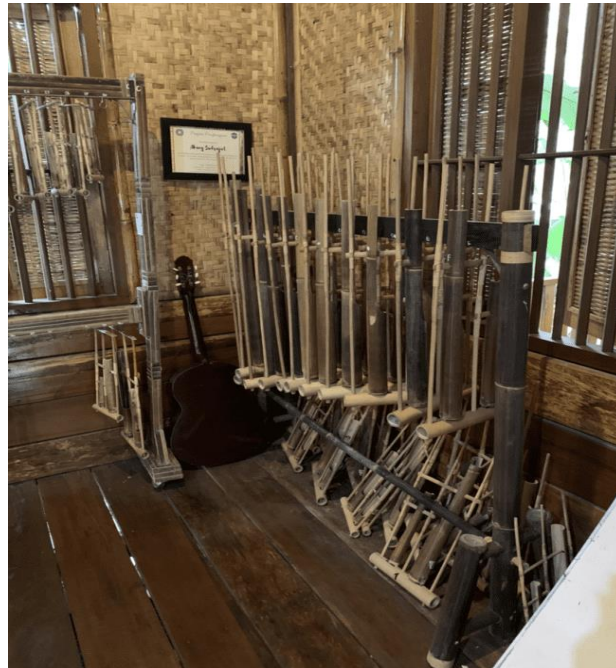


Figure 3. Angklung buncis Musical Instrument



Figure 4. Practicing Angklung Buncis Instruments

However, as time passes, Angklung Beans' functionality continues to evolve and advance. Angklung buncis, which were formerly utilised for spiritual ceremonies, have now been shifted into tourism artworks. The younger generation, unfortunately, did not embrace this development. This is due to many different factors, including internal ones—people no longer value their ancestors' traditions—and external ones—relentless globalization's growth, which has resulted in numerous developments and changes (Baglioni & Chelazzi, 2021). In terms of art, Angklung buncis innovations and modifications are necessary since they are carried out for the purpose of the sustainability of a traditional art. This raises questions about what may be done to preserve traditional arts and promote the Cireundeu community's identity as an indigenous Sundanese people.

METHOD

This study was carried out in Cireundeu Village, South Cimahi Subdistrict, Leuwigajah Ward, Cimahi City, West Java, as part of the community service requirement. The information provided during this time of community service is on the locals of Cireundeu Village's traditional arts. The method employed combines qualitative research approaches with triangulation. Triangulation is an attempt to examine the veracity of data or information gathered by researchers from numerous viewpoints by minimising the bias that arises during data collection and analysis (Bachri, 2010). There are four types of triangulation: (1) methods triangulation, (2) inter-researcher triangulation (if the research is done in groups), (3) data source triangulation, and (4) theoretical triangulation (Bachri, 2010).

The information in this article was obtained from two reliable sources or informants. The informants included two privileged persons who had prestige as art figures in Cireundeu Village, namely Kang Yadi and Kang Entri, who provided guidance in Cireundeu Village in both online and offline situation from the beginning until the end of the project. The researchers gathered information from interviews as well as from observations made during the *karinding* and *angklung buncis* practices conducted in the Cireundeu Village.

RESULT AND DISCUSSION

Cireundeu Customary Village's Art and Culture

Foreign arts and culture can easily penetrate the society in this day and age of globalisation. This reduces people's interest in their own cultures. Foreign cultures and arts which are highly adaptable may readily stay up with the times, making traditional arts extremely tough to compete with (Baglioni & Chelazzi, 2021).

Cireundeu Village, with all of its features, is not only recognised by the residents of Cimahi City and its environs, but it has also come to be widely known by those outside the city since the village has several distinct aspects in the lives of its inhabitants. This expertise may be seen in Sundanese art. The Cireundeu Customary Village, with all of its features, is not only recognised by the residents of Cimahi City and its environs, but it has also come to be widely known by those outside the city since the village has several distinct aspects in the lives of its locals. This expertise may be seen in Sundanese art. Sundanese art is one of the features of the Cireundeu Customary Village in Cimahi, West Java. The *Ngemban Taun Closing Ceremony*, which includes a Sundanese art, *Angklung Buncis*, is one of the Cireundeu Customary Village's distinctive traits. *Angklung Beans* is a Sundanese musical arts genre which originates in West Java.

In general, the *angklung buncis* performance in the Cireundeu Customary Village is carried out as an agricultural ritual or rice ceremonial, as a form of thanksgiving to God Almighty. However, unlike other regions with *angklung* arts, the Cireundeu Village does not only perform *angklung buncis* performances for rituals, but also as a means of entertainment. The music instrument of *angklung buncis* is developing not just in the Cireundeu Village but also in other parts of West Java. However, the *angklung buncis* that are practised, particularly in the Cireundeu Customary Village, are artistic instruments produced by the natives themselves.

The energetic movements followed by cheerful emotions are a trademark of *angklung* performance. The performers of *angklung buncis* brighten the song by cheering rather than

acting as an accompaniment to the vocalists. In the Cireundeu Village, there is also a dance show during the *angklung buncis* performance. Each movement has a certain significance connected to the villagers' attitudes. Children, including boys and girls, in the Cireundeu Customary Village practise the skill of *angklung buncis*.

The Karinding art is another type of artwork spotted in the Cireundeu Customary Village. In the past, karinding was used as a method to ward against rice-eating pests. Although it was originally employed as a pest deterrent, karinding has since evolved into a Sundanese art instrument. It calls for maintaining the karinding art's characteristics while being performed. Karinding continues to be performed by blowing, as it has always been.

Viewed from a sociocultural standpoint, karinding is an art form that is viewed as a medium for creating works of art that are connected to nature and their surroundings (Jose-Yacaman & Ascencio, 2000). It is indicated by the use of bamboo as the primary component in the construction of karinding. Furthermore, bamboo types including *pitu bamboo*, *bombing bamboo*, and *hair bamboo* are used instead of regular bamboo. The artistic value of the sound generated by a karinding is unaffected by the instrument's bamboo construction. The music produced by karinding can be categorised as a form of rhythmic music.

Culture also functions as a tool or media that helps human life, which is manifested in the creation of technology. According to Soekamto (2012) in (Prastika et al., 2021), there are at least seven elements of culture, namely means of production, weapons, containers, food and drink, clothing and jewelry, houses and shelters, and means or modes of transportation. Additionally, culture may serve the community as a kind of social order or control (Prastika et al., 2021).

Efforts to Preserve Art and Culture in Cireundeu Customary Village

The privileges that exist in the Cireundeu Village must be carefully maintained and conserved since it is one of the customary villages that has up to now continued to uphold the culture and traditions that have been passed down from the ancestors. Overall, this community service takes the form of guidance on the art of *angklung buncis* and karinding from the Cireundeu indigenous people. This project conducted in partnership with regional administrations and youth groups in the Cireundeu Customary Village, Leuwigajah Ward, Cimahi, West Java.

Table 1. Stages of Community Service Project

No	Activity	Description
1	Field observation	Providing the necessary information and details, work directives, and activity documentation.
2	Inventory	Examining the inventory results and describe the analytical findings.
3	Implementation of transfer model	Demonstrating role models, improvisation & practice.
4	cultural preservation	Providing methodologies and approaches, as well as implementation and appreciation for what has been done.

Table 2. Success Indicator

No	Indicator	Baseline (before activity)	Afteractivity achievement
1	The existence of Sundanese cultural arts: angklung buncis and karinding in Cireundeu Customary Village	Collecting accurate information on the needed data.	The emergence of community awareness, particularly among the younger generation and art performers, in the enhancement and preservation of Sundanese cultural arts: angklung buncis and karinding in the customary village of Cireundeu.

The angklung buncis art, the karinding art, the traditional end-of-year ritual (ngembang), the commemoration of 1 sura, and other features of the Cireundeu Customary Village have all been previously described. The art of angklung buncis and karinding is an intellectual asset connected to traditional knowledge; at the very least, the existence of these art instruments has made a cultural contribution to increasing the tourist attractiveness of the Cireundeu Customary Village.

The Sundanese arts of angklung buncis and karinding are the representations of culture, hence their continued existence necessitates ongoing change, development, and adaptation to societal progress. In order to preserve the arts that exist in the Cireundeu Village, there are communities that indeed carry out the task of always maintaining and preserving existing culture and traditions, including preserving Sundanese arts.

To conserve the Sundanese traditional arts of angklung buncis and karinding, it is suggested that (a) instruction be given as early as possible (at elementary school age) to introduce this ancestor's art to the future generation, and (b) the government play a role by improving facilities.

If the existing Sundanese arts are introduced to the youngsters as the successors of the nation's generation, they will develop an interest in learning to play Sundanese arts. Sundanese art may be preserved in this way with the greatest success. Kang Yadi, one of the Sundanese arts advocates, teaches art, particularly the music instrument of angklung buncis, to youngsters as was done by the other art figures in Cireundeu Village. The youngsters participate in the angklung buncis training Saturdays after the Isha prayer at around 19.30. Kang Yadi infers that angklung buncis music instrument is a popular form of art particularly among youngsters and teens.

The karinding instrument is surely kept alive in Cireundeu by passing it down from generation to generation. Nonetheless, Cireundeu also allows non-villagers to freely learn about Sundanese arts without charged a penny. There is no set timetable for the karinding practise. The ability to play karinding, according to Kang Yadi, Kang Tri, and other players in Cireundeu, is difficult to learn and takes a lot of time to master. As a result, this instrument is played by more skillful people; in fact, not many young people find themselves drawn to it.

Despite the fact that karinding is a very ancient musical instrument in and of itself, it is feasible to blend karinding music with that of other, more contemporary instruments. For instance, band performances and karinding musical instruments are frequently collaborated at big events. As of now, it can be inferred that angklung buncis and karinding are two kinds of art which are still maintained and is dearly cherished by the populace despite the current rapidly advancing globalisation era. Additionally, the ritualistic practises of angklung buncis and karinding in the Cireundeu Village are still extremely strong. However, it is important to remember that these practises are also used to preserve the art and culture of the village.



Figure 5. Practicing Karinding Instruments



Figure 6. How to play karinding

The local government must also make significant efforts to protect and preserve this intellectual treasure. Local governments, as the party with the capacity to make policy decisions, are supposed to prioritise the preservation of these assets. To conserve and maintain the karinding art, local governments can take a number of actions, such providing funds to art activists engaged in traditional arts. To conserve and maintain this karinding art form, local governments can take a number of actions, such providing funding to art activists working in traditional arts. The local government can also contribute in promoting traditional Sundanese artworks from the ancient city of Cireundeu to the wider population as well as exploiting karinding as tourist trinkets.

In the context of policy, it is crucial to conserve traditional Sundanese art by putting it in the form of writings, for instance, in encyclopaedias taught in classrooms. A learning book, particularly Bahasa Indonesian learning book, based on local wisdom of the Cireundeu Village, can be created and taught to students. A didactic literary work with instructional characteristics might serve as the form. The author's response to this problem is the necessity for the development of children's story books based on local wisdom for elementary schools. Local wisdom-based children's story books must be developed by adjusting the features of children's story reading materials. It is undeniable that the Cireundeu community's cultural and behavioural habits are evolving along with the times, particularly in light of the development and preservation of the traditional arts of angklung beans and karinding.

Given the expansion and preservation of the ancient arts of angklung buncis and karinding, it is clear that the Cireundeu community's cultural and behavioural norms are changing along with the times. If this condition remained, the traditional arts of the Cimahi region would at least begin to lose part of their intellectual property. In the framework of environment and social field of art, the author attempts to analyze the cultural issues that exist in the region and offers solutions from the domain of producing traditional creative works that are still applicable to the conditions of society and culture in Cimahi.

In Cimahi, the process of inheriting ancient arts must be done in a methodical, systematic, and comprehensive way. To ensure that traditional arts are successfully passed down, generation shifting must be handled carefully and efficiently. Generational shifting must take place directly and intentionally when children are invited and involved by their parents, relatives, or friends to attend and participate in the process of making karinding and angklung buncis music instruments. They are encouraged to watch or participate in the creation of these musical instruments. They must even sit next to musicians who have mastered the theory and practise in performing these instruments.

The process of introducing and teaching the art of karinding and angklung beans must be carried out continuously without any time limit or level. The inheritance process can be done by going through the following stages: (1) watching the process of making karinding musical instruments, (2) observing the karinding and angklung buncis professionals in the process of playing these musical instruments, and (3) being given the opportunity to play the instruments themselves with directions and guidance from the skilled artists.

In this regard, by using a formal term, the process of passing down and sharing knowledge of traditional karinding and angklung buncis in the Customary village of Cireundeu must be done through what is known as the teaching and learning by doing method. This implies that when inheriting an art, people study and strive to comprehend the existing theories while also implement it as well as directly observe the situation. Such

teaching methods will be easy to grasp. It appears that this type of inheritance is in fact more successful and will accomplish the desired results, even if it does not take the shape of formal inheritance procedures. According to the researchers' observations, the elder karinding art activists who serve as learning resources appear to frequently employ conventional and imitating techniques. The younger generation's lack of interest in the ancient skills of karinding and angklung beans, unfortunately, remains an obstacle. As a result, the process of passing down and renewing competence is also constrained. Consequently, the process of passing down and renewing the competence is also constrained.

Inheritance through the conventional method in the regeneration process of traditional karinding and angklung beans is a method of introducing children (the younger generation) to recognize, appreciate, and attempt to work through a process of repetition taught and introduced by parents (the elder generation), prominent artists, or direct practitioners of karinding and angklung buncis. Children and the younger generation are brought to be familiarized with their parents' work environment by the elder generation (parents, elder artists, and art practitioners). If this is done consistently, children will become accustomed to seeing, hearing, and even practising what their parents do.

This traditional method and direct imitation will continue for a relatively long time, so that eventually children and the younger generation will be responsible for themselves independently, developing an attitude and pattern of behaviour that has become a tradition as a sustainable life, precisely, as a practitioner of the traditional arts of Angklung buncis and Karinding Cireundeu.

CONCLUSIONS

The Cireundeu Customary Village, located in Leuwigajah Ward, South Cimahi District, Cimahi City, West Java, preserves a great deal of cultural heritage and ancestral history that should be maintained, in order to prevent this tradition and culture from becoming extinct. Efforts are also being made to conserve the arts and cultures in the Cireundeu Customary Village in order to provide a cultural contribution and improve the tourism attractions of the Cireundeu Customary Village. The features of Cireundeu Customary Village is enhanced by the existence of this ancient arts and cultures.

It is undoubtedly a challenge in this era of technological development and globalisation for traditional arts and culture to survive in the midst of the onslaught of the times, however the people of the Cireundeu Customary Village themselves still hold the loyalty to be able to maintain the culture of their ancestral heritage by not opposing the advancement of the times, allowing the two aspects to eventually coexist.

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