



The Community's Role in Preserving the Art of Sisingaan in Karang Herang Village, Pabuaran District, Subang District

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Abstract. The surround art is a cultural heritage born in the subang district. The accompanying art of art featuring two to four teddy lions now having a great variety of shapes and forms. Tedium is a lionlike figurehead of two countries in the Netherlands and England. The birth of collapse is a close form of resistance or a derogatory expression of colonial occupation. The teddy lion was a symbol of colonial power in both the Netherlands and England. Strength, firmness, strength is a symbol in the fight against the invaders. As the creative days of the young nation's innovation and creativity have been realized, new remains are introduced to the closer syncretization that engages in other animals such as birds, dragons, and many more. But not escape the function of the system itself which is an instrument of the struggle to exorcise the invaders and ritual circumcision of the offspring. The circumcision children's own ritual ritual that initially used only regular black batons and then switched in gatot gaca clothes and then down to now the attire or costume of the foreskin has so many kinds of fashions that go unwavering from the influence of today's cultures and innovations. The remaining arts became the ceremonies with the reception, the inauguration of the hall, the performance, and the festival. The essence of the coming artistry lies in the teddy lions, the bearers and the son over the lions, the bridesmaids. This research is expected to enhance the preservation of local cultural arts in the community. Art must create a yearning for eternal life, for the ultimate purpose of art is life itself. Art was considered such an important tool for the achievement of life that it required maintaining the field of life to remain green and to give direction to life for humans. The purpose of this study is to describe the forms of participation of people in the herang reef in an effort to preserve the culture of artistry as part of a fragrant heritage. The study employed a method of study based on free interviews with unrestricted sources so that the answer to the source would not be limited to understanding the phenomenon of what is experienced by subject studies such as behavior, perception, motivation, action, holistic, and by way of a description in words and language in a natural special context and by utilization of various scientific methods. As for the benefits of this research, it serves as an empowering society that has a concern for a cultural heritage that must be preserved.

Keywords: Sisingaan · Culture · Art

1 Introduction

Culture is the product of humans. According to the Saputra, “culture is in the human family because it puts value and meaning in the human life” [1]. Every culture has an artistic expression or expression that has artistic significance that has artistic value, The values embodied in the art are summed up in Pancasila, such as the value of godliness, humanity, unity, greed, and justice.

In a society, culture governs its life until they have laws, ordinances, and so forth. These systems are then passed down to the next generation, giving rise to culture as a result of culture. Since this culture is an inheritance of the ancestors and has been handed down through generations, it must be maintained properly. A society’s culture essentially serves to connect man with the realm around him and with local people [2].

Culture is the whole system of human ideas, actions and works in human life [3]. In this case, the idea is abstract in nature, and its place is in the mind of each of the cultural advocates involved so as not to be felt or photographed, as is the cultural value system; Actions or behavior are tangible and documented but unpalatable because it is not an object, such as activity in one system of action or behavior; While human works are tangible and photographed, it is very concrete, physical in the form of art.

Artistry as a cultural element, it grows like trunks, branches and branches and produces fruit. Artwork is called artwork. As one element of culture, art is inseparable with other elements. Art is man’s creation and is presented to man, free from troubles of good and bad, of beauty or otherwise, of benefit or otherwise of human life.

The artistry in general grew and flourished in the community, becoming the pride of the people who supported and held intrinsically valuable value from the living systems of the living community. The development of art is not independent of the cultural development. Culture developed because of the presence of new members in the community as the successor of a culture. While maintaining the culture of its predecessor, it can also be an earner of a new culture, so it can be in the arts.

Previous research on sing and sing has done a lot if research challenges the district subang region’s comb [4]. In its discussion, the birth of presence is either a closed form of resistance or a derogatory expression of colonial innuendo. In the 1900s, circulation of circulation, movement, and supporting elements, was experienced. The insertion of the remains as an instrument of the struggle to exorcise invaders and ritual circumcision of children. The remaining arts became the ceremonies with the reception, the inauguration of the hall, the performance, and the festival. The significance of the coming off of the artistry is that of the teddy lion, the bearer of & cubs, the accompanist, and movement. But in this study, it does not explain the continued development and survival of the art system. On performing art research remains in the village of the ring district district [5].

The art of this exhibition is played during the circumcision, the reception, and the observance of the great days. There are also variations in motion used in the art of showing-the basic movements of bobbing, the core movements of bobbing, wobbling, howing, roll, roll, roll, roll, roll, and the closing movements of the sari or free dance instruments accompanied by drum, gong, bonang, and trumpet instruments. Hence, further research needs to be done in further view and study. The need for further research as to how societies’ efforts to empower and preserve the local art of siscanery for accurate information the purpose of this study is to describe the forms of role and character of the

people of the herang reef in an effort to preserve the culture of the ongoing perfumed heritage. As for the benefits of this research, it serves as an empowering society that has a concern for a cultural heritage that must be preserved.

2 Methods

The study USES a qualitative, emic approach. The emik approach is to categorize cultural phenomena according to local citizens [6]. This approach reveals cultural patterns according to the perceptions of the cultural owners. The study employed a method of study based on free interviews with unrestricted sources so that the answer to the source would not be limited to understanding the phenomenon of what is experienced by subject studies such as behavior, perception, motivation, action, holistic, and by way of a description in words and language in a natural special context and by utilization of various scientific methods in local community.

After obtaining sufficient data, it is used to triangulate data to obtain credible data, once obtained credible and legitimate data then the next process of data analysis. Data analysis conducted using analysis domains, taxonomic analysis, components analysis, cultural themes analysis and then descriptive description to describe and explain the data contained in the study.

3 Result and Discussion

3.1 Empowerment

Empowerment is a form of the process of social change towards a better and prosperous society. One of the key features of empowerment is focusing on community roles and participation from the planning process to implementation and maintenance. Governments and other agencies have duties as facilitators and motivators for communities that are subjected to empowerment. According to moh. Ali aziz in the books for public empowerment [7] there are steps to go through empowering: 1) helping society find the problem. 2) doing a parteciple review of the problem through group discussion, opinion precipitation, and periodic meetings. 3) determining the scale of problem priorities, selecting, and choosing the most pressing issues to solve. 4) looking for solutions to the problems facing is partly the socio-cultural approach of society. 5) carrying out real action to solve the problem at hand, and 6) evaluating the whole series and empowering process to assess the extent of its success and failure.

3.2 Culture

The word culture comes from the Sanskrit budd, the plural form of buddhi, which makes sense. Then culture can be characterized as intellectually relevant. But the adapula that defines culture as invention, karsa and rasa [2] Based on such understanding coentjaran-ingratics, it is referring to the opinions of sociologists and anthropologists that distinguish culture in three different manifestations of deep culture from abstract to concrete: 1) a cultural manifestation asa complex of ideas, ideas, values, norms, rules and so forth, 2) a cultural entity asa complex of human activities and actions in society and 3) a cultural entity of human works [8].

3.3 Discussion

The drop in the scented art in the village of rt 01/rw 01 village of hegar reef district district of subang, as is the lingkungan art smell smell, so the research in the fragrant arts landscape is being done in the house of Mr Aceaca, the director of the fragrant heritage lingkungan art that is the practice for the lingerperfumed art.

The people call the subang district the prejudgment is kuaan, kuaan comes from the sundanese language which means siisaan. Flanking is an art form created by the soft hands of the masses. An art that will go down through generations. Art is a product of human culture that can be documented or preserved, published and developed as one of the efforts toward the advancement of civilization, and heightened national humanity by elevating regional culture. It can enhance an appreciation of the cultural novices of a nation. Such cultural values are useful in the establishment of a criminal or national character.

Building nation character is essential to maintaining a nation or a country's existence. It is not surprising, therefore, that early in his freedom, President soekarno had emphasized the principles of sovereign politics, stood at his own feet in economics, and personality in culture. But to this day the character of the nation has not been fully adopted by the people, such as the many behaviors of society that stray from the values and norms that conform to the national personality. People are people who live together that produce culture. Thus, there is no society without culture and otherwise there is no culture without society as its host and advocate. While theoretically and for analytical purposes, both problems can be distinguished and studied separately. In everyday life people talk and deal with culture so often.

According to the [6] culture is the gift of copyright, karsa and taste. Impelling of human intellect is the emulation of the impelling of all that is thought, felt and degraded and then meditated in the form of a force producing life.

In the everyday sense, the term culture is often translated with art, especially sound and dance art. But when the term culture is defined by social sciences, then art is only part of culture. Indonesia is known for its cultural heritage, and it is this culture that makes Indonesia a cultural diversity. This culture is one of the hallmarks of the Indonesian people. With the diversity of cultures held by the Indonesian nation it is hoped to preserve culture as well.

The concept of Indonesian culture here refers to values that are understood, embraced, and clarified together by the people of Indonesia. It is these values that will later be regarded as a higher value, as a model for Indonesia development. Such values include taqwa, faith, truth, order, fidelity, harmony, harmony, discipline, self-esteem, temperance, sociality, sociality, cohesion, cohesion, cohesion, cohesion, cohesion, sociality, sociality, cohesion, cohesion, and creativity. These are within the Indonesian ethnic cultural system. Such values are regarded as the tops of regional culture, as are the characteristics or characteristics of an Indonesian nation [9]. The concept of Indonesian culture is then bound together in one union and unity of the nation of bhineka.

Art and culture are two sides of an indivisible coin. Art can be a platform for maintaining Indonesia's cultural identity. In fact, today Indonesia's cultural identity has begun to wane because of global currents. So this alarming condition needs to be rescued. The nation should remember what happened in the year before the outbreak of the thirty

September movement. At the time, culture was used as a tool of political propaganda, until the so-called political war through culture, which moeljatno and ismail encompass in his "cultural turmoil" of 1995 [10].

When it comes to culture, there is a typical culture, sister-in-school art being one of the traditional arts that grows and flourishes in the subang county. The surround art is a typical and native art from the subang district. It is said to be typical because the artistry is born, grew, and flourished in the subang district and then spread to other areas outside the subang district. The birth of the art is closely linked with the history of the region itself and the creativity of the artists to create the existing artistic potential in society to then be shaped into one new kind of art. As for the original based on the creation of this waste is the product of the inventiveness and creation of the subang district society.

Inspired by the situation and conditions of the people in the past (in the colonialist Netherlands and England), the artists of the culinary arts produced by the arts are by comparison. To explore and understand the value of the arts must first be understood the situation of the people at the time of their birth and the function of the arts in their time; And this of course involves a study of history, both the history of collapse itself and the history of the region and of the subang community.

The art of bygone art is an object so shaped that it resembles the appearance of a lion. The word is a sundanese-based lion, with a prefix of "si" and "end". In sundanese, the derivative word formed by the repetition of the first syllable of a root word and given the suffix "an" has the sense of being similar. For example, "grass," "bu-books-an," "ma-de-doo," "y-lion-an," meaning a figment of the root word or not the actual one. So in the accompanying arts, the main tool is, not a real lion, but a wooden model lion.

Many names or names given to this art have been called the limelight, the sloth, or the sloth, or the sloth, odong-odong, the depok lion, pergosi, and the rest. The names do refer to the outstanding elements of such artistry. Because of the variety of names or terms applied to this art, instructed that a seminar on which one purpose was to find an agreement and establish the name of this art. Based on the results of the seminar held in 1989 in the city of subang, the showing arts name has been defined as the art of the show.

The art system is a cultural creativity of the regional people of the subang district, which is conducive to its imposition. A society's creativity doesn't go away from the natural changes by itself, over time.

Flanking is a symbol of the struggle of the people of the regency against the rulers, or colonizers of oppression, at the time of the British empire. The image of the lion represents the ruler of the people, the symbol of the state of the kingdom of England, the rider of the lion image representing the succeeding generation of the nation, the umbrella protecting the generations of its successor, the bearer representing the oppressed indigenous people. The art comes from the ritualistic activities of the people of the subang district in their daily poverty and supported by its society, blossoming into the art of entertainment. According to the koendjoroningrat in cultural anthropology theory reveals that forms of cultural creativity that are born and emerge in the local areas and develop into outside the local areas, that support their communities, including a cultural evolution.

Conservation is a well - founded effort, and these are also called the factors that support it both inside and outside of the thing preserved. Thus, a process or act of conservation recognizes a strategy or technique based on individual needs and conditions.

In preserving cultures, there should be cultural manifestations. A developing culture in a region is good for making the area more than just walking in place. The development must be based on strong cultures in order to preserve the culture of the region. If it were to be eroded, then conservation efforts would have to be made. It can only be effective when the preserved object remains in use and remains in operation. When a culture is no longer in use, it is lost. When they will no longer be used by society.

“Cultural preservation” as defined in the draft bill on culture was explained that the sense of cultural preservation means the preservation of the existence of a culture rather than the freezing of culture in its once familiar forms. On the preservation of local culture, suggests that preserving the old national values (local culture) is preserving cultural arts values, traditional values by developing dynamic displays, and adjusting to changing, developing circumstances and conditions.

In December 2019 of the covid epidemic into Indonesia, the continuous of the covid plague in 2019 to this day provides a very strong influence on the flow of art conservation. Since covid's shift in normal activity had diminished, the number of victims of the plague slowed down over a long period of time. The impact is that there is no activity that can make people gather, in the absence of excessive social interaction, and it is expected that citizens will keep their distance and be told not to have outdoor or outdoor events. In contrast with the flow of art, it would involve much of dabbling in the activities of the student art system itself, directing a child from the khitan circle of the village to the usual village anthem with sunda, jaipongan or dangdut.

The government of the subang through the tourism service and industry services has done more than make up for. This was because of the limitations of his human resources, so no significant development had been made. In 2021 there was an education or coaching of local artistry for the local community because their knowledge of partial education was very meager. The subang district tourist service once held sightseeing awareness training for all the ceto villagers. In such training, people are informed about the importance of safeguarding, protecting, and maintaining cultural heritage. Many of the youth in the subang district who are interested in learning about peelan music and in responding to the needs of the citizens, some of the community leaders took the initiative to invite the director of the subang. The public practiced their pecking according to the free time they had, and it adjusted to the schedule for the coach's arrival. Rehearsals were held free because the art production was usually performed only during the time when there was a foreskin. With so much interest from young men, it is expected to keep up with the artistry of the future.

The empowerment of society that researchers perform in efforts to cultivate and preserve culture is through motivation and autonomy. Basically, the main motor for public empowerment effort is nothing more than the public's willingness to do it. Special interest empowerment strategies require local people's willingness by spending part of their time to build preservation of the art system itself.

In empowering people's potential, it is best that the facilities in this village remain what they are. He said the rupiah was expected to strengthen to rp9,100 per dollar in

the Jakarta interbank spot market on Tuesday. Through coaching and fellowshipping activities, thus engendered community participation in these activities. Coaching and conferring are meant for society. Through these two activities it began to unfold and to grow the cultural heritage that began to live and be noticed by people. As for the forms of society's role in growing and preserving culture as follows:

- 1 Have fashion and flow workshops and simulations every month.
- 2 Give a seminar to the people on artistry... Sister-of-innovation, syndication, lion dance movements, fashion, property. The need for art development every year.
- 3 The fences preserve historical relics through preservation in the preservation arts studio
- 4 Animate long-dormant carbine art.
- 5 Developing existing customs and traditions without abandoning the philosophy of his life.

The role of society in conservation efforts is tremendous in its own desire to preserve society and to continue to preserve the art of this bygone art. The interest and pull of the native community is considerable in the way the artistry of precious perfumed relics reveals that the preservation of consumption continues to increase, despite the loss of the covid pandemic, when the covid pandemic ends, interest is still overwhelming as well.

4 Conclusion

The people of subang district are aware that with the arts surrounding the subang district are able to change its socioeconomic life. It is not uncommon to have any fresh songs in the subang district. In the concept of developing public empowerment, community participation largely determines the cultural diversity and preservation of art that exists in the region. The participation of communities in the subang district is made up of parts where there is a characteristic and unique presence in the ongoing preservation of preservation of art and culture, the traditions of the area that dilate local art art, sundanese, and develop local wisdom values. Yet the blame that society faces up to now is the limitation of the quality of human resources and public knowledge to best local art. Problem solving is done by referral means through periodic meetings and motivations.

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