

# The Role of Ki Sura Wisesa in Socializing Karinding in Bekasi Regency

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## ABSTRACT

Karinding is a type of traditional musical instrument, made of bamboo or palm frond which is played by the mouth accompanied by the strokes of the fingers, to produce a unique and low decibel sound. In addition to playing music, the sound of the instrument is believed by the Sundanese people to repel pests and plant-destroying animals. Along with the times, then Karinding became an entertainment tool, even now it is an interesting art performance because it can be collaborated with other musical instruments developed by an artist Ki Sura Wisesa. The main purpose of this article is to analyze the role of an artist in socializing the art of Karinding. This research uses the descriptive method of analysis. The collecting data technique is done through interview, observation, literature review, and study documentation. The result of this study found that there were efforts made by an artist in the socialization of Karinding art, through training carried out to groups of young people and create a development of tool music from single or solo performance into "rampak" or group and even collaborated with other instruments. Karinding performances are able to influence the lifestyle, dress style, speech style, and thinking style of the young generation of Bekasi Regency, both in rural and urban areas.

**Keywords:** Karinding, Ki surra wisesa, Bekasi regency, The role, Socializing.

## 1. INTRODUCTION

Karinding is a musical instrument similar to a jaw harp made of palm or bamboo fronds. In West Java, this instrument is made from palm fronds is called karinding, and if it is made of bamboo it is called karing [1]. The shape is small, but the sound is quite loud. In addition to the name of the tool, karinding is also the name of the performing arts that uses waditra karinding. The karinding musical instrument in the form of a palm or bamboo slab is shaped in such a way by slicing the middle so that it looks like it sticks out like a tongue, which when struck will vibrate and make a sound. To amplify and adjust the height and low of the sound produced, what is set is the mouth cavity which functions as a resonator. Karinding can also be said to be one of the traditional musical arts of Buhun inherited from the past, which in some places in Tatar Sunda can still survive, even though they have to struggle in the face of the development of popular music which is more in demand by the public. People in Bekasi Regency are some of the people who still know the karinding musical instrument. Inevitably karinding is unique and the sound it produces is pleasant to enjoy. The futuristic karinding

sound was able to "dialogue" with other musical instruments [2].

Karinding's journey as a musical art, which initially had a function as a nurturing tool in agriculture, to later become a unique entertainment tool and amaze the listeners, is very interesting to reveal. One of the creators of karinding music introduced in Bekasi is Ki Sura Wisesa. He is not only able to play the karinding instrument well but combines the instrument with other instruments so that it becomes an interesting composition. He is also one of the people who promote karinding for the younger generation in Bekasi. The younger generation can play and the players are imitated by the young people of Bekasi. The purpose of writing this article is to describe the results of research on the role of Ki Sura Wisesa in promoting Karinding art in Bekasi.

## 2. RESEARCH METHODS

The research method used by the researcher is a descriptive research method using a qualitative approach [3]. Suggests descriptive research is research conducted to determine the value of independent

variables, either one or more (independent) variables without making comparisons, or connecting one variable with another variable [2]. In this descriptive study, the researcher took a qualitative approach. Qualitative is a research method used to examine the condition of natural objects [3]. Research data were collected by conducting observations, interviews, distributing questionnaires, and literature studies. The object of this research is Karinding in Padepokan Sura Wisesa. This research focuses on the studio training program, the Mask Dance material that is taught, and how Ki Sura's role in socializing karinding art to the younger generation in Bekasi. The participants in this study were Ki Sura Wisesa as the owner as well as the one who held training at the Sura Wisesa hermitage and the younger generation who actively participated in the training. The location of this research itself is in the Sura Wisesa hermitage which is located in the Bekasi area. The data collection technique is done by triangulation (combined), the data analysis is inductive.

Qualitative research as a certain tradition in social research that relies on human observations in their supervision and relates to these people in language and researchers observe descriptive methods of analysis is a research method by collecting data according to the actual situation, then the data is compiled, processed, and analyzed to provide an overview of the existing problems.

This method is used to provide an overview of the data that has been obtained. The research method is a step and method in finding, formulating, digging data, analyzing, discussing, and concluding problems in research.

### **3. RESULTS AND DISCUSSION**

Karinding art is one of the traditional art forms that exist in several areas of West Java, initially, karinding was known by the people in Tatar Sunda as a means of repellent in rice fields [4]. But along the way, karinding experienced various developments. The existence of karinding in the Bekasi area can no longer be considered as a simple traditional instrument. Karinding has changed into a popular art in a community (society) that is full of influences from several foreign cultures. The popularity of this karinding turned out to have a positive influence on the development of its form and music. The results of karinding innovations in terms of form and music can already be found, one of which is Karinding Tarumanegara which was discovered by Ki Sura Wisesa.

Karinding production process can be said to be not too standard, a karinding artist can freely produce karinding without fear of violating certain standards. The essence of karinding from the sound is in line with this, Sumardjo explained that the sound of this music is

an important medium for the occurrence of a transcendent presence [5].

It all started when Ki Sura Wisesa had the goal of producing something that had the characteristics of the original karinding culture from Bekasi, then he experimented with developing the form of karinding, a new form was finally born and was named karinding Tarumanegara. The analogy of Tarumanegara is to serve as a reminder of the history of the ancestors of this country. And to be the only traditional musical instrument of a karinding type in the Bekasi area. From the physical form of karinding, it is very common in West Java, the difference is the identity characteristic in the shape of the handle. , that's karinding tarumanegara (interview with Ki Sura Wisesa on December 26, 2020). With the difference in the form produced, the technique of playing it is also different from the others. The way of presenting karinding does not always stand alone, in staging the presentation of karinding using other tools such as *celempung*.

The younger generation also really shows their role in socializing this art. Because the younger generation is the main target of Ki Sura to introduce and conduct lessons related to history, instruments, and techniques. Teaching and learning is an activity that has educational value. Educational values colour the interactions that occur between teachers and students. Interactions that have educational value are because the teaching and learning activities carried out are directed to achieve the goals that have been formulated before teaching is carried out [6]. Non-formal education is an educational activity that is organized outside the established school system, carried out intentionally to serve certain students to achieve their learning goals (Comb, 1968:19). The process of introducing and teaching art.

Karinding must be done continuously without any time limit or level. The inheritance process can be carried out through the following stages: (1) starting from being a person who sees and witnesses the process of making karinding musical instruments, (2) switching to trying to accompany karinding practitioners and activists in each process of playing the musical instrument, and (3) given the opportunity to do it themselves with direction and assistance from senior art activists [7].

The presence of karinding art in the Bekasi area cannot be separated from the role of a Ki Sura. He was so enthusiastic to introduce and socialize the art for several reasons. While the efforts he has made are to go directly to the communities in the Bekasi area, the main target is young people who still want to care about the preservation of the nation's culture. He interacted with the existing community, by introducing the art of karinding as well as providing techniques for playing karinding. In addition, he also has a hermitage in which some children are serious about learning about the art of

karinding. (Results of Ki Sura Wisesa's interview on 27 December 2020).

The response from the local government is quite good, it is hoped that this good response will lead to a regional regulation so that assets like this are not lost and taken by outside cultures. Ki Sura Wisesa hopes that policymakers can understand and love art and historical assets in their area. Karinding Tarumanegara is often displayed in almost every cultural arts degree, especially cultural arts activist events in Bekasi Regency of West Java in general. Karinding art is also often displayed in the Bekasi district government building complex and the Bekasi district arts building. Of course, the Bekasi district government has recognized and accepted the existence of Karinding Tarumanegara.

### **3.1. Karinding Function in Society**

The form of performing arts in society is largely determined by the needs of the community. This causes the form of performing arts in various regions in Indonesia to be different. There are several functions of performing arts in society that can be divided into two major parts, namely art that has primary and secondary functions [8].

The function of karinding in the people of Bekasi Regency in the past was more on the function of karinding as a plant keeper in the fields, namely a pest repellent. Played alone, then music alone, of course, as well as entertainment to have fun in the midst of working in the fields. Its function is then to make karinding a performing art, for the artist other than as an effort to preserve and develop ancestral heritage; Karinding in society is as performance art that can be seen. As for young people, which are accommodated in the Karang Taruna organization, there are activities in the fields of sports and the arts. The arts that residents have are pencak silat, calung, pencak silat, and karinding. The community's familiarity with karinding has been going on for a long time, from the first, without knowing where it came from and why it was called karinding. All they know is that karinding used to be a means of self-comfort when working in the fields, as well as being a repellent for pests. Furthermore, karinding became a means of joint entertainment and later became an art, supposedly starting from a major event, which later became the story of citizens from generation to generation [9].

Ki Sura Wisesa socializing karinding art is very influential on the development of karinding art in the Bekasi district. The younger generation seems to have an oasis during the times, in studying traditional arts that are almost rarely found. The government is also very proud and grateful because with his efforts he can preserve traditional arts in the Bekasi area. With the development of the karinding tarumanegara form, it

becomes a characteristic and inventory owned by the community which will firmly be preserved and maintained.

## **4. CONCLUSION**

The efforts of an artist in introducing and popularizing traditional arts, to preserve regional culture amid modernization. Young people and the arts community as the main target in the movement. Government involvement also has a significant role, which is why traditional arts are often performed at events held in government buildings.

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