

The Inheritance Model of *Tari Wayang* Sumedang: Enculturation and socialization

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Abstract—Sumedang style *Wayang* dance is a traditional art that has survived about 94 years. The phenomenon becomes a magnet that leads to the realm of curiosities to trace the inheritance of Sumedang style puppet dance. This article intends to contribute to produce the output of the *Wayang Pewarisan Dance Model Sumedang* based on Enculturation and Socialization. Thus, the theory that is considered appropriate in expressing the inheritance of Sumedang style puppet dance is Cultural inheritance that has three forms of the pattern of vertical transmission, horizontal, and sloping. The method used is qualitative paradigm with anthropology and sociology approach. Anthropological approach to lead to the realm of inheritance of *Wayang* dance Sumedang from the group / environment itself (enculturation). Sociology approach to carry on the process of formation of individuals intentionally through the ways of teaching in groups themselves. The research procedure is based on the stage of literature review, data collection, interviews and data analysis. The results of the research concluded that was empowered by non-academic and academic parties that are mutually correlated to run a paradoxical conservation program. Non-academics insist on conservation while academics move in the realm of revitalization and even innovation. Thus, the existence of *Wayang* dance style Sumedang in maintaining the balance between dynamics and stability demands.

Keywords: *Tari Wayang, inheritance model, enculturation, socialization*

I. INTRODUCTION

R. Ono Lesmana Kartadikusumah was a multitalented artist from Sumedang who had skills as a trainer, dancer, choreographer, and developer. Ono worked as a dance trainer on February 1, 1924 at the Sekar Pusaka art club. As a dancer, he won the gold medal in the dance '*Pesta Raja*' (Queen Wilhelmina) competition on 31 August 1924. As a choreographer and developer, it could be explored through his works at *Tari Wayang Gaya Sumedang*.

Tari Wayang Gaya Sumedang created around the 1924's had experienced a very good development until the early 1980s. The next period can be observed from 1980 up to the present, this repertoire still remains even though its development is not as fast as the previous one.

Therefore, *Tari Wayang Gaya Sumedang* has passed such a long period that it can be categorized into a traditional culture that needs to be preserved. This opinion is in line with Piliang's

idea that traditional performing art faces paradox, which is tossed between the needs of innovation and the demands of continuing customs [1].

II. ENCULTURATION

Enculturation is a kind of cultural encompassing or surrounding against individuals; individuals need, through learning, acquire important things according to cultural view [2]. Parents, adults, and peers are the subjects that lead to the occurrence of enculturation processes that play a role in influencing individuals.

The cultural enculturation related to *Tari Wayang Gaya Sumedang* was originally formed by *Menak* society, then disseminated to public largely. To affirm the statement, it was found that in about 1918 the nobility called *Aom Ino* (Regent Sumedang), started to popularize of *Tari Wayang* pattern, such as Arjuna, Arayana, Balarama and so on. The freaks who had been fond of *Tayuban* turned to *Tari Wayang* [3].

Related to the opinions of Kroeber and Kluckhohn, the anthropologist, the search for a hereditary system includes the mapping of a genetic culture definition. A genetic definition is a cultural definition that sees the origin of how a culture can be existed or survived. This definition tends to notice the culture born from interaction among humans and survives since it is transmitted from one generation to the next [4].

III. SOCIALIZATION

The human life survival is caused by the existence of other individuals bound by the communication system so that it raises the attachment to support each other's needs. The need of a social system according to Parsons is to tackle sources of tension and create stability and *predictability* [4].

The process of inheritance in the category of socialization is more indicative of the process of deliberate individual formation through the means of teaching. The form of teaching can be organized through formal and non-formal education. Formal education is a regular, systematic, multilevel school education, and following certain requirements. Non-formal education is a non-formal education path that can be implemented in a structured and tiered manner such as courses and training.

IV. INHERITANCE MODEL OF *TARI WAYANG GAYA SUMEDANG*

Inheritance is identical with the learning process of art because it contains a process of educating, fostering, improving, and developing creativity and logical and systematical human mindset. The form of teaching from educators to learners has a different method between formal and non-formal education. In the view of the art learning process, formal education is carried out regularly and systematically. Learners are led to have self-ability based on Bloom's taxonomy covering cognitive, psychomotor, and affective aspects [5]. The pattern of learning is determined by lecturers / teachers as policy makers and students just follow the agreed rules. *The lecturer/teacher is in a position of power and has the right to exercise the law. The law demands that the students should follow institutional regulations, carry out homework and sit institutional exams. They have knowledge and are required to prove this by producing documents which can be graded and marked* [6]. Teaching dance practice in the domain of formal education applies a variety of methods: imitation, SCL (Student Center Learning), tutorials and so on. The mindset of art education in non-formal education is not systematical and sometimes irrational [7]. Students or course participants can only imitate the behavior of the teacher without being able to understand the real meaning inside it.

Learning and teaching between Ono as a dance teacher and his students are included into the process of cultural inheritance. Cultural inheritance by Cavalli-Sforza and Peidman in Berry has three forms: vertical, oblique, and horizontal patterns [2]. The form of vertical inheritance is that parents inherits values, skills, beliefs, cultural motives, and so on to the children and grandchildren. The oblique inheritance pattern is intended as a learning arena of a person from adults and institutions. The horizontal displacement pattern is when one learns from his peers from birth to adulthood.

According to Berry these three inheritance patterns are in common with the phenomenon in the Sundanese society: *turunan* and *katurunan*. The term of *turunan* is the inheritance of parents to their offspring. The inherited subjects may be wealth, character (nature), and innate skill (talent). *Katurunan* is the inheritance to someone who still has family ties but having different grandparents or distant relatives, in Sundanese called *dulur*.

A. Vertical Inheritance Pattern

The form of vertical inheritance pattern is a pattern that parents transfer to their children and grandchildren the values, skills, beliefs, cultural motives, and so on. This pattern in Sundanese is called *turunan*.

Ono had children who could inherit all forms of *Tari Wayang Gaya Sumedang* that he had. From his marriage, Ono and Ukanah had three sons: (1) R. Effendi, born on July 29, 1939, (2) R. Utara, born in 1943, and (3) R. Husaeni, born in 1945 [8]. Children naturally grow by absorbing habits or customs that parents do. Berry confirmed that (if the enculturation was successful), the individual became an expert in the culture, including language, rituals, values, etc. [2].

The management of Sekar Pusaka studio was handled by R. Effendi after Ono's death in 1987. In 2004 R. Effendi passed away, R. Widawati as the R. Effendi's youngest daughter felt responsible for continuing the gait of his grandfather and father in managing the studio. R. Widawati as Ono's granddaughter is a vertical heir who gets a general enculturation and special socialization from parents. This means that she gets inheritance about values, skills, beliefs, cultural motives, and so forth from parents.

Turunan in the talent of dance art, R. Widawati obtained it from biological and cultural parents produced brilliant achievements. She developed it in the form of training and performances at home and abroad.

B. Oblique Inheritance Patterns

The Oblique Inheritance Patterns is a learning process of a person from adults and institutions. In implementing it, it is required facilities and infrastructure either in the form of studio or institution.

The learning objectives for both societies are essentially the same for personal gain, for non-formal, and formal education needs.

1) *Non-Academic community inheritance*: This inheritance began with the establishment of Sekar Pusaka art club. The art club established on February 1, 1924 was originally conceived by Kangjeng Bintang or R. Surialaga Kusumah [8].

The emphasis on knowledge transfer activity through nonacademic art education is more likely to be in the psychomotor field or dance practice than in cognitive depth. In this case, Sudira affirmed that the practitioner's learning activities were more done so that knowledge of art theory had never been studied and given to studios and courses [7]. This was similar to the inheritance of *Tari Wayang Gaya Sumedang* which prioritized on the dance mastery and synchronized with the dance accompaniment. Affective areas are indirectly applied through a full imitative way of learning from the teacher about actions including how to treat students, how to talk, etc.

Discussion of oblique inheritance will be limited to family and Ono's students who are still involved in efforts to preserve the teacher's works. The heir of the family is R. Widawati and representatives of Ono's students: Ade Rukasih, Memey, and Wahyudin. R. Widawati as the granddaughter of Ono can be classified on the oblique inheritance since she gets a considerable opportunity in deepening the dance field. The strength of talent obtained from the offspring is thickened with the oblique transfer that is the science recruitment from art institutions such as STSI Bandung.

Rukasih, Memey, and Wahyudin got the knowledge from the teacher through teaching and learning process at Sekar Pusaka studio. In the cultural sphere, if the process occurs within its own culture, it is called general enculturation and special socialization. Thus the case of cultural inheritance between teacher and student is called oblique displacement.

2) *Academic community inheritance*: Community engaged in the dance world would need art material living in the

community. ISBI Bandung lecturer who intercepted *Tari Wayang Gaya Sumedang* to be lecture material was Iyus Rusliana. He is a lecturer who studied *Tari Wayang Gaya Sumedang* since he was appointed as a lecturer in 1975 until he became a professor in 2007. The re-composed *Tari Wayang Gaya Sumedang* was also taught at the University of California Santa Cruz America (interviewed, 31 January 2018). Students who works to the field are often associated with course assignments and research for Final Project. Darmasiswa is foreign students from various countries who study in Indonesia. Many overseas students / darmasiswa are skilled at Jayengrana dance, one of *Tari Wayang Gaya Sumedang*. They are Madoka from Japan, Benjamin from America, Camilo from Mexico, Jesika from Mexico, and others.

3) *Horizontal inheritance patterns*: Horizontal inheritance pattern according to Berry is someone learn from peers (in the primary and secondary groups) during development, from birth to adulthood [2].

If this pattern was analyzed from the non-academic area (primary group), it would not be found any Ono students who taught their peers. The vertical inheritance patterns occurred in the academic environment (secondary group) between ASTI lecturers and teachers of SMKN10.

Berry's view when applied to *Tari Wayang Ono* inheritance to his family and students belonging to non-academic showed the concept of preserving the content and substance taught by the teacher. This means that the work is maintained as the original without reducing and adding the element of creativity.

The Ki Hajar Dewantara's motto was applied by Ono in teaching his *Wayang* dance. The pattern of *ing ngarsa sung tuladha* (in front of becoming a model) was a teaching pattern applied by Ono. This statement was confirmed by Memey, one of his students, that the Ono's dance teaching method used imitative method (Interview, 04 May 2013). The concept of *madya mangun karsa* (in the middle of encouragement) was applied by Ono to evaluate for students who were considered having a talent for dancing were given techniques in particular, each gifted student was shown her dance in accordance with her respective characters, and the term used by Ono to show the equivalence of a dance character was called a *kostim*.

The *tutwuri handayani* concept (behind giving encouragement) was applied to the students who were capable of attending the show.

The defense of *Tari Wayang* lies in the continuous pattern of inheritance from one generation to the next, recognition, and support from the government will greatly affect the endurance of *Tari Wayang Gaya Sumedang*. Brandon asserted that social support was a "social contract" that governed the relationship

between a group and its supporters: government, commercial, and communal support [9].

It is in contrast with inheritance to the academic, the transferred dance is subsequently transformed to meet the needs of the Higher Education level. Transformation is useful to sharpen conservation efforts to be enjoyed, studied, and demonstrated by the younger generation. Meanwhile, Giddens intended that the transformation was not a total change but limited to the modified region of that elements part [10].

V. CONCLUSION

The inheritance of *Tari Wayang Gaya Sumedang* is included into the vertical, oblique, and horizontal patterns. The vertical and oblique patterns included into the non-academic community which still based on the power of the imitated method. This conventional method has a positive impact, especially very helpful for researchers to know the peculiarity of Sumedang style.

While in the academic community there are oblique and horizontal pattern inheritance. In the oblique inheritance pattern, the academic side gets the material by the original imitation system. In the next stage a touch of creativity is given to the dance material without changing its characteristics.

Therefore, there is no need to worry about maintaining *the balance between dynamics and stability demands at Tari Wayang Sumedang*, considering there are two *mutual correlated parties* running a paradox conservation program. *Thus, the existence of Tari Wayang Sumedang will still be maintained in the future.*

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