

Idealism of Traditional Convention in Arts as a basis for developing the Creation of local identity works

Wihendar¹, Nina Retnawati², Nida Ulhanifah Setiadi³, Rindha Putri Triyuma⁴, Siti Nur Kholisoh⁵

{wihendar96@gmail.com¹, diwangkara.soka@gmail.com², nidahanifahsetiadi@gmail.com³, rindhapt@gmail.com⁴, olisiloss810@gmail.com⁵}

Institute Art and Culture Indonesia, Bandung, Indonesia

Abstract. This article emphasises about the importance of preserving the idealism of the past generation's noble way of thinking about the fundamental values and meaning of life in traditional art creation. The creation of art is based on the convention of tradition idealism as a foundation of a work intended to become a local identity. Art creation begins with a process of gathering musical material through ethnographic studies. This matter related to the region of Cibingbin Sub-district, Kuningan Regency, West Java. The gathered musical material that is dugjring as the basic drum pattern that are in Dukuhbadag Village, and the dialect of Cibingbin community. The dialect will be adopted and adapted as a melodic basis and then designed as a work of art to be showcased in musical performance.

Keywords: Dugjring; Kuningan; Traditional Conventions; Musical Performance.

1 Introduction

Art, as one of the elements of culture, is a product of human emotion. Because it's produced from emotion, or the most noble way of thinking, art is capable of moving the heart and soul [1], [2]. The nobility of art has led it to be regarded as a product of mind which needs to be spread around and passed on to the next generation [3]. This is what gave birth to as what we have come to call art tradition. In general, art tradition is a symbolic and aesthetic form of expression of emotion, mind, and intention from one group of society to be passed on to the next generation over long periods of time [4, page 5].

Kuningan Regency, located on the eastern side of West Java, has a wealth of art traditions that have been passed down through many generations. Each art tradition, conventionally arranged in agreement by the local residents. The agreement is of course based on the culture, the customs, and the process of acculturation [5]. The said agreement has also become a specific feature of a society because of its originality which distinguishes it from other societies [6]. The next creation of art follows the convention in order to obtain this specific feature. Therefore, to arrange a work of art with the specific feature of Kuningan, it is necessary to follow the convention which has been handed down in Kuningan. That's what distinguishes a Kuningan work of art from any other region in West Java, or even in Indonesia as a whole.

The purpose of a convention is to preserve a culture with the expression of traditional culture based on its own characteristics [7]. Furthermore, this convention is symbolised as an ideology of regionalism, which refers to the noble way of thinking of the past generation about

the values and the meaning of life, also a guide which must be followed for a better life in a certain place. In practice, the paraguna (Sundanese karawitan expert) from Kuningan, will follow the convention that have been agreed upon in that region in order to create a work of art with the specific feature of Kuningan based on the intention to present a philosophical thinking that has been the rules since ancient times in Kuningan.

Idealism refers to Plato's way of thinking, is a school of philosophy which doing something with the basis of noble mind and emotion, without the inclusion of materialistic things that can be achieved because these actions [8, 9]. This way of thinking was further developed by Kant, become a tendency to do something based on basic idea, and based on an independent way of thinking [10]. Characteristic of the creator in creating a work of art has a different idealism, paradigm, and empirical, the same thing with ideology, which is believed and practiced by someone to create a work of art [11, page 6].

Idealism is a thing that must be maintained in one's self, the same thing goes for with the paraguna, to create an art without the tendency to think of gaining benefits (materials) [12]. Therefore, the creation of art must have a basis of wanting to create with intention to move one's soul, one's heart, and raising aesthetic perception, also load the local nobility and wisdom that has become a custom passed down through generations in a certain place [13]. In this paper, what it means by the local nobility and wisdom is a series of thoughts and the local genius from the Regency of Kuningan. The thing that underlies the writing of this article is how to maintaining the nobility of a Kuningan-specific work of art that carries moral messages of life based on the local culture, while at the same time also maintaining the local musical signature. This is what must be done in order to preserve the idealism of tradition conventions in Kuningan's musical tradition.

An artist creative perspective or point of view will always make a work of art a constant change from what it has been in the past [14, page 3]. Particularly in the context of the strategy of preserving a tradition work of art in order to be accepted by the public in this era. Change will be linked to what's happening in the surrounding environment, especially modernisation and globalisation [15].

2 Result and Discussion

The creation of musical tradition in Indonesia currently very much influenced by outside culture, especially popular culture due to globalisation. Especially, the works created by the younger generation. Most of the time, these influences erase the identity of the musical tradition within Indonesia itself [16]. In order to mitigate these risks, research must first be carried out to collect musical material, in order to preserve the originality and character of Kuningan which has been passed down through many generations. The collection of the musical material will be carried out with an ethnographic approach. This approach is chosen in order to find a point of view, a motive, and also what the society believed, and then why is it can be develop and change [17, page 108]. Through ethnographic study, it can be seen that there is a wider framework in relation to the society. The framework is the things that make up culture in a community or a social environment, such as phenomena, ways of thinking, up to symbols and interpretations of life [18]. In simple terms, the process of the creating a Kuningan work of art can be divided into the following stages.

2.1 1st Phase: Ethnographic Research

The result of ethnographic research focused on towards the art of dugjring, which is one of the artistic potentials within the cultural activity in Kuningan. Dugjring is believed to have emerged from around Dukuhbadag Village, Cibingbin Sub-district, Regency of Kuningan. The same type of art can also be found but with a different nomenclature. Dugjring is an acronym of bedug and genjring, so that the instruments used in this art are jidur (small bedug), genjring (tambourine) as many as four and kecrek. These instruments are used to accompany the repertoire of Sundanese songs. From an ethnographic perspective, the uniqueness of dugjring is also influenced by lentong (dialect) in the surroundings of the village. The uniqueness of each lentong from the variety of villages around Dukuhbadag which then become ornamented material in the form of songs or kawih (singing). In conclusion, this result of ethnographic research generates lentong as material for singing creation, and dugjring as material for drum pattern creation.

The main message of the work created to convey the feeling of love for God. As one of the tradition art forms, dugjring is a medium for the expression of love and devotion to God. In ethnographic terms, the time chosen by the local residents in the village to perform the Sundanese song repertoire with dugjring accompaniment is during the month of Ramadan. Therefore, this art tradition is addressed to as a feeling of gratitude to God, for being able to see each other again with the month full of blessings. More spesifically, this art is used for waking up the residents in time for Suhoor. This also proves that dugjring is not only artistic and aesthetic in nature, but also has spiritual nature and symbolises the ethical, religious, and morale side of the work [19]. The material that is the result of the ethnographic study towards dugjring and lentong from Dukuhbadag and its surroundings, is amplified the idealism of tradition conventions in art with the identity of Kuningan.

2.2 2nd Phase: Music Creation

The result of the ethnographic study above indicates that the melodic form generated from the variety of lentong that is lentong speaking and lentong praising from the society of Kuningan, West Java. The melodies are then presented with a melodic instrument. The creation of this musical art is constructed by the collaboration of several tradition instruments such as gamelan with various tunings and instruments within the art of dugjring [20]. The gamelan instruments that used are those with a penclon such as bonang, jengglong, rincik, and go'ong. From a musical point of view, processing will be carried out according to the drum pattern, the melody, and the rhythm of the tradition's nuanced. In addition to the instrument of gamelan, there are other supporting instruments with melodic nature such as rebab, suling, and tarompet. This work is also equipped with layeutan sora or what is called choir to present the lyrics or the verbal messages [21].

The gamelan as a waditra is very influential within the Sundanese Karawitan genre for its function and role which is different from most of the orchestration system. Waditra is one of the embodiments of the Sundanese people idea which in this case is a traditional musical instrument [22]. Each of the waditras also has a different timbre. This has also led to the gamelan being incorporated into an orchestration composition system. The determination of a song or composition can be seen in the melody, rhythm, and dynamic elements to suit the work that has been created. The different use of it can become its own uniqueness for the work so it can become a new character of musicality especially within the art of Sundanese Karawitan [23].

2.3 3rd Phase: Performance Design

The reconstruction of the musical tradition of dugjring can be done by redesigning it into an artistic performance. Music in its essence is a form of expression in a work of sound art (auditive), such as rhythm, harmony, melody, and other elements within a song structure and expression in unity [24 page 184]. Since the 16th century, when the performance of Opera first introduced, music has not only an auditive experience, but also become a visual experience. Music can support an emotional reflection process because it can be used as a platform to express the mind and feeling of its creator through song, text, and movement in the Opera performance [25 page 242, 26, 27, 28]. This is the reason for the need to design a performance to reconstruct the art of dugjring in Kuningan [29].

The consideration in designing a musical performance at the conceptual stage can be seen in various things such as creating movement design, property design, artistic design, and costume [30]. In the operational stage, can be seen within the process of performance design as a whole. The choice of lighting colours is made with a wide range of colours to create a more interesting and personal impression [31]. While in the case costume design, the artistic design, and the movement are chosen accordingly to suit the work of art [32, 33].

A work of art that is based on dugjring then design to become a performance. This performance involves the younger generation of the local community in Kuningan. The purpose is to begin the process of regeneration and make the performance as a work of art to connect directly with the younger generation [34]. This strategy will, of course, have an impact on the preservation of the artistic tradition as an identity of the region. The work of art will become a tradition that belongs to the community and will be preserve, maintain and also develop into a symbol for the people which in this case is the art of dugjring from Kuningan, West Java [35].

3 Conclusion

The idealism of tradition conventions has become extremely important in the process of artistic creation which is intended to become local identity. This idealism is believed as the thing that must be preserve within one's artist in order to create a work of art that can become the specific feature of regionalism. In the context of globalisation, this article follows the risk of an external or foreign culture that can eliminate the identity of the musical tradition in Indonesia. Therefore, the creation of this work of art is done in an effort to preserve the originality and also the characteristic of the region of Kuningan which has been preserved through many generations. The ethnographic study that has been carried out on the variety of lentong that has been developed within the community, used as musical material in this work. The lentong, which is then processed to become the melody, is presented by instruments with a nuance of tradition such as the instrument in the art of dugjring, a gamelan with penclon, and also the other supporting instruments. This work that has been created is expected to become a new characteristic of local identity especially for the people of Kuningan, West Java.

References

- [1] Ahimsa-putra, Heddy Shri. (2015). "Seni Tradisi, Jatidiri, dan Strategi Kebudayaan". Jurnal Mamangan. Vol. 2, No. 1.

- [2] Sabatari, W. (2015). SENI: ANTARA BENTUK DAN ISI. *Imaji*, 4(2). doi:<https://doi.org/10.21831/imaji.v4i2.6716>
- [3] Gunawan, Dea Novianti. Qodariah, Lelly. Jumardi. (2020). Eksistensi Kesenian Sintren di Kampung Tanjung Kerta, Kecamatan Karang Kencana, Kabupaten Kuningan Jawa Barat. *Chronologia*. Vol 1 No. 3.
- [4] Timmerman, dkk. (2018). Wacana Pemajuan Kebudayaan Dalam Dinamika Budaya Lokal. Bandung: Guriang7 Press.
- [5] Prahara, E. Y., Waris, W., & Saputro, E. (2022). Tradisi Longkangan Sebagai Konvensi Budaya Lokal dan Agama Islam di Desa Binade Kecamatan Ngrayun Kabupaten Ponorogo. *MA'ALIM: Jurnal Pendidikan Islam*, 3(02), 155-174.
- [6] Irianto, I. S., SAADUDDIN, S., SUSANDRO, S., & PUTRA, N. M. (2020). Recombination of Minangkabau Traditional Arts in Alam Takambang Jadi Batu by Komunitas Seni Nan Tumpah. *Ekspresi Seni: Jurnal Ilmu Pengetahuan dan Karya Seni*, 22(1), 85-99.
- [7] Setyaningtyas, A. C., & Kawuryan, E. S. (2016). Menjaga Ekspresi Budaya Tradisional Di Indonesia. *Jurnal Ilmu Hukum Tambun Bungai*, 1(2), 122-132.
- [8] E. Indriani, Desyandri, Y. Erita, and N. Henita, "PENDIDIKAN KARAKTER RELIGIUS PESERTA DIDIK SEKOLAH DASAR DALAM PERSPEKIF FILSAFAT IDEALISME", *didaktik*, vol. 8, no. 2, pp. 2274 - 2284, Dec. 2022.
- [9] Prabawa, A. K., Pradoko, A. S., & Handoyo, C. B. (2021). Perspektif Pendidikan Seni Musik Berorientasi Humanistik. *INVENSI*, 6(1), 41-52.
- [10] Anderson, R. L. (2022). Transcendental idealism as formal idealism. *European Journal of Philosophy*, 30(3), 899-923.
- [11] Sukerta, Pande Made, 2021. *Metode Penyusunan Karya Musik (Sebuah Alternatif)*. Surakarta: ISI Press Solo.
- [12] Shagena, A., & Syarifuddin, S. (2022). Peran Filsafat Idealisme serta Implementasinya pada Pendidikan. *Lentera: Jurnal Ilmiah Kependidikan*, 17(2), 45-54.
- [13] Fiyanto, A. (2018). Cita-Cita Hidup Bahagia Sebagai Tema Dalam Penciptaan Karya Seni Lukis. *Imajinasi: Jurnal Seni*, 12(1), 37-46.
- [14] Sun, Peng Kheng & Rahimah. (2019). *The Magic of Creativity*. Jakarta: PT Elex. Media Komputindo.
- [15] Nahak, H. M. (2019). Upaya melestarikan budaya indonesia di era globalisasi. *Jurnal Sosiologi Nusantara*, 5(1), 65–76. <https://doi.org/10.33369/jsn.5.1.65-76>.
- [16] Luis, R., & Rokhman, N. Traditional Music Regional Classification using Convolutional Neural Network (CNN). *IJCCS (Indonesian Journal of Computing and Cybernetics Systems)*, 16(4), 379-388.
- [17] Zuchdi, D., & Afifah, W. (2019). Analisis konten etnografi & grounded theory dan hermeneutika dalam penelitian. Jakarta: Bumi Aksara.
- [18] Wihendar, W., B. Wastap, J., & Saleh, S. . (2023). Ideologi Seni Tradisi sebagai Dasar Pengembangan Penciptaan Karya Wanda Karawitan. *Jurnal Pendidikan Tambusai*, 7(2), 8743–8750. <https://doi.org/10.31004/jptam.v7i2.7619>
- [19] Sutiyono, Sutiyono. "Seni Tradisional dalam Arus Globalisasi Ekonomi." *Cakrawala Pendidikan*, 1994, doi:10.21831/cp.v3i3.9132.
- [20] Kristanto, A., & Kristianto, D. D. (2018). Bentuk Komposisi Musik Gamelan Dan Refleksi Teologis Atas "Ku Suka Mengabarkan". *Jurnal Abdiel: Khazanah Pemikiran Teologi, Pendidikan Agama Kristen dan Musik Gereja*, 2(1), 74-84.
- [21] Saefurrohman, Nandi. "Menilik penerapan berbagai konsep musikal dalam karawitan sunda." *Terob Jurnal Jurnal Pengkajian dan Penciptaan Seni*. 2011, ISSN: 2087-314X.

- [22] R. Maulina, "INDUNG ON WADITRA KACAPI", *Visualita*, vol. 7, no. 2, pp. 45-59, Feb. 2019.
- [23] Irhandayaningsih, A. (2018). Pelestarian kesenian tradisional sebagai upaya dalam menumbuhkan kecintaan budaya lokal di masyarakat Jurang Blimbing Tembalang. *Anuva: Jurnal Kajian Budaya, Perpustakaan, dan Informasi*, 2(1), 19-27.
- [24] Kustap, Muttaqin. 2008. *Seni Musik Klasik Jilid 2*. Jakarta: Direktorat Pembinaan Sekolah Kejuruan.
- [25] Djohan. 2009. *Psikologi Musik*. Yogyakarta: Best Publisher
- [26] Andaryani, E. T. (2019). Pengaruh musik dalam meningkatkan mood booster mahasiswa. *Musikolastika: Jurnal Pertunjukan dan Pendidikan Musik*, 1 (2), 109–115.
- [27] Wiflihani, W. (2016). Fungsi Seni Musik dalam Kehidupan Manusia. *Anthropos: Jurnal Antropologi Sosial dan Budaya (Journal of Social and Cultural Anthropology)*, 2(1), 101-107.
- [28] Sinaga, S. S. (2017). Pemanfaatan Pemutaran Musik Terhadap Psikologis Pasien Pada Klinik Ellena Skin Care Di Kota Surakarta. *Jurnal Seni Musik*, 6(2).
- [29] Irnanningrat, S.N. Satria. (2017). Peran Kemajuan Teknologi dalam pertunjukan musik. *Invensi*. Vol. 2 No. 18.
- [30] Narita, E. (2014). Gedung Pertunjukan Seni di Tepian Sungai Kapuas. *JMARS: Jurnal Mosaik Arsitektur*, 2(2).
- [31] Setiawan, Budi, and Grace Hartanti. "Pencahayaannya pada Pendekatan Teknis dan Estetis untuk Bangunan dan Ruang Dalam." *Humaniora Binus*, vol. 5, no. 2, 2014, pp. 1222-1233.
- [32] Wahyudi, Ayu Titis Rukmana Wati, Kukuh Andri Aka. (2021). Cipta Karya Seni Pertunjukan Teater Anak Berbasis Kebudayaan Panji. *JPDN (Jurnal Pendidikan Dasar Nusantara)*. Vol 6, No. 2.
- [33] Purnomo, H. (2018). Tata Artistik (Scenografi) dalam Pertunjukan Kesenian Tradisi Berbasis Kerakyatan. *Satwika: Kajian Ilmu Budaya dan Perubahan Sosial*, 2(2), 95-106.
- [34] Mas, I. G. A. A. I., & Kurniawan, I. G. A. (2023). PENTINGNYA KESADARAN MENJAGA KESENIAN KHUSUSNYA KESENIAN DAERAH BALI PADA ANAK SEKOLAH DASAR DESA MENGESTA. *Imajinasi: Jurnal Seni*, 17(2), 57-62.
- [35] Wimbrayardi, W. (2019). Musik tradisi sebagai salah satu sumber pengembangan karya cipta. *Musikolastika: Jurnal Pertunjukan Dan Pendidikan Musik*, 1(1), 7-12.