

Sunda Cultural Rationality Patterns in Changes of Form, Function and Meaning of *Sasapian*

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Abstract—*Sasapian* which consist of several device namely *Rarangken Sasapian*, *Tukang Moro* and *Nayaga* still survive today despite undergoin from evolution over time. Especially after Indonesian Independence. These changes appear in the function and meaning of each media used. Using the theory of cultural rationality patterns (Sundanese), the media used in this type of art will be studied visually to find the background of changes in the shape of the media, the functions of meanings contained therein. The result of the study are expected to enrich insight into changes in meanings, functions as forms of media use in traditional art performance.

Keywords—*traditional arts; patterns of cultural rationality; changes in form; function and meaning*

I. INTRODUCTION

Traditional art is one of the manifestations of the identity of the Indonesian people that can provide an overview of the life of the Indonesian people. Therefore, one effort to show the identity of the Indonesian people is to preserve traditional arts. This research focused on *sasapian* arts in Cihideung village, Parongpong sub-district, West Bandung district, West Java province. Cultural heritage is a witness to the history of the Indonesian nation's journey from time to time with various conditions of world development. One of the priorities in national development is preservation (protection, utilization, maintenance and development) of cultural heritage as a national asset that has historical, scientific and economic values. Art is one of the manifestations of the identity of the Indonesian nation that has a characteristic of the picture of the life of Indonesian people of various ethnicities. This research focuses on the description of the existence of *sasapian* arts in Cihideung village, Parongpong sub-district, West Bandung regency, West Java province. This art form was chosen because its existence has penetrated into areas outside Banten. The need for support from various parties both from within and outside the scope of where art is alive and developing. Considering that art in Indonesia is one of the nation's assets and assets that has a characteristic that is not possessed by other nations, it is very necessary to know the factors that influence the existence of the art. This is because art has a big contribution in strengthening cultural resilience, and in shaping a cultured society.

II. LITERATURE REVIEW

The theory used in this study is about Culture, Trust, Ornaments, Artifacts, Cows, patterns of Sundanese cultural rationality, Sundanese cosmology, philosophy of Sundanese and some explanations related to art which have the same characteristics. At the moment there is no research related to Sunda Cultural Rationality in *sasapian*, therefore it is necessary to have a development study in improving the analysis of the form of culture. It will be very rich to be able to be analyzed and reviewed, because the new atmosphere exists now into the global world.

The theoretical basis used in this analysis is the theory developed by Prof. Jacob Soemardjo, namely the pattern of three in Sunda Cultural Rationality. "Seeing the reality that the Indonesian nation is a pluralistic nation, there will also be a variety of ethnic groups in Indonesia. Each of these ethnic groups then has different cultural characteristics. Sundanese are one of the ethnic groups in Java. As one of the ethnic groups in Indonesia, the Sundanese have characteristics that distinguish it from other tribes. The characteristic uniqueness of the Sundanese is reflected in the culture they have both in terms of religion, livelihood, arts and so on. The Sundanese with a small amount of culture is one of the interesting things to learn in the field of study in the subjects of National Plurality and Integrity which in the end will be the provision of knowledge for us [1].

Basically every art value from any context has a fixed value. Every art artifact contains intrinsic-artistic value, namely in the form of 'interesting and beautiful forms'. Some say art is expression. But, this does not mean that every expression is art. The expression referred to here is an expression of one's soul in a form that is only said to be art when it is packed / expressed or manifested in an 'artistic form'. And, such forms for each individual, group, society, up to each nation are different [2,3].

Fine art is also a matter of color and form that does not need to represent cognition outside of itself, let alone enter other areas of value, such as moral values, social values, political values, religious values, psychological values, but because the values themselves are always practical and functional in human life, the feeling of value beyond artistic values is also the target [4].

Value is also something that is added to a reality, while the reality itself is free of value, or only a number of values.

Something that has not become a work of art, before being given a value by someone and society. Something that can be said to contain artistic value or no artistic value depends on outsiders. They are the ones who determine. No matter how productive a person is, if a myriad of works are never considered valuable by the community, then the works will disappear by themselves [5].

Tri Tangtu, or often referred to as pikukuh tilu, or tilu law, is a concept of the Sundanese way of life. Etymologically derived from the word Tri means three, tangtu definite meaning or provision. The concept of tri tangtu is, "three for one, one for three", meaning "three things" are actually "one thing", and vice versa. The concept of tri tangtu is cared for, is an insight or guidance concerning the personal self of man. Humans have aspects as creatures who have good personalities, social societies, have God.

These three things must be harmonized to create a perfect human body. Determination and Speech will not bear any fruit without Lampah. Likewise, there will be no lamp without determination and saying. That is one of the basic meanings of the unity of three bodies [6].

III. RESEARCH METHOD

To facilitate understanding of work patterns that must be done, the author draws up a workflow framework in the process of making this work, as in the following sections:

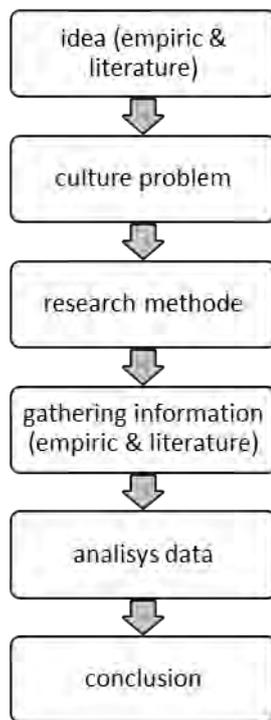


Fig. 1. Workflow conceptual framework..

The framework serves as a limitation for writers in developing Research Ideas to make this paper.

Formulation of the problem will clarify what will be done by the next researcher. Because in the formulation of the

problem, the researcher already has a sufficient picture of the purpose and direction of his research. In the process of formulating the problem the author makes three important points in the discussion of the attached problem formulation, which is focused on a discussion that is discussing the visuals of the *sasapian* art media.

In this study the authors applied the three points of the research method using the Descriptive, Historical and Cultural approaches. Descriptive research is a research method aimed at describing existing phenomena, which take place now or in the past. This research does not make manipulation or alteration on independent variables, but describes a condition as it is. Depiction of conditions can be individual or use numbers.

Descriptive research, can describe a situation only, but can also describe the conditions in the stages of development, such research is called developmental studies. In this development research there are those that are longitudinal or all the time and some are cross-sectional or in time slices.

Cultural (cultural) research is research carried out on objects in the form of elements or cultural symptoms using methodological tools included in cultural science. Cultural elements or symptoms are elements or symptoms contained in a society related to the set of values, thoughts, and results of cultivation in the form of interaction between the community and its environment or aspects of the ideas or creations of its members revealed in the form of writing or objects object.

Historical research is a form of research that aims to describe facts and draw conclusions on past events. The primary data from this study are historical data, for example archaeologists use data sources in the form of documentation about the past. Historical research can be used to find temporary solutions based on past events and describe current or future trends.

Categorizes the type of historical research into two approaches, namely the perspective approach - studying past activities / agendas to the present - and a retropective approach - studying current activities / agendas then related to similar things in the past -.

In the process of collecting data the author works with survey methods and interviews with informants. Interviews were carried out on these artists. The first field study produced the names of art actors from the results of the interviewees. The second field study produced literature data from the speakers. The third field study produced documentation and personal data from the *sasapian* art procession.



Fig. 2. Interview with the resource person.

IV. RESULTS AND DISCUSSION

Quoted from the results of an interview with the source, he stated that the *sasapian* art first appeared in the Cihideung area of RW 07 in the range of the 1900s. Beginning with the visit of Queen Wilhemina to Bandung, the Dutch East Indies government at that time ordered each regional elder to present a colossal show that gave his area a chance to be displayed. Which was started by an elder named Aki Madi. This art activity is still in a series of hunting traditions which are packaged in the form of folk shows. After the death of Aki Madi this art was continued by Abah Wikarta as the successor of the second generation and is currently preserved by Endi Rohendi as the third generation who in his last breathe on January 12. From the past until now this art was purely for the entertainment media of the people who became the pioneers of other *sasapian* arts that developed into other villages as a form of appreciation and imagination process from various perspectives. RW 07 *sasapian* Arts has become an icon of entertainment activities from the West Bandung Regency.

From the discussion process based on the informant, that the *sasapian* art does not only have one element of art because

it is an art performance that is almost from every aspect of art, including:

- Fine Art which can be seen from the *sasapian* media and supporting properties made of woven crafts and various color compositions.
- Music Art that can be seen from the concept or what is called a supporting instrument in the implementation of the art, including in the form of *kenong*, drum, *goong*, *kempul*, and *shrug*.
- Dance is seen from the choreography of the actors who explore the hunting movement or *moro* from horses.
- Theater art which can be seen from a comedy scene and a hunting scene when the art takes place.
- Martial arts seen in the martial arts treats that are martial arts or *kanuragan*, things that lead to aspects of *kanuragan* have the essence of a scene that has magical value, which is called *ngamat*.

Philosophy of Media *sasapian*, In the process of making *sasapian* not far or more than 30 days, the purpose of choosing the day is to interpret the spirit of the cihideung community in undergoing 30 days of victory towards independence, such as in carrying out obligations for Muslims in fasting and ending enliven the victory.

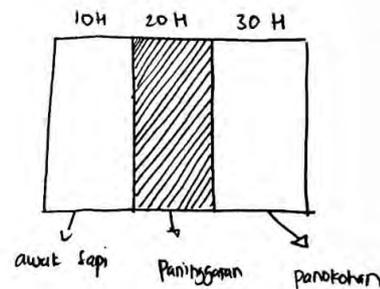


Fig. 3. Pattern three in *sasapian* production.

In the first ten days the community made several formulations or called *ngariung* which aimed to discuss and formulate a division in the production process of the fire, from the beginning of the division of head, crew and tail structures. In the process of making these structures elders give responsibilities to men and women.

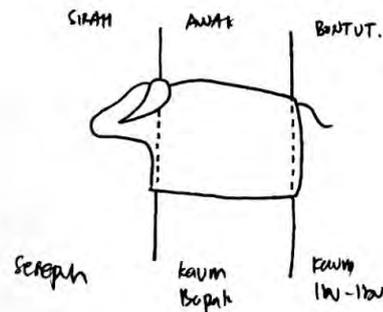


Fig. 4. Pattern three in *sasapian*.

In the head structure made specifically by the elders because in the process must go through several stages, including choosing the media from the former bathing the corpse that passes several rituals to increase magical power in the *sasapian*, the stages in the ritual consist of, *Milih*, *Neundeun*, *Reka*. Choosing is the process of selecting the one to be created, *Neundeun* is the process of storing ink in a tomb, in order to add magic and magical values to those who have undergone a ritual process, and *Reka* is the process of decorating the ashes into a complete form of the head of the fire.

In the division of the head structure the tasks are divided again, namely the making of heads which are prayed for by elders, the selection of horns by men and the making of *pupundakan* by women. There is a contrast in the process that local elders use a three pattern in the process and the dualism seen between the role of elders as a divine medium, the role of horns made by men as masculine values and the role of women that make *pupundakan* a value of tenacity / craft.

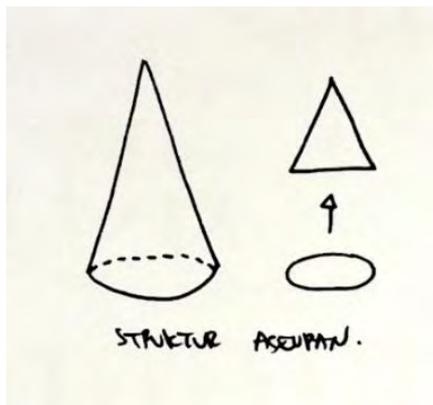


Fig. 5. Aseupan structure.

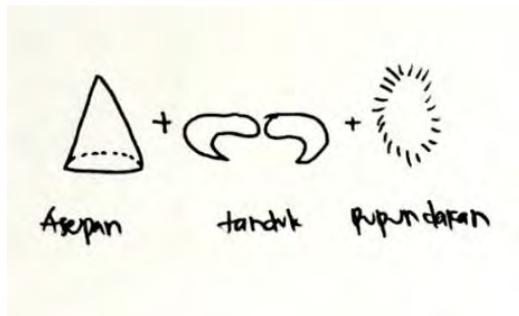


Fig. 6. Pattern three in the head of sasapian.

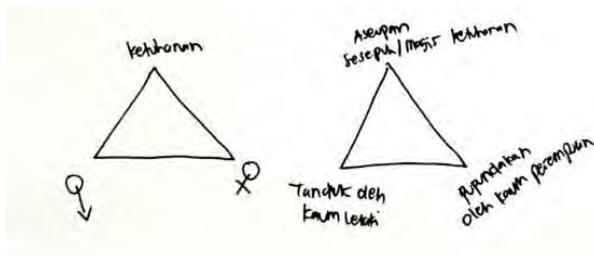


Fig. 7. Three patterns in head of railway.

In the process of making the cow crew done in the first ten days carried out by the men, it is seen in the cow crew structure that there is a triangular field on one part of the surface of the crew left and right. The meaning of philosophy in the triangle is the interpretation of humans who have good and bad traits, as where humans are created from the land that has many elements contained in it including lust and kindness that is where humans are. If the pattern of three is implied in the dualism of the left and right then if put together it will have a meaning that is also meaningful, the shape of the triangle is interpreted as the man and woman who are joined together, the field will be square. The square has the value that in the Sundanese proverb it is called *hirup mah kudu masagi* which means that you live O people in a solid manner from several aspects of the value of life. There is an implication that humans will be good in their lives by practicing welfare, harmony, religion and honesty. Four capital in the philosophy of Sundanese society so that life can be strong in all trials that are applied in a pattern of determination, said, and *lampah*.

In the structure of the cow crew there is a frame inside of a woven bamboo using a *sasag* woven pattern. In the structure of the framework must be an odd number, the goal is not just a symmetrical technical aspect but an odd number as another value used in the three patterns by Sundanese society. If the main bamboo, which is called bone, is nine segments, then the tutus or the so-called small woven bamboo must have three segments. The middle segment has the philosophy of the divinity of the right side and the side has good and bad values and dualism between the roles of men and women.

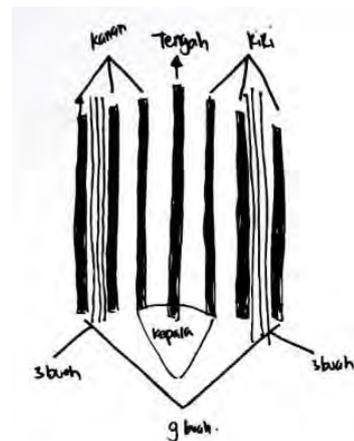


Fig. 8. The three patterns in the framework of the sasapian crew.

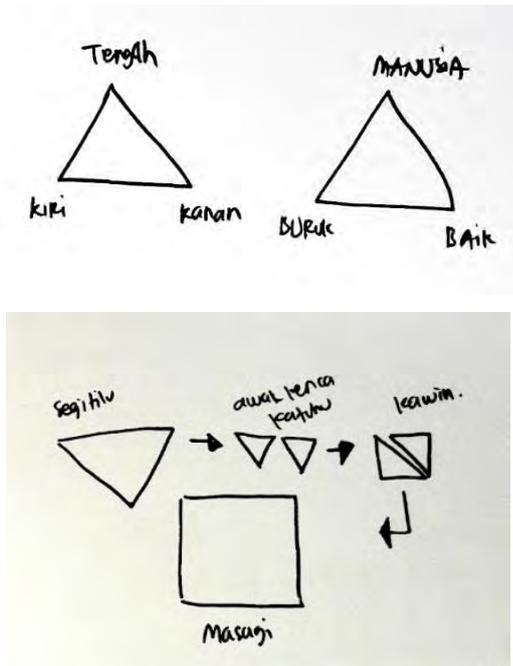


Fig. 9. Three patterns and philosophy in the sasapian crew.

In the process of making the tail carried out by women, in this process there is a strong dualism that is the role of women as a complement to the welfare of men, hence the tail is made by women.

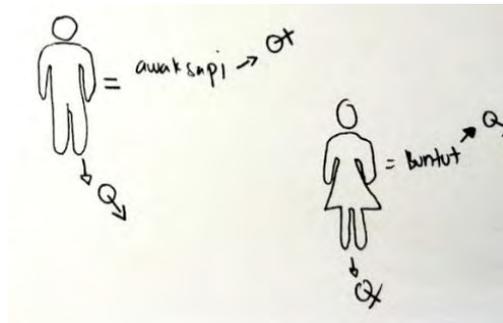


Fig. 10. The crew and buntut sasapian philosophy.

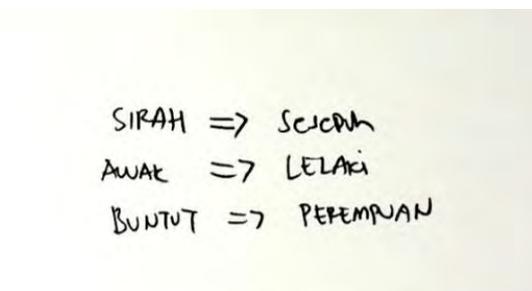


Fig. 11. Pattern three in sasapian structure.

Paninggaran is a figure where the hunter figure in the sasapian scene, a paninggaran product in the form of a bat and a gun, the role of the paninggaran as an antagonist in this art, because this figure is shown as a cow hunter.



Fig. 12. Pattern three in sasapian structure.

V. CONCLUSION

This research is the result of a field study that started from one of the conditions in the process of stages of the Natural Art Adventurer becoming a full member and was re-developed as a task in philosophy art courses which were examined from the philosophical aspects of the Sundanese society's pattern of cultural rationality. Things related to the core of the research were sulking on aspects of culture and arts from Sasapian in Cihideung Village RW 07, Parongpong District, West Bandung Regency. This research is intended to examine artifacts from culture seen from three perspectives, namely the historical, meaning and fine aspects.

This art is the forerunner of sasapian art that developed in the cihideung area, which has been going on for four generations. This art has a medium in the form of craft made of bamboo which is packaged in an attractive and creative manner so that it resembles the shape of a cow, this art is a form of performance that is not only from one element of art, but also includes other types of art. In the study of visualization in this sasapian most do not have a meaning that is sequential in certain symbols, only as an aspect of creativity. But more thick in the process of history, creation and production in the sasapian.

At this time the sasapian art has been used as an icon of West Bandung Regency, thanks to that the art of sasapian will continue to be preserved and safeguarded and invites people to love and preserve this culture. The author also invites the public to be more sensitive to the situation and conditions of the community specifically in the process of cultural preservation which seems to be eroded by the development of the era especially the rise of our native cultural claims by foreign nations or neighboring countries. Sasapian as a product of local culture and ethnic culture is essentially a source of spiritual education and physical education to form human beings who are noble, healthy and agile. To maintain the prestige and existence of the fire in the era of advancement in science and technology today it is time to apply the knowledge and methods of sasapian to the next generation of the nation in accordance with the demands of the development of the times, the demands of social development and demands for modernization which can later become symbols of the dignity of the Indonesian people.

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