

# EVERYTHING ABOUT WEST JAVA: RECOGNIZING THE DYNAMICS OF WEST JAVA CULTURAL HERITAGE

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West Java today is rich in culture. The ethnic diversity of its inhabitants, both native (Sundanese ethnic) and ethnic immigrants (Javanese, Padang, Batak, etc.) also shows the cultural diversity of cultural heritage and cultural heritage brought from their respective regions of origin. As known together, West Java is actually a geographical area, not a cultural area. Meanwhile, the cultural zone is understood as an area inhabited by certain ethnicities, having a certain mother tongue, certain customs, and certain belief systems, as well as certain cultural heritage as well. Judging from the cultural area of West Java, it can be divided into five areas, namely: Central Priangan, West Priangan, Pakidulan, Kaleran, and Cirebon. This has a great opportunity to be occupied, played, and functioned for the changes and progress of West Java in future.

The changes and progress of West Java can be realized through the re-mapping of West Javanese culture which is full of diversity. Mapping (remapping) was carried out to clarify again about West Java culture. One way is to borrow the cultural iceberg theory. Where one can see visible and invisible culture.

Visible culture is a culture that is visible and can be seen, heard, felt by us, including: food, clothing, music, fine arts, drama, crafts, dance, literature, language, celebrations, games.

The food in West Java is very diverse, in-

cluding the drinks. The culinary world in West Java has become part of the world of culinary tourism that has “excellence” (in 2015 there were 30 types of Indonesian superior culinary originating from various regions), including from West Java, including Sorabi, Sate Maranggi, Gado-gado, Lotek.

Traditional clothing in West Java is quite diverse (tak, somah, cacah), especially traditional clothes which are seen from the design and appearance and the colors are very attractive because they are motivated by customs, beliefs and the influence of the natural environment. The materials for the clothing, both from woven and hand-written batik, are complete with accessories and knick-knacks. Traditional clothes have their own characteristics that need to be preserved and preserved, as well as being an “inspiration” for West Javanese designers to be brought to the national and international levels.

Music in West Java is very diverse and unique, especially Sundanese ethnic music which is generally practical because it used to be nomadic (angklung, flute, toleot, karinding, kohkol, celempungan etc.) which eventually developed into typical popular music found in traditional villages and even is now studied as a Angklung and Bamboo Music study program at the ISBI Bandung Performing Arts Faculty. Music that is simple (its instruments are limit-

ed) and that is complete (such as the gamelan pelog Salendro and Degung) is finally growing and developing today as the strength of the identity of West Java. In addition, modern music that moves dynamically in a variety of musical genres and musical groups is part of the dynamics of music in West Java. Even the city of Bandung is often referred to as the city of music (because it has many big and popular musicians). The music world of West Java has also produced a number of musicians, songwriters, singers, etc., both traditional and modern.

West Java fine arts, both ethnic and non-ethnic art, have long been growing and developing. West Java art has a long history and has experienced ups and downs of development, influenced by politics and also market interests. West Java Fine Arts has given birth to legendary painters, proud sculptors, and other artists.

West Java drama in its development has a long history. The West Java drama has given birth to actors and directors, both playwrights and directors. In West Java, the world of drama is more familiarly called the world of theater, even though drama and theater have significant differences. Drama starts from the play that is played, while theater starts from certain ideas, some use scripts, some only use synopsis, some use puppets and puppets, some even use the body alone, some use multimedia. The title also varies: puppet theater, children's theater, body theater, multimedia theater etc. West Java has many folk theaters, which are traditional in nature, for example Wayang Golek, Longser, Sundanese Theater, Indramayu Theater, Cirebon

Theater, Uyeg, Topeng Banjet, Topeng Kaleng, Gekbreng, etc. Even though conditions are currently experiencing "ups and downs", there are still some that are able to survive. For example the Sundanese Golek Wayang (because there are also Cepak Golek Wayang in Cirebon). The dalang generation in West Java grew and developed, especially after the Padepokan Girihardja and Munggul Pawenang generations who were able to maintain their respective styles. The Girihardja icon is a Cepot figure who contributes to cultural products (wayang souvenirs, sculptures, T-shirts, helmet accessories, etc.). West Java handicrafts are numerous and have unique variations and motifs. Produced from various places, both those that have been passed down from generation to generation such as batik (Trusmi Cirebon, Paoman Indramayu, Sukapura Tasiklamaya, Garut, Ciamis) and newly developed identities (Bogor, Majalengka, Bandung). Likewise in souvenirs, aesthetic elements, clothing accessories, etc. West Java handicrafts already have their own market share, both domestically and abroad.

West Javanese dances have become worldwide, including Jaipongan which was created by the choreographer Gugum Gumbira, and the Peacock Dance created by Tjetje Soemantri. There are also many new dance works inspired by the richness of Sundanese and other ethnic dances that have been "creatively engineered" by their creators, often oriented towards glamor, especially for tourist offerings and celebrations abroad. Various dance festivals have been held and regularly held, for example the BDF (Band-

ung Dance Festival) which is organized by the ISBI Bandung Dance study program.

West Javanese literature has been known for a long time, both in the realm of oral literature (part of folklore) and in the realm of written literature. A lot of oral literature that was owned by each region was finally successfully written and recorded. A lot of oral literature has also become the “inspiration” of West Javanese writers which is transformed into poetry, prose (short stories, cerber, novels, novelets) and drama (theater plays). West Java has had excellent writers from the past until now. Two figures with recorded achievements in West Java and even Indonesian literature, among others, are Ajip Rosidi who gave birth to the literary prize Rancage, as well as Saini KM who gave birth to the series Puragabaya. The literary world and literary history of West Java have been written in the form of books, theses, theses, and dissertations. The literary world of West Java has become part of Indonesian literature, even the world.

Regional language is the language of taste and ethnic identity. Commonly referred to as the local language (mother tongue) found in various regions in West Java, the dominant language is Sundanese and others are Cirebon and Indramayu Javanese. Local languages have also produced many local literary works for a long time. There are various forms, there are poems, there are mantras or jampe, satires, etc. Local languages have been used as creative “inspiration” by West Javanese writers in various literary forms (poetry-prose-drama). Even now Fiksimini appears on social media.

Celebration (ceremonial) in West Java is inherent as part of ritual culture in various cultural areas. Celebration is closely related to customs, including customs of birth, circumcision, marriage, death, and old beliefs, respect for ancestors, etc. The celebration in its development also gave birth to festivals that originated from these feelings and have been “packaged” for tourism needs, besides the emergence of new festivals that were created by its creators.

Games in West Java have long been associated with leisure time, when ethnic and sub-ethnic groups have a division of work time and free time. During this free time, it gives birth to various games, both those played by children and those done by adults. These games are passed down from generation to generation. Modern games have also sprung up from outside the region and abroad, both using simple to sophisticated technology.

A glimpse of the introduction of the cultural heritage of West Java, which can be seen is actually a cultural capital that other nations don't have. Such cultural capital must be remapped (remapping) because the dynamics of culture continues, old traditions are very likely to change evolutionarily but surely, even old traditions can be reinterpreted into new “creations”, because tradition is actually “a never-ending inspiration. “As long as the human being is creative.

Meanwhile, the unseen introduction of culture in West Java is actually more hidden in the basics of understanding beliefs and behavior and daily life. We can browse one by one to get brief pictures of the unseen culture.

Manners in West Java at the level of everyday life are in the environment of ethnic customs in the cultural area as ethics and manners, both within the family environment, limited communities (customary communities), rural communities who still respect the life of their ancestral heritage (respecting the Kabuyutan-Kabuyutan or holy places). Polite manners in a more familiar language are called manners (which are being eroded by intense outside influences), and are no longer practiced in schools. Polite manners are actually eastern social capital or customs that should receive proper attention from families and communities, of course furthermore from the government.

The patterns of contextual conversation in West Java have become an ongoing part of daily communication. The tradition of talking, greeting, discussing, and even debating has become a more common practice, for example in coffee shops, in village bales, in indigenous communities, etc. Modern society also does this more, for example in discussions, seminars, meetings etc. Even through television and the internet with a variety of programs, long distance conversations etc. Contextual conversation patterns are actually the oldest and most recent form of communication in accordance with the spirit of the era.

The concept of time in West Java has been owned by ethnic communities in various cultural areas, as Mircea Eliade termed it, namely holy time and propane time. Holy time or holy time, which has become an unwritten agreement, for example in carrying out ritual celebrations.

Meanwhile, propane time is the time spent in everyday life. Nevertheless, certain cultural areas that are still strongly used (the cultural areas of Pantura and Cirebon) have a distinctive time division and have been inherited from generation to generation.

Private space in West Java has been owned by everyone for a long time, in the family there is always a private space where “not just” people can enter, usually certain rooms (for example parents). Within the adat community, usually the puun (adat leader in the Sundanese adat community) has a private space, also in the palaces, the kings have a private space. Likewise with women, in the past the queens in the kingdom, the mothers, including the sacred space (for example, goah in the old Sundanese society).

The rules of behavior in West Java society exist in every ethnicity in the cultural area, especially in indigenous peoples and rural communities. Rules of behavior are usually found in oral and written literature, in the form of moral teachings, as well as in wayang literature (wayang kulit and wayang golek, etc.). Included in the art of pencak silat (for example in the patalekan of the Cimande flow of warriors in West Java).

Facial expressions are non-verbal communication that is owned by every community in West Java, especially in non-verbal communications. In Sundanese society there is the word paroman (meaning facial expression). Facial expressions can show honest and dishonest (pretend), especially visible from the eye.

Non-verbal communication is the language

of body communication with all its expressions. Body language is language that is sometimes visible but also sometimes invisible. Body communication can be through gestures, agreed codes, whistles and whistles, etc.

Body language that is unique to each ethnic group in various cultural areas. One that sometimes appears, when the young to the old bows down as a sign of respect, or his thumb is directed in the direction intended, or nods his head while looking down when receiving advice etc. On the other hand, body language can also be seen, if someone is angry, in addition to their forefinger being raised high, or at their hips, their face is raised high, their eyes bulge, etc. Body language is also typically associated with a hereditary habit, which varies from region to region.

Emotion often appears when a touching event comes and occurs. Emotion is related to the sensitivity of each person's soul which is certainly different because of shared personal experiences. Emotion is actually closely related to one of the six basic human emotions, namely sadness (sadness).

Eye contact is often the beginning of human communication. The eye is a small part of body language but it is very important because through eye contact, humans can communicate with each other, as well as with animals. Eye contact becomes an invisible part of culture, but it "appears" at certain times and in certain situations. Eye contact can evoke human feelings without having to speak.

Emotional control patterns are closely re-

lated to the behavioral field and the behavior exchange model. Traditional emotional patterns such as fear, rage, anger, love, joy, disgust, grief and other emotions are symptoms that can be explained [2] (Chaplin: 1989: 164). Behavior (behavior) has a behavior field (behavior field) which is a social stimulant and social conditions which at times affect the individual at a certain time and also has a behavior exchange model, the position that in social interactions people are always busy in rational efforts to achieve mutually satisfactory conditions for both parties [2] (Chaplin, 1989: 54). Emotional patterns in society can be controlled by people who already have emotional "maturity" and emotional "intelligence".

The ideas of simplicity in ethnic communities in various cultural areas are shown in the emergence of autocracy (characteristics of authenticity that have not been interfered with by external influences), usually found in local wisdom values that give rise to simple ideas, it tends to be unknown where the idea came from. -that simple idea.

The concept of beauty (aesthetic concept) has long existed in the works of cultural heritage of Indonesian ethnic and sub-ethnic communities. The concept of beauty contained in material cultural heritage shows intangible cultural heritage, one of which is the concept of beauty. The concept of beauty is part of the human civilization of the inhabitants of West Java in various cultural areas that often get less attention. The concept of local beauty (identity) still requires systematic exploration and study to be studied

seriously, in order to produce useful studies for the development of local aesthetic science.

The practice of knowing and getting to know in the various activities of the people of West Java occurs every day. The practice of getting to know is carried out by other ethnic communities in certain cultural areas, but it can also be between different ethnic groups. Know-to-know practices can be indicated by their respective names, origins, cultural backgrounds, kinship systems, local languages, etc.

Relationship with animals is a culture that is hidden but sometimes it appears to us at certain times, on certain events, at certain places. Usually done by someone who is “considered” to have the ability to communicate with animals. Traditional people know him as animal handler, for example snake handler, crocodile handler, monkey handler, etc.

Leadership ideas have actually long been owned by the Sundanese ethnic community in West Java. The emergence of traditional leaders shows this, that leadership ideas have been around for a long time. These traditional leaders are usually considered to have distinctive and distinctive charisma, and have “linuwih” knowledge (superior) compared to other members of the community. In addition, they are considered to have “courage” because they have the ability to fight tactics and strategies, as well as do things related to “prote Fast work, the emergence of the assumption that fast work is a culture that comes from the West, but actually people in cultural areas have long had a culture of fast work (meaning planned and targeted),

which is shown in the activities of mutual cooperation in celebration, ngunjung buyut, Nadran, etc.

The concept of food (food concept) has long been owned by people in cultural areas in West Java. Various types of food which are now called “culinary world” have become part of the identity of West Java. Behind the culinary world there are cultural values that are not visible, because it turns out that food and drink are always related to offerings to ancestors, for example in the form of offerings. Apart from that, it also relates to social activities, for example eating together as gratitude for the successful harvest of their crops.

The ideal child in traditional West Java society has an expression that reads “many children have lots of luck”. Generally, the facts show that traditional societies have many children who are more than ten. However, in its development, where the exploitation of nature and economic needs that no longer rely on “many children” move faster, this expression shifts, especially in educated societies. Now that expression is no longer considered important anymore, now appears the expression “two children are enough, a boy is the same”. This expression was born from a government program, namely family planning during President Suharto. The ideal condition for childbearing in West Java society today is to want a smart and prosperous generation, therefore childbearing restrictions are needed. cting” nature conservation.

Disease theory is generally not known in writing in traditional West Java society, but the

symptoms of various diseases have been recognized for a long time. Diseases that arise are usually experienced by children, at that time children were often attacked by diseases such as measles, stomach aches, etc. The name of the disease in each region is different, even though the disease is the same. In line with the development of knowledge in the world of health and medicine, the theory of disease is understood as knowledge and science, where every disease has its theory and how the healing process is carried out.

The level of social interaction in West Java society has been going on for a long time. The community of paguyuban which occupies gotong royong as one of its characteristics, has had a distinctive level of social interaction, which has been passed down from generation to generation. The community always interacts socially in traditional markets, pre-harvest and harvest ceremonies, ceremonies honoring village ancestors (for example Ngunjung Buyut in Indramayu and Cirebon) etc. There is also social interaction in urban communities, in various community activities, etc.

Natural friendship in West Java society tends to be hidden, but it is sometimes seen in certain activities in the villages. Natural friendship occurs not only between humans and humans, but also between humans and their pets. Natural friendship is also found in the myths inherited from Sundanese and other ethnic groups in West Java, between humans and humans, as well as humans and animals. This demonstrates the myth's function as a reminder (pnemonic

devices) for its inheritors.

Voiced rhythm is a culture that is not visible in the community of cultural areas, especially in certain ceremonial activities through collective chants or through dhikr and nadhoman events in several Islamic boarding schools. natural voices, sounded like shouting to each other. The rhythm of sound becomes a medium of communication for both humans and animals.

The attitude towards aging in West Java, especially in traditional societies, has various ways. Parents, especially the elderly (elderly) prefer the behavior towards old age by doing certain professions according to their talents and choices, in general they learn wiser. Some cases show that some parents are still active in sports in the morning, cycling long distances, etc. Meanwhile, in certain places, in certain societies, especially for blacksmiths, gamelan craftsmen, keris craftsmen, puppet craftsmen, life leads to increasingly creative behavior in their works. However, it is very different, if we enter the werda homes in big cities, this attitude towards old age shows an atmosphere of "marginalization" of the younger generation in the older generation. Some of the elderly people who were entrusted were still doing routine activities, playing chess, embroidering, sunbathing, but there were also those who were daydreaming, and were sad, did not show The concept of cleanliness is an invisible culture, but actually belongs to the people of West Java, especially the indigenous people. They have traditionally maintained cleanliness, one of which is keeping the river clear because of the inherited concept

of pamali (prohibition). Meanwhile, among Muslims, especially in Islamic boarding schools there is a habit of maintaining cleanliness, one of which is due to the Sunnah of Rosulullah Muhammad SAW., That “cleanliness is part of faith”.

The ideas of puberty in traditional society have been carried out through initiation ceremonies (for example circumcision and gusaran, in Sundanese society in various cultural areas). In fact, it is no longer an idea anymore, but has been manifested as a running tradition.

The patterns of decision-making in societies in cultural areas are longstanding. Especially in indigenous peoples and communities that buffer past kingdoms. They usually have an advisory board, new councils, great advisors etc. These councils were in charge of making patterns of decisions to be approved by the king.

The definition of insanity in cultural societies is often found to be various as a result of different understandings of insanity. Madness is actually a mental disorder that is divided into two, namely neurosis and psychosis. Neurosis (reactive anxiety or depression), psychosis (eg schizophrenia) involving loss of contact with reality. The sociology of madness, treats psychological disorders from a critical perspective. “Madness is a social label for classifying and controlling deviance. “Madness” is included among the label-witchcraft (witchcraft), “homeless” and “hysteria” so that people who deviate will be jailed [1] (Abercrombie, 2010: 343-344). In our society, especially in the villages there is still another form of prison, namely holding up optimistic behavior.

The choice of competition in West Java society is very prominent in cities, especially big cities. For example, the city of Bandung as the capital of West Java, where the level of competition is high, it makes people make choices in life. These choices are based on various backgrounds, such as ethnic origin, education, skills, etc. As a result, the “gap” in life is inevitable. Apart from that, the emergence of political parties creates a “war of interests” and “choice of competition” in unhealthy conditions, and even tends to “justify any means”, this is because political education is not running well, and the development of “party cadres” is not successful.

Tolerance of cooperation that hurts the body does not appear as an identity in West Java society. However, in certain traditions, for example, it appears as a legacy of “testing” sanctity in certain ethnicities (for example in the Pasola fighting ceremony in Sumbawa and the Balinese keris dance).

The concept of self in West Java society is contained in the manners of life and character. In Sundanese society there is a concept of a masagi (perfect) human self, namely cageur, bageur, bener, smarter, singer, wanter. Masagi human is a concept about the self of the Sundanese society, which in its development has been degraded due to the new cultural dynamics that have hit, both in the social world and in education. One of the programs is to provide education based on local culture which can be understood as an alternative.

The concept of the past and future in West Java society has long existed as moral teachings



and life values. In Sundanese society it is known through the opening of the book *Siksa Kanda (ng) Karesian: Hana nguni hana mangke, tan hana nguni tan hana mangke* (there is a past, no future, no past, no future). Awareness of these teachings needs to be understood as material for the concept of cultural engineering and can be used as a starting point.

The definition of obscenity in West Java society is very hidden, it is prohibited to be discussed at any time and in any place. For example, obscenity in Java has a place in the fibers, the old books about sexuality that were developed (eg *Sex of the ancestors* by Herusatoto and Digoatmadja, 2004). His teachings are hidden behind poetic words, symbolic sentences. In contrast to the definition of obscenity in the West which tends to be straightforward. In Sundanese society there is a habit of gathering, especially when three or four men gather, chat, and the more often they enter the area of “obscenity” in their chat, the more it becomes more fun. This is termed *cawokah* and *jorang* (Sundanese). Attitudes towards dependence in West Java society have long been, at a time when kingdoms grew and developed by accepting visits and trade between kingdoms, including from foreign nations (Portuguese, Chinese, English, Dutch). These nations “scramble” for sympathy and build attitudes toward dependence, especially economic dependence which resulted in the emergence of economic and political colonization. Even in the era of independence until now, these dependency attitudes are increasingly massive because the technology produced by developed countries

(China, Japan, America, Germany, etc.) is actually used as part of the life of the people of West Java and Indonesia. Although it has been recorded in history, President Sukarno once rolled out the concept of “independent” (standing on one’s own feet), but it did not last long, the concept of independence changed during President Suharto and continues until now. Regulatory issues in age relations in West Java society have long had rules in age relations, including respect for the elders exercised by the younger. Children respect their parents etc. However, nowadays, the rules in the age relationship become a separate problem, such as loss of respect, loss of identity, the emergence of moral and ethical violations that indicate a moral crisis. Morals are not seen as important anymore, but are only considered as life accessories. Parents, officials, and elders are no longer modeling themselves. Moral education reaches crisis and is in a critical state.

In fact, there are still many things that have not been recorded and discussed in an invisible culture, and can even be developed in accordance with the development of the era, where cultural dynamics are always fast.

Thus the visible and invisible cultural images have shown us a cultural heritage that needs to be recognized-understood and lived in. These pictures can be considered as remapping efforts for the benefit of the cultural engineering process for West Java.

When associated with the post-pandemic, this remapping shows opportunities and challenges in the future, what dynamics are coming back and being felt by the people of West Java,

as well as Indonesia. The opportunity to be an inspiration will never die, and the challenge can only be done by active and creative heirs.

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