

# VISUAL ELEMENTS OF *DOGDOG*, A TRADITIONAL ART IN CIKARAH VILLAGE, TASIKMALAYA REGENCY

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## ABSTRACT

Modernization causes a change in the mindset of society to become more modern. It can affect the public interest in preserving Indonesian traditional arts. For example, *Dogdog*—a traditional art, is increasingly marginalized nowadays. This study aims to present an overview of the visualization of *Dogdog* and its development in Cikaraha Tasikmalaya Village amid modernization turmoil. This study used an ethnographic approach, which is the process of naturally collecting data or information to find out the condition of the community concerned. The discussion in this study focuses on the history, visual or visual elements, characteristics, cultural values, and the development and efforts of the community in maintaining and preserving traditional art. The study results show that the *Dogdog* in Cikaraha Village functions as a ritual means to express gratitude to God and as a means of entertainment.

**Keywords:** Visual elements, *Dogdog* Art, Cikaraha Village, Traditional Art

## INTRODUCTION

Culture is the product of human creation, taste, and charity. Culture is also a wealth we still have today (Antara & Yogantari, 2018:294; Solemede et al., 2020:74; Setyawan, 2021:66). As a society, we must nurture and safeguard it. Every society has a culture different from other communities' culture. Indonesia is a rich nation that it has diversity in culture. f cultures proves that our nation is rich. One of the cultural varieties of seven cultural elements in indonesia is art (Indrastuti, 2018:191-19; Mahdayeni et al., 2019:158; Mujib, 2009:144).

Art is part of a culture as a way for human beings to express a sense of beauty and freedom from within the soul (Wulandari et al., 2021:216). Art also functions as preservation of the diversity

of customs in an area. Art is also one of the cultural elements that grow and develop in society and is carried out by the community to meet their needs as part of their belief and social systems, and as a means of entertainment (Putri & Sabana, 2016:295; Rohmah, et al., 2021:55).

Art is everything created by humans containing elements of beauty and it can arouse the feelings of others (Safliana, 2008:101; Sulistyohadi & Purnama, 2019:290). The term art comes from the Sanskrit word, *sani*, which means worship, offering, and service that is closely related to religious ceremonies called art (Yusa, 2016:12).

Every human being already knows the name of art. It has even been applied in everyday life. Art itself has become a human need and has existed in humans since birth (Rondhi, 2014). Indonesia is a country rich in art forms, including music, art, theater, and dance. However, the arts in the regions are often forgotten because they are unknown and poorly preserved. So that with the development of the times, it does not rule out the possibility of art itself undergoing changes that may become new arts, even traditional arts are not known by many people because of the lack of support from related institutions (Atmadja, 2010:16-17).

Art is part of a culture that expresses a sense of beauty in the human soul. Hence its presence will never be separated from human life. Similarly, art, as the creativity of the human soul, contains beautiful and attractive values (Mazhud, 2020:192). Art is part of the culture. Thus, in the context of communication, art becomes a vital medium of culture because it can convey information and communication among the community. Changes and developments in all aspects of art from time to time in society are natural (Tindaon, 2012:215-216).

The arts that are still developing in the community are traditional art, modern art, and contemporary art. But here, the authors select traditional art as the focus of the research. In today's modern era, traditional art and culture are often forgotten among Indonesians. Finally, not a few Indonesian arts and cultures were claimed by other nations as their own. Even though art and culture are the heritage and wealth of the ancestors of the

Indonesian nation, they should be preserved and passed down from generation to generation as the nation's identity.

Traditional art is the work of a society in an area, which arises from what is felt by human instincts against the background of the previous community's cultural system and passed on to subsequent generations. Each region in Indonesia has its own traditional culture and arts. In West Java, people still cling to the culture of their previous ancestors and continue to carry it out for generations to maintain the preservation of the culture that characterizes the community.

Various arts developed in West Java include *wayang golek*, *jaipongan*, *pencak silat*, *tarawangsa*, *Dogdog*, and others. As a folk performance art, the art is also supported by traditional West Javanese musical instruments such as *gamelan*, *rebab*, *kendang*, *tarompet*, *kecapi*, *suling*, and so on.

Traditional arts, which were originally part of a traditional ritual or ceremony, have changed many functions into performing arts that are more concerned with entertainment and commercials but do not eliminate elements or values of traditions that existed before (Julian et al., 2021:149).

One of these traditional art forms is *Dogdog*. *Dogdog* is a Sundanese traditional art that uses a device in the form of a *tabuh* tool, resembling a *kendang*, but only one part or side is covered with skin to be beaten. The art instrument is usually made of jackfruit wood or *nyiur* wood. Usually, the rope is draped or tied to the player's waist when carrying it. *Dogdog* performing art is usually played by at least four people, related to the existence of four sizes of *Dogdog* ranging from small to large (Astuti & Rosali, 2017:245).

The traditional art of *Dogdog* was born from the inheritance process from generation to generation. This performance is carried out as an accompaniment to the humorous or funny story, which is full of advice and messages about the life of the Sundanese people. Yet, it is not boring because it is interspersed with funny songs as an accompaniment. *Dogdog* has begun to be displaced today, yet some areas like Cikaraha Village, Bantarkalong district, Tasikmalaya Regency still maintain it.

Based on the description stated above, the author is interested in studying and researching visual elements in Dogdog traditional art in Cikaraha Village, Tasikmalaya Regency. The authors intends to highlight the art of Dogdog so that it can be better known by people from other regions and explore the visual meanings of Dogdog, which can be a guideline for the community's life. As an attempt to preserve Dogdog, Tasikmalaya government often invites art group of Dogdog to various major events in Tasikmalaya, so that the art will not perish with the times.

## **METHOD**

This study used qualitative methods with a critical ethnographic approach that collected information in the form of language, symbols, and people's behaviors in relation to Dogdog in Cikaraha Village.

Based on Saryono's (2010:49) opinion, the qualitative method is used to investigate, find, describe, and explain the quality or privilege of social influences that quantitative approaches cannot explain, measure, or describe.

According to Cresswell (2007:68), the critical ethnographic approach is a qualitative research design that listens, sees, translates, and or describes sociocultural phenomena of society based on information collected in the field naturally. Ethnographic research methods are considered appropriate for getting information with extensive sources.

According to Halik (2018:170), critical ethnography provides another format in which the presented culture is embedded in a broader symbolic, social, economic, political, and historical context and not just trying to get recognition from members of their culture. Littlejohn and Foss (2008:327) affirm although ethnography studies aspects of group life, it can also see the individual as a person. According to Littlejohn and Foss, the ethnographic study of communication offers in-depth knowledge of individual and group experiences. In another section, Littlejohn and Foss (2008:329) add that ethnographic performance is important because it expands the area beyond

traditional standards of language and text to include the embodiment of activities.

This study focusing on visual elements in Dogdog traditional art in Cikaraha Village, Tasikmalaya Regency, used critical ethnography for several reasons.

**First**, it studies a critical paradigm. The critical paradigm in social science research begins with several critical assumptions that see impropriety, injustice, and domination in Cikaraha Village, Tasikmalaya Regency. Social reality often raises various social, political, economic, and cultural problems that raise critical questions intended to comprehensively and fully understand the phenomenon.

**Second**, it uses a qualitative approach to reveal the uniqueness, dynamics, and depth of the social reality studied to understand the meanings of visual elements in Dogdog art. The critical ethnographic method interprets or provides an understanding of the symbolic meanings of Dogdog in the form of experiences, expressions, and understandings of social reality.

**Third**, it does not only seek to understand facts or describe social reality but also to understand the meanings behind the reality of Dogdog through complete and detailed exploration in symbolic, social, political, and historical contexts and to find solutions for better change.

**Fourth**, critical ethnographic research uses an inside point of view (emic) to explore and analyze information.

### **Data Collection Techniques**

The work procedure for data collection in critical ethnographic methods is eclectic, using various data collection techniques. However, according to Mulyana (2001:161), the main technique in data collection in ethnographic research is participant observation. Mulyana (2001:162-163) further suggests that in participating observations, observers are involved in following the subjects studied in daily life, seeing what they do, listening to what they say, when, with whom, and under what circumstances, questioning them about their actions, and

questioning other people around them within a certain period.

**First**, the participant observation technique. Researchers observe the object of research by entering into their social environment and observing their actions, not only as participants who see from the outside.

**Second**, in-depth interviews. According to Kuswarno (2008:54), in-depth interviews are the most common type of interview and are best conducted in ethnographic communication research because they encourage research subjects to define themselves and their environment and to use their terms regarding the object of research.

**Third**, document analysis. Documents are data or information that has been available or has been made by other parties. The documents referred to in ethnographic research are all documents that can reveal how participants define themselves, the environment and situations that surround them at the moment, and how the relationship between self-definition about those around them and their actions (Mulyana, 2001:195).

**Fourth**, literature study. Literature studies are carried out by tracing various literature sources that examine problems relevant to the research object. A number of literature, research results, and other documentation related to the topic and purpose of research are reviewed in order to compare and enrich the discussion of studies.

### **Data Analysis**

The data that has been collected is analyzed using inductive reasoning. Data analysis was conducted in three stages: data reduction, data presentation, and verification or conclusion (Miles and Huberman, 2004). Data collected in the field are identified, polarized, and interpreted using a series of theoretical concepts that are relevant and adapted to the existing socio-cultural context.

## RESULTS AND DISCUSSION

### The Origins of Dogdog Art

Cikaraha Village is included in the Hegarwangi village area, Bantarkalong sub-district, which is located at the southern end of the Tasikmalaya Regency area. The residents of Cikaraha Village speak Sundanese as their daily language. The people of Cikaraha Village, most of whose livelihoods as farmers, still adhere to beliefs such as ritual activities. Ritual activities continue to be carried out because they are part of a tradition that has been passed down for generations.

According to the source who is also one of the Dogdog performers in Cikaraha Village, *Bapak Mastar*, Dogdog in Cikaraha Village began to appear and develop in the 1994s during the *Repelita* period VI with the name of the group *Lingkung Seni (Reog) Putra Putri Mekar Kencana*.

In the past, Dogdog art was often performed to accompany or parade circumcised children, as well as “*seren taun*” ceremonies and during harvest celebrations. But now, Dogdog art is mostly displayed for entertainment only, but it still gets good responses from residents, as seen from the enthusiasm of residents who participate a lot and are often shown in thanksgiving and celebration events, even during the commemoration of national days.

### Visual Elements in Dogdog Art

#### 1. Musical Instruments (*Waditra*)

The main instruments used in the art of Dogdog are a set of four different-sized Dogdogs. This *Dogdog set* is made from palm trees and goat skin. The following is the explanation of the main musical instruments in the art of *Dogdog*:

##### a) *Tilingtit*

This Dogdog has a diameter of 18 cm and a length of 30 cm. *Tilingtit* is the smallest Dogdog *waditra*. This instrument is played by striking it using the hand, like playing a drum in general. *Tilingtit* is played on the first beat, marking the song’s entry.



Figure 1. *Waditra Dogdog* “*Tilingtit, Tong, Brung and Badublag*”

(Source: Author 2021)

b) *Tong*

This Dogdog has a diameter of 22 cm and a length of 34 cm. This instrument is played along with the *tilingtiti* instrument on the third beat, and it is played like striking *kendang* in general.

c) *Brung*

This Dogdog has a diameter of 30 cm and a length of 40 cm. This instrument is played together with the barrel instrument on the third beat by striking it. The playing of *brung* adapts the playing pattern of *tilingtiti* and *tong*.

d) *Badublag*

This Dogdog has a diameter of 37 cm and a length of 42 cm. *Badublag* is the largest *Dogdog waditra*. This instrument is played freely to the rhythm. *Badublag* serves to refine and beautify the song. The rhythm pattern in the play can change according to the song being sung.

## 2. Players and Clothing

In the *Dogdog* art, the core players consist of four people. The players are not dominated by men alone. Women can also play *Dogdog*. The singing part is usually taken over by one of the *Dogdog* players, or they can hire a singer or *juru kawih*. *Juru Kawih* can be more than one person, according to the requests of the audience or citizens who want to host the *Dogdog* show.

Other performers who play other musical instruments, such as *angklung*, Sundanese flute, and trumpet, also adjust to the situation and conditions. The four *Dogdog* players also perform as comedians. In the middle of the song, they convey a message through jokes. To deliver the message and provoke laughter at the same time, they accompany it with funny movements and mimics.

The clothing or costumes worn by singers and music performers show the audience the origin where the art group comes from. The singers' costumes are different from those worn by the music performers. The music players wear special clothes, namely a pair of clothes and trousers made of shiny and brightly colored fabrics so that they look attractive. They also put on head



Figure 2. Dogdog Player's Clothing  
(Source: Personal Documentation, 2021)



covers made of batik cloth formed into a triangle and then tied on the head, similar to *blangkon*.

At the time of the performance, players usually remove footwear or go barefoot. Music player clothing is made using lightweight materials because, in the performance, the players play musical instruments accompanied by simple dance movements, so it makes it easier for players to move freely in doing these simple movements or dances.

### 3. Make-up

Cosmetology is the knowledge of how to care for, arrange, decorate, and beautify oneself. The purpose of makeup is to cover up the flaws in a person's face, or it can be said to beautify or reinforce the character of the *Dogdog* art player. Makeup functions to change personal characters into characters that are being performed to strengthen expression and add attractiveness to the appearance (Jazuli, 1994:18).

The makeup for the show is different from daily makeup. The makeup is worn by *juru kawih* or *sinden* and music performers. The singers put on ordinary beautiful makeup, while music players put on natural or natural makeup.

### Characteristics of *Dogdog* Art

According to *Bapak Mastar*, the uniqueness or characteristic distinguishing *Dogdog* from other performing arts is that it still sticks closely to the regional customs. For example, one of the functions of *Dogdog* art is to express the emotional expression of its creator, players, and audience. Songwriters can pour their emotions toward the music created.

Whatever feeling the songwriter feels can be poured through the music created through verse or musical composition, be it feeling of joy or sadness. Players can also pour emotions into the verses of songs sung through their passion in delivery when performing songs. Audiences who watch the performance can also express their emotions through music that is pleasant to hear and verses that are required for meaning.



Figure 3. Waditra *Dogdog* from Small to Large Size

(Source: Personal Documentation, 2021)

## Cultural Values of *Dogdog*

Like art in general, *Dogdog*, if examined in depth, has aesthetic values, meaning that it can be enjoyed by its creator and the audience. By making good compositions, songs that are pleasant to hear, the content of verses in the form of advice, matching clothes, and the appearance of interesting personnel or players, they can make people or viewers who see and hear it enjoy the performance and feel satisfied.

*Dogdog* contains not only aesthetic values but also other values. The *Dogdog* performance can invite people always to carry out the customs and culture where they live. *Dogdog* art can also be used as a means of friendship that can strengthen the bond of brotherhood among its audiences because they often meet at the events where *Dogdog* is performed.

In addition, *Dogdog* offers social values, meaning that *Dogdog* art can also be used as a social criticism and voice of injustice that occurs in society depicted in the form of stories and jokes. Art is also created for the benefit of the community, as a tool to get to know each other or interconnect between communities inside and outside the village. With *Dogdog* show, social interaction between communities can be established.

*Dogdog* is usually played by a minimum of four people, related to the existence of four sizes of *Dogdog* from small to large. *Dogdog*, is associated with four as the number of *Dogdog*. It contains the philosophy that human life is wrapped in bodies derived from the four essential elements of the Earth, which are the wind, water, fire, and earth (Astuti & Rosali, 2017:245).

## Development of the *Dogdog* Art

In the era of globalization like today, the *Dogdog* show in Cikaraha Village is increasingly depressed and marginalized. It can happen because *Dogdog* art, in its development, is inseparable from the influence of technological advances and communication that continues to develop by the times. One that always contradicts this traditional art is the existence of foreign cultures that come into the country (Suneki, 2012: 309; Surahman, 2016: 31-32; Nurhasanah et al., 2021: 33).

Foreign culture will be a threat as well as a challenge for the people of Cikaraha Village in maintaining and preserving the art of Dogdog. Today, Dogdog is quite rarely displayed and performed. One of the factors that hinders the development of Dogdog traditional art is that the younger generation, who are supposed to be able to preserve, maintain and develop Dogdog art is less and less enthusiastic.

Most of them are more interested in contemporary art than traditional art that is considered ancient or outdated. At this time, it is difficult to find people who master the art of *Dogdog* because public figures who can be said to be the elders of the art of *Dogdog* one by one are gone, and even the equipment of *Dogdog* art today is rarely found, not as complete as in the past.

The difficulty related to the equipment of this *buhun* art musical instrument was once revealed by a Dogdog player, Bapak Mastar, during an interview with the author. According to him, one of the reasons for the lack of development of Dogdog art is that although there are several figures who still revive it, the art still seems to be fading because it is constrained by *pakem* and lack of appreciation from the people of Cikaraha Village.

In the end, these difficulties make the younger generation less interested in this art in maintaining, preserving, and developing it. However, Bapak Mastar, as the head of the Dogdog traditional art group, keeps trying to preserve traditional arts. He becomes a coordinator in every training or staging activity.

The art of Dogdog by the players is changed into the music performance so as not to sound boring. They do this without changing the positive values contained in it. Instead, they add some tools, combining Dogdog musical instruments with melodic musical instruments such as Sundanese flute, *rebab*, *angklung*, trumpet, and others.

Then they also updated the musical composition by arranging the songs performed and introduced the art of Dogdog by displaying this art at various events. *Dogdog* art, which was used to only use instruments in the form of four main musical instruments of different sizes, is now combined with other musical instruments. By doing this, the art of Dogdog is more varied and not boring because there is an element of melody.

## Community Efforts in Preserving *Dogdog* Art

Preserving traditional arts, in this case, includes the understanding of maintaining, fostering, and developing traditional arts themselves (Triwardani & Rochayanti, 2014:103). The efforts made by artists in maintaining the preservation of *Dogdog* art, such as the cultivation of values contained in *Dogdog* art with an inheritance system to the younger generation by teaching and fostering it (Wikandia, 2016:65).

The efforts made by artists to prepare their successors must be balanced with the role of the government as a policyholder in a region. Up to now, there has been no action from the government. It is necessary for authorities who can guide and ask the public to continue to preserve the art of *Dogdog*. It aims to introduce the wider community to traditional art. In addition, the government also needs to carry out cultural revitalization to develop and provide guidance in tackling arts that are almost extinct in the community (Putri et al., 2022).

## CONCLUSION

Based on the results of research and discussion, it can be concluded that *Dogdog* traditional art is a form of musical performance formed from several elements. These elements include four main or core instruments, only now they are often combined with melodic instruments such as the Sundanese flute, Sundanese trumpet, *angklung*, and other instruments. The clothes worn are a pair of brightly colored clothes and pants, as well as a headband. It is performed in a field staging venue or large yard, and there is no special arrangement for the stage.

*Dogdog* art in Cikaraha Village, Hegarwangi Village, Bantarkalong District, Tasikmalaya Regency is a form of social and cultural expressions of the community, most of whom are farmers. This condition makes the people of Cikaraha Village's way of life still refer to agrarian cultural values such as serving and asking for blessings. The people of Cikaraha Village use *Dogdog* as a ritual means to express gratitude to God and a sense of joy through this art.

*Dogdog* art is a traditional art that uses a device in the form

of a tabbing instrument resembling a drum, but only one part or side is covered with leather to be struck by hands. Art devices, usually made of jackfruit wood or *nyieur* wood, are added by the rope draped or tied to the waist to make it easier to carry by the players.

*Dogdog* art is performed by a minimum of four people, related to the four sizes of *Dogdog*, from small to large. The meaning of the *Dogdog* art in terms of the number of *Dogdog* is that human life is wrapped in bodies derived from the four essential elements: the wind, water, fire, and earth.

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