

PRESERVATION OF CRAFT ARTS KRIYA IN NAGA VILLAGE, TASIKMALAYA, ADMIST THE PRESSURES OF GLOBALIZATION

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ABSTRACT

The cultural dynamics of community in Tasikmalaya are controlled by the custom principles since time immemorial. Dilemma hit the traditional village community in the middle of the current of globalization that is increasingly unstoppable. The development of cultural values seems to clash with the principles of custom which their held, so that the people of traditional village were at the crossroads, whether to keep tight to their customs, or to begin to compromise with foreign cultural gradations coming from outside. This research design uses an ethnographic approach with qualitative-descriptive method. Researchers use the main instrument (human instrument) with the aids of interview guides, observation guides, and field notes. The results of the research are: (1) *Kriya* (craft art) of is one of the masterpiece as well as traditional art of that must be developed and preserved. (2) In its existence as a traditional art, the *Kriya* arts of have a dilemma when faced with the current pressure acute of globalization. This dilemma is related to the need to increase the production of *Kriya* art that require modern touches, then collide with local principles that have been maintained and guarded since time immemorial.

Keywords: preservation, *Kriya*, Naga Village, Tasikmalaya, and globalization.

ABSTRAK

Dinamika kultural masyarakat Kampung Naga di Tasikmalaya terkontrol oleh prinsip-prinsip adat istiadat yang telah dipegang sejak dahulu kala. Masyarakat Kampung Adat mengalami dilema di tengah terpaan arus globalisasi yang kian tak terbendung. Pengembangan nilai-nilai kultural seakan berbenturan dengan prinsip-prinsip adat istiadat yang dipegangnya, sehingga masyarakat Kampung Adat berada di persimpangan jalan, apakah tetap memegang erat adat istiadatnya, atau mulai berkompromi dengan perkembangan budaya yang mengikuti perubahan zaman. Desain penelitian menggunakan pendekatan etnografi dengan metode kualitatif-deskriptif. Peneliti menggunakan alat instrument utama (*human instrument*) dengan alat bantu pedoman wawancara, pedoman observasi, dan *field note*. Hasil penelitian adalah: (1) Seni kerajinan *kriya* Kampung Naga merupakan satu di antara *masterpiece* sekaligus kesenian tradisional ikonik Kampung Naga yang mesti dikembangkan dan dilestarikan. (2) Dalam

keberadannya sebagai seni tradisional, seni kerajinan kriya Kampung Naga memiliki dilematis ketika dihadapkan dengan adanya deraan arus globalisasi yang begitu akut. Dilematis ini berkaitan dengan kebutuhan peningkatan produksi kerajinan kriya yang memerlukan sentuhan-sentuhan modern, kemudian berbenturan dengan prinsip-prinsip lokal yang telah dijaga dan dipertahankan sejak dahulu kala.

Keywords: pemertahanan, *Kriya*, Kampung Naga, Tasikmalaya, and globalization.

INTRODUCTION

The cultural complexity that exists in Indonesia is a reflection of the pluralism of the life of its supporters. The existing diversity is shown by the diversity of culture, environment, nature, and geographical area. In relation to cultural diversity, Indonesian society has demonstrated the diversity of traditional arts scattered in various regions. This diversity of art becomes one among the intellectual assets that must be guarded and preserved. As one aspect of the seven elements of culture, traditional art is born, grows, and develops in the midst of the life of its supporting community. This is in accordance with what is expressed by Susanto (1983: 91) that art is the common property of a social group and a reflection of its value system.

In the context of a wider cultural study, traditional art forms one among the cultural elements that can serve as the main subcategory. The study of traditional art with its aesthetic set of values is not a monolithic one. Its existence is closely related to other key elements, such as religion, economy, social structure, and so on. The aesthetic value in traditional art is an implicit sign phenomenon associated with larger constructs, namely culture in a more general sense. This is in accordance with what is expressed by Sumardjo (2006: 43) that the aesthetic value of art is a sensory phenomenon that contains implicit meaning.

The development of traditional art will not be divided from the aspect of space and time. Its presence influenced by both aspects makes traditional art not applicable in all areas. The point is that traditional art is born and expands from one region and prevails in the area. Nevertheless, there are times when traditional art also has universal values prevailing in almost all regions. For example, *Kriya* art is one of the traditional arts that was born and developed in Naga Village, Tasikmalaya. Its existence is not only limited to having aesthetic value, but in practice, *Kriya* art in Naga Village has economic value for its supporting community. The economic value is seen in the practice of developing this craft to the main economic source for the native Naga Village.

In relation to the time aspect, traditional art, including *Kriya* arts in Naga Village, is strongly influenced by the development of the era from time to time. The era of globalization that developed today is very influential on the preservation and development of traditional arts that exist in an area. One of the impacts of this increasingly massive globalization is the gradation of foreign culture that continues to invade local communities in Indonesia. At the same time, cultural endurance held by local communities gradually diminishes so that degradation of the values of traditional arts exists. This is a common concern, when the cultural values that have long inherited by

the ancestors gradually began to erode, which in the future will threaten the existence of traditional art in an area.

However, in the context of the development of traditional art, cultural gradations from outside can be a positive value if its existence can support the development of local cultural aesthetics that exist in an area. The dilemma is visible from cultural practice - which contains economic value - in Naga Village. For community of Naga Village until this day still holds the principles of belief in their midst, such as the lack of use of electricity in their daily life. This condition becomes a dilemma if it collided with the aspect of art and economic development of the community, because in practice, the production of *Kriya* art in Naga Village is in need of modern touches in order to increase the value of its production. Here is where the dilemma faced by Naga Village community in the middle of the current globalization that is increasingly crashing. On the other hand, if they persist with the principle of 'simplicity' they have built since long ago, they will experience economic stagnation and continue to squeeze their economic needs.

Kriya art of Naga Village is one of the traditional arts of Naga Village area which has tremendous economic potential. Society's sensitivity and awareness to maintain and retain these intellectual assets must continue to be nurtured. In reality, today the *Kriya* art of Naga Village is declining its existence. Only a few circles are still maintaining and preserving this traditional arts, especially the older generation of people who are still involved in the production activities of *Kriya* art. In fact, if this *Kriya* art continues to be developed, will give a big contribution to the local government in order to develop economic value, especially to support the development of cultural tourism in the region. That is why this study is urgently needed.

This study examines the Preservation of Kriya Arts Craft in Naga Village, Tasikmalaya Regency, Admst the Pressures of Globalization. The results of this study are expected to be an intellectual contribution to be used as a reference by local governments in developing the potential of cultural tourism, especially in Kirya (arts craft) in Naga Village.

METHODOLOGY

The research method used in this research is ethnography research method. Idrus (2009: 59-60) states that ethnographic methods are one of the terms referring to qualitative research. Ethnographic method is defined as an attempt to describe the culture and its aspects by considering the background of the problem as a whole.

By using the ethnography method, the facts of community culture in Kampung Adat is disclosed. Culture referred to in this research is *Kriya* art craft that studied in depth. The ethnographic method used in this study refers to the ethnographic method described by Spradley (1997) as a stepwise advanced analysis. Data analysis is performed since the data collection stage and gradually continues until the end of the research. The end of the study is determined completely by the researchers. This is due to ethnographic research can reveal the results of a perfect and comprehensive cultural research.

RESULT AND DISCUSSION

Naga Village, administratively, includes one of the territories within the administrative spaces of Neglasari village, Salawu sub-district, Tasikmalaya district, West Java. By utilization of land, Naga Village consists of settlement areas, rice fields, ponds, hills, and forests. To the west, Naga Village is bordered by the hill of Naga. East, adjacent to the river Ciwulan, and protected forests (barrier between Naga Village and Kampung Babakan). South, bordering the hills and highways Tasikmalaya-Bandung, through Garut.

Neglasari village consists of four hamlets, namely Naga, Cikeusik, Surakarta, and Tajuk Nangsi hamlets. Naga Hamlet has five RTs, namely Lodok Gede, Babakan, Pondok Wani, Bantar Sani, and Naga Village. The area of Naga Village is 10 hectares consisting of forest land, agriculture and fishery. As for the settlement area, the extent of about 1.5 hectares. The inhabitants of Naga Village inhabit a 113 stage-shaped house, stretching from west to east with doors facing north or south. Naga Village community, in its daily life, uses only very simple lighting, considering the flow of electricity has not yet entered Naga Village. Practically, the people there only use lighting from fire energy sources, such as canopy, lantern, and so on.

Naga Village in Historical Trail

Concerning the origins of the emergence of Naga Village history, there are frictions and differences of opinion, thus bringing up several versions of Naga Village history. This difference is caused by the absence of historical evidence in the form of a historical record of Naga Village written on palm leaves already burned up in the accident of 1956, the accident of the burning of Naga Village by the gang of groups DI TII. After the accident, Naga Village was finally rebuilt with reference to rules and agreements as before, ranging from form of settlement, unwritten rules, and government system. The difficulty of tracking the historical traces of Naga Village is also caused by the principle of taboos possessed by Naga Village community to tell the origin of their lives to the public (ordinary people).

Historically, there are at least three historical versions of the origins of Naga Village. *First*, there is a historical assumption that Seuwu Putu Naga (the name for Naga Village) comes from the descendants of Mataram. It is said that approximately 1630s, when Sultan Agung attack Batavia, a group of troops Mataram under Singaparna leadership defeat. In the aftermath, Mataram forces decided not to return to their territory, nor to surrender themselves to the VOC, but they decided to hide in a forest of hills near the river Ciwulan. To eliminate the traces of Mataram-ness that became their identity, they finally decided to change their speech (dialect) with Sundanese. After the incident, all residents who settled in the area were forbidden to name Singaparna and named the region as Naga Village (Haditomo, 1989: 31).

Secondly, the version which mentions that Singaparna is a *karuhun* (ancestor) of Naga Village, comes from the East - believed from Mataram. Singaparna Position at that time as a royal envoy to spread Islam to the land of Pasundan. In his mission, he found a concave area (which is now Naga Village). In the area, he built a building for his residence, until now known as *bumi ageung*, which eventually became the first building of Naga Village community (Sulistiono, 1997: 11).

Third, the version that says that the natives of Naga Village are from the slopes of Galunggung Mountain. From this version, it can be understood that the Naga Village community comes from the native Sundanese, the descendant Singaparna. According to this version, Singaparna is believed to be a magic scholar, the son of King Rajadipuntang who was the last king of Galunggung. King Rajapuntang at that time was attacked by King Surawisesa of the Sunda Kingdom because it is believed no longer embrace Hinduism and begin to convert to Islam. This event took place in the 16th century AD. To rescue its assets from the attack, finally King Rajadipuntangangnya to Singaparna, and asked him to save himself to a safe area (Saringendyanti, 2008: 12).

Kriya art as the masterpiece of Naga Village

In its development, the *kriya* art is used as a term to name the work that has a unique value relating to the digging of the values of a great tradition. Henceforth, the term of *kriya* art is limited only to works that have unique values and character, containing a deep content of values concerning aesthetic, symbolic, philosophical, and functional values. In its manifestations, the art of craft is supported by a fairly high craftsmanship value.

The *kriya* art is not a work that necessarily exists. There is a series of processes that go through the birth of art craft *kriya* type. There is a systematic flow from the upstream aspect to the downstream aspect involving the art connoisseur as its subject. The abstract aspects (ideas and ideas) became the initial capital to create a *kriya* artwork. Here is a chart that will describe the process of creating the art of *Kriya* which is adapted from Timbul Raharjo (2010).

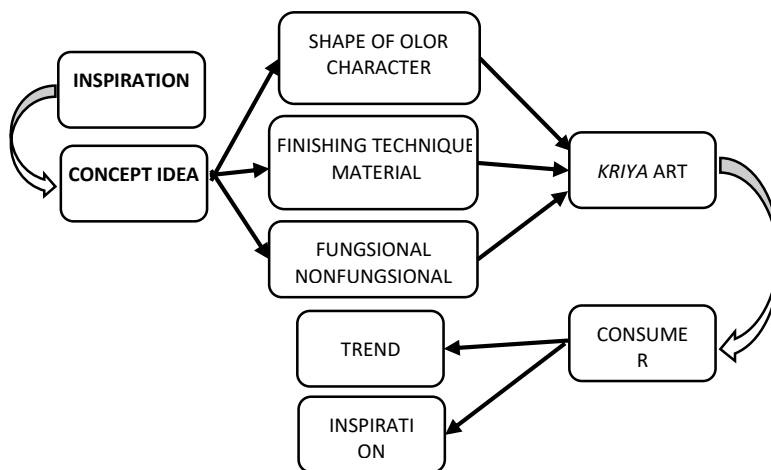


Fig. 1 The process of creating the art of *Kriya* (Timbul Raharjo, 2010)

Kriya art in Naga Village materialized as an art that is manifested to be one among the efforts of problem solver in meeting the needs of art and economic interests of the support community. This is evident from the efforts to make the product of artworks as a source of livelihood of local communities. In addition, the existence of *kriya* art is also shown to fill the existing void in the world of art. That means, *kriya* arts has given an

intellectual contribution to preserve the aesthetic values of art, especially the art of crafts.

The creation of a work, of course can be an image that represents the maker, in this case the craftsman. The resulting product can be considered as a manifestation of ideas and creativity ideas owned by each of the existing craftsmen. Naturally, we expect the value of every work produced. In relation to the process of making *kriya* art in Naga Village, the values of the benefits produced by the product have been clearly visible and manifestly manifest. The resulting artwork not only contains aesthetic elements, but also must contain the value of benefits and value to answer the challenges that exist in the community supporters.

Many artworks have been produced by the craftsmen as part of the masterpiece. Functional works and also nonfunctional, if it has been produced in the form of products, its position has the same degree in the eyes of the world of art. The point is, functional work and nonfunctional together become part of the art products produced through the creative process and its existence certainly have a high aesthetic value. That is why the position of art (subject) of art becomes important, because they will be the judging and utilizing the artwork that has been produced.

In relation to the *kriya* art in Naga Village, the results show that the *kriya* art in Naga Village is still maintained today because its usefulness is not only for traditional ceremonies but also to meet the daily needs of Naga Village community. Therefore, the learning of making *kriya* art in Naga Village passed down from generation to generation descendantly.

The Naga Village community utilizes natural ingredients that are in the vicinity to be used in fulfilling their living needs. Naga Village community is also known to use materials sourced from nature to be processed and developed creatively into goods/*kriya* items that are not only high artistic value but also the economy. So that the production of goods/*kriya* objects become one of the livelihood of Naga Village community.

The *kriya* art can be viewed from different angles depending on mutually sustainable interests, in accordance with the development of the human mindset that changed the paradigm of art as well as culture, then at that time the *kriya* art evolved and extensively expanded by experts or philosophers. The *kriya* art today is very much related to other art also has new concepts and ideas, both reviewed the medium to be made, the way and process in hand craft work, and also the resulting work can be combined with the elements others such as space or certain objects that are considered to each other have an aesthetic value.

In Naga Village, there are many *kriya* arts result of local creativity which can be used as hand pieces in the form of bags made of woven leather straps, sandals or clogs made of carved wood, kitchen equipment made of wood, and plaited typical Naga Village.

Here are the products of *kriya* art in Naga Village

a) Bamboo Basic Material

1. *Tampir* or *giribig*, is a place to dry rice or dried cassava.
2. *Tolombong*, *dingkul badag*, made of woven bamboo and serves as a place to store rice.
3. *Boboko* (basket), *said* (big basket), as a place for rice.

4. *Aseupan* (steamer) made of woven bamboo, conical shape, rice cooker, tuber steamer and salad steamer (*lalapan*).
5. *Nyiru* (*niru*) serves to treat grain or rice.

b) Wooden Basic Material

1. *Lisung* (mortar), traditional rice pile (In Priangan area, *lisung* used also as a tool of art in the form of sounds, for example for *gondang* art, or to mark the occurrence of *samagaha* (eclipse)
2. *Halu* (*aluantan*), is a pair of mortar. Made of wood, its long round shape with a diameter of five to six centimeters and a length of two to three meters.
3. Trays, hardwoods, made of hard wood, such as jackfruit, *juar*, coconut palm base, or enau (*kawung*) (This tool has a conical shape, pierced like mortar, the bottom diameter of about 20 to 25 centimeters The top is about 35 to 40 centimeters, which is used to absorb, ie soak or shake the half-grain rice before it is cooked further. This tool also works for making hot-rolled rice so that the smoke is gone and the rice becomes chewy. This work is assisted with other tools such as *hihid* (fan) and *pangarih* (a kind of large timber from wood)
4. *Coet* and *mutu*.

c) *Lidi* Basic Material

1. Rub from *lidi*
2. Plate from *lidi*

The existence of *kriya* art, especially in Naga Village, has its own challenges. Its image as part of idealistic art will increasingly gain attention and a place of great honor if the craftsmen are able to read the market dynamics in the field. If talking about the relationship of the product with art lovers, of course this is no need to be discussed again. Basically, all who have a high aesthetic value will get a respectable place in the eyes of the art connoisseurs. However, if it is related to the marketing and marketing context, the conditions are very different because they will always be linked to the value of economic and social benefits. If the product has a good value, it will be placed in a very good position, can even be used as one among the leading commodities in the area.

The case in Naga Village, the resulting *kriya* art position not only contains aesthetic value, but also economic value. This is due to the position of the craftsmen who put their products as the main economic commodities and their basic income. To support the sustainability of the *kriya* art of in Naga Village there needs to be synergy between various parties, such as local government, artists, craftsmen, and the community to maintain the preservation and regeneration of the arts.

CONCLUSION

The *kriya* art of Naga Village is one of the masterpieces as well as the traditional art of Naga Village that must be developed and preserved. In its existence as a traditional art, the *kriya* art of Naga Village has a dilemma when faced with the current globalization of acute globalization. This dilemma is related to the need to increase the production of *kriya* crafts that require modern touches, then collide with local principles that have been guarded and maintained since time immemorial.

As one of the iconic art of Naga Village, *kriya* arts must be maintained and preserved. Its existence as an intellectual asset related to traditional knowledge, this art has contributed at least a cultural contribution, especially in enhancing the tourist attraction of Naga Village. In order for this art to be maintained, there must be conservation efforts from various parties, especially local governments to continue to advance and develop the arts.

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