

Analysis of Public Views and Attitudes Towards the Preservation of Tembang Cianjuran Traditional Art Culture

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Abstract

Tembang Cianjuran is a traditional art originating from Cianjur Regency. This traditional art is one of the cultural treasures of West Java and Indonesia. This traditional art contains philosophical meaning, local wisdom, morals, and presents life values that are useful for the community that owns it. However, currently Tembang Cianjuran is facing challenges in terms of its preservation. As times change, Tembang Cianjuran is increasingly marginalized due to the presence of contemporary art which is preferred by the younger generation. Apart from the effects of globalization, what is more important regarding the preservation of the Tembang Cianjuran traditional art is the views and attitudes of the community itself. This research aims to explore the views and attitudes of the people of Cianjur towards the existence and efforts to preserve Tembang Cianjuran. The research design used is a quantitative approach with survey methods. Data collection was carried out by distributing questionnaires to 172 respondents who were residents of Cianjur. The questionnaire was distributed via a goggle form which was forwarded via WhatsApp. The results of the research show that people consider Tembang Cianjuran as a symbol of community pride. In addition, they argue for the need for conservation measures. They also said that society must have responsibility for preserving traditional arts. It is hoped that the results of this research will provide insight into people's views and attitudes towards the importance of preserving traditional art. The implication of this research is that it can provide an overview of community support for preserving the traditional art of Tembang Cianjuran.

Keywords: *Cianjur Community, Cultural Preservation, Tembang Cianjuran, Traditional Arts.*

Introduction

Traditional arts are an integral part of a society's cultural identity. In Indonesia, the diversity of traditional arts reflects the rich culture and history of each region (Al-Zadjali & Al-Zadjali, 2024a). Traditional art is a tool to maintain cultural existence. The traditional arts of dance and music that our country has reflect the rich local culture that the people have (Biclar, 2025).

Traditional art is not only a reflection of cultural and historical riches; traditional art is also a source of character education for society. (Erwenta et al., 2018). In this regard, the research results on the Kabasaran dance, a traditional art, depict the Minahasa identity, which has been passed down from generation to generation through the noble values of the Minahasa people. Minahasa culture is considered very suitable for use as a source for forming community character education based on the values of local cultural traditions (Rusman et al., 2024).

Traditional art also contains local wisdom. The results of his research revealed that the people of Selang Wonosari Village, Gunungkidul, carry out the Rasulan tradition. This tradition contains an expression of gratitude to the Creator, which has become a community habit packaged into a traditional ceremony. This is the local wisdom of the area, which contains noble values that are useful for the community's life (McKenzie & Jensen, 2024).

Noble values guide the behaviour and actions of all members of society and are contained in this traditional art (Adina & Cuffie, 2021). The increasing influence of global culture has led to a decline in the appreciation of traditional arts. As people become more exposed to foreign influences, the value of preserving local cultural heritage diminishes. To counter this trend and rekindle the younger generation's interest in

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traditional art, it is crucial to implement educational programs that promote cultural preservation (Jumriani et al., 2024).

Local culture has a deeper meaning because it can foster a spirit of love for human life and the universe. Technology, as a physical cultural product, if it is not accompanied by spirituality and values contained in customs, religion, and art, will lose its ability to improve the quality of human life. The values, norms, and ethics reflected in the customary rules in local culture should be a helpful reference in the era of globalisation (Mazurkevych et al., 2024). One form of traditional art that significantly benefits people's lives is Tembang Cianjuran or Mamaos, which originates from the Cianjur Regency, West Java. The traditional arts of the community must be preserved (Berlianty et al., 2024).

Traditional arts generally have their own characteristics. Tembang Cianjuran/Mamaos is a distinctive vocal art characterised by its soft melody and lyrics full of philosophical and moral meaning. Based on the two opinions above regarding Tembang Cianjuran/Mamaos, it is illustrated that the traditional art of Tembang Cianjuran is a guidance (containing a moral message) and a spectacle (solace) for the people of Cianjur.

However, like other traditional art forms, Tembang Cianjuran faces significant challenges in terms of preservation in this modern era. The era of globalisation has many implications and influences on people's lives in general. One of these influences and implications can be seen in the pattern of people's lives, which is experiencing changes in a modern, all-digital direction. This impact on local culture, in particular, is less known to future generations (Wulandari, 2022), (Huraerah et al., 2023).

Recently, Indonesia's young generation has been in love with culture originating from Korea or the Korean Wave (Korean fever). Whether they realise it or not, teenagers in Indonesia have accepted Korean culture packaged in the form of K-pop and K-drama. Not only that, but their dress style, liking for food from Ginseng country, and beauty products (makeup and skincare) are also liked by them. (Valenciana et al., 2022), (Toding et al., 2024).

Apart from the impact of globalisation, local culture is also at risk of being lost due to ownership claims by other parties. In essence, all threats of extinction or loss of local culture must be managed by the community so that this does not happen. For this reason, efforts are needed to preserve culture from destruction and loss due to claims for ownership by other parties or the influence of global culture (Dyah et al., 2018).

Based on the explanation above, which relates to the positive values contained in local culture or traditional art, the existence of traditional art itself must not disappear from people's lives. Actions to anticipate the extinction of traditional arts are maintaining, preserving, safeguarding, and passing on traditional arts, accompanied by the involvement of all groups and government intervention. What is also important is that the younger generation should actively participate in the cultural sector and have a sense of pride in local culture. (Hartatik & Pratikno, 2023).

People can do various things to maintain the existence of traditional art. By increasing understanding and appreciation of local culture and traditions through educational curricula, integrating local cultural and traditional materials into school learning, and involving communities in the educational process to pass on cultural and traditional values, we can succeed in preserving and strengthening local identity in facing the ever-growing challenges of globalisation (Sari et al., 2022).

As the owner of traditional art, the community has the right to determine how and what steps to take so that the local culture they own is not lost to the times. Community thoughts are needed to determine further actions to preserve local culture. Humans or society have an essential role in building and preserving their local. (Sabita et al., 2020).

The views and attitudes of society are a very effective and powerful driving force for the preservation of traditional art. There needs to be public awareness of the importance of local culture as national. (Nahak, 2019). Maintaining local culture or traditions is an obligation for every level of society. In this case, the younger generation is expected to play a role and continue to strive to inherit local culture. This will be a

strength for the existence of local culture even though globalisation continues to undermine it (Aisira et al., 2020).

People's views and attitudes and how they are towards preserving local culture must be explored further. Thus, what must be done next to preserve traditional arts or local culture is right on target in achieving the goal of cultural preservation. (Handayani et al., 2023). Like the traditional community of Kampung Kuta, which, to this day, continues to preserve the heritage of its ancestors. The traditional community on the island of Bali has views that are hidden behind their daily behaviour. These views and attitudes make them a strong community in maintaining and fostering family, social, and religious values so that they can live in harmony, security, and tranquillity. (Sukmayadi, 2018).

Based on the description and results of this research, it implies that the views and attitudes of the community towards the continuation of traditional art or local culture that they own will significantly determine the variety of actions implemented in preserving said traditional art. (II et al., 2022).

Society should think globally and act locally. This statement is appropriate for people who want to preserve their local culture so that it is not eroded by changing times. (Oktariani, 2023). Therefore, researchers consider it necessary to conduct research that examines the views and attitudes of the community to determine actions that must be taken as a form of responsibility to prevent the destruction of local culture. The research entitled "Analysis of Community Views and Attitudes towards Preserving the Traditional Art of Tembang Cianjuran" needs to be carried out.

Traditional Arts. Traditional art is one of the fundamental elements in a society's culture that is passed down from generation to generation. (Rustim et al., 2023). Traditional arts include various forms of artistic expression such as dance, music, theatre, handicrafts, and traditional rituals, each with a deep symbolic meaning and social function. In Indonesia, traditional arts play an important role in forming cultural identity and maintaining the continuity of noble values passed down from ancestors (Al-Zadjali & Al-Zadjali, 2024b).

Examples of traditional arts in Indonesia are very diverse, from Kecak Dance in Bali, Gambyong Dance in Central Java, and Tor-Tor Dance in North Sumatra. Dance is one of the media that can be used to package learning that contains the moral values of traditional arts in a way that is preferred and delivered more lightly and enjoyably (Oktariani, 2023). The Ma'balendo tradition also contains five dimensions of local wisdom as a source of character education for the people of Luwu, South Sulawesi. (Syukur et al., 2022).

Other traditional arts, for example, traditional music such as Javanese gamelan, West Javanese angklung, and East Nusa Tenggara sasando, Dodod from Pandeglang, are also an inseparable part of Indonesian culture. The preservation of local culture in the form of Dodod traditional art belonging to the people of Pamatang Village, Mekarwangi Village, Saketi District, Pandeglang Regency, is an illustration of one way of preserving Dodod traditional art in the community of Pamatang Village. (Sahadi, 2019).

In theatre, Javanese wayang kulit, East Javanese ludruk, and Riau making are examples of traditional arts rich in moral values and messages. Traditional rituals, such as the Ngaben ceremony in Bali, are clear evidence of how traditional art is integrated with society's spiritual and social life. The values contained in implementing the Ngaben tradition for the Balinese people are family, religious, and social solidarity values between people. In connection with these values, this tradition, as a ritual, has still been implemented and upheld. (Perdana et al., 2022).

Traditional art functions as entertainment and an educational medium that conveys moral messages, life philosophies, and social norms. For example, the Kabasaran dance in Minahasa contains noble values such as maesa-esaan (uniting and unifying each other), matombol-tombolan (supporting each other), masawawangan (helping each other), and maupus-upusan (loving each other). These values strengthen social cohesion and shape society's cultural and moral character (Rahman, 2022).

Traditional arts also play a role in preserving local culture and national identity and increasing feelings of patriotism and pride in local culture. Social cohesion and a sense of unity between members of society are strengthened through traditional arts. Apart from that, traditional art is a tourist attraction and increases the creative economy of local communities (Ritawati, 2023). Local culture is one of the elements needed to build a village community because culture itself is a characteristic or identity inherent in a society or nation. (Karlan et al., 2022)

Traditional art is an essential element in Indonesian culture, which has noble values and critical social functions. In the era of globalisation and modernisation, traditional arts need to be maintained and preserved through various efforts, such as being incorporated into learning and active community participation. (Jayadi et al., 2024). In this way, traditional arts can continue to live and positively contribute to the development of national culture and identity in this era of globalisation. (II et al., 2023).

Tembang Cianjuran. Tembang Cianjuran, or Mamaos, is a form of classical musical art typical of Cianjur Regency, West Java. This art is very important in the history and culture of West Java, making it one of the cultural heritages that enriches the richness of Indonesian musical arts. Tembang Cianjuran is known for its characteristic soft melody and lyrics which are full of philosophical and moral meaning (Muharam, 2020).

Apart from vocals, Tembang Cianjuran is generally accompanied by Kacapi Idung, Kacapi Rincik, and Suling (flute). Through this art, the people of Cianjur can deeply express their feelings, experiences, and life values. This song often becomes a forum for conveying local wisdom messages about love, life, nature, and spirituality. (Setiaji, 2022).

Based on history, Tembang Cianjuran is said to have appeared in the 1840s. The Regent of Cianjur at that time, R. A. A. Kusumaningrat, known as Dalem Pancaniti, is believed to be the pioneer of this art. Sundanese Tembang Cianjuran was born in Cianjur, but in its development, this art spread to various regions in West Java. Of course, this causes many changes influenced by the environment and the times. As a result, Mamaos interpreters have to follow many rules to produce harmonious songs (Wiradiredja, 2012).

Tembang Cianjuran is also integral to various traditional events and rituals in the Cianjur community. For example, at wedding ceremonies or commemorations of religious holidays, It is often the accompaniment that brings a sacred and solemn feel. Apart from that, It is also a medium for conveying legends and myths that have been passed down from generation to generation in Cianjur society, making it a keeper of collective memory and cultural identity (Setiaji, 2018).

The people of Cianjur, who highly value Sundanese as their ethnic group, must love Sundanese culture. According to Kartini (2020), Sundanese is a culture located in West Java, which is unique compared to other cultures. This uniqueness becomes an added value if it is internalised in the form of character values that are based on local wisdom and have been agreed upon by all community members. (Kartini et al., 2020).

This uniqueness is also inherent in the traditional art of Tembang Cianjuran/Mamaos. The lyrics of Tembang Cianjuran contain several unique characteristics. In the lyrics of Tembang Cianjuran, images of taste are found; the theme is dominated by human elements; messages that often appear contain educational elements or reminders of virtues for the reader; and the language that is widely used is in the form of paraphrases. Elements of poetry are also found in Tembang. (Karlan et al., 2022).

Even though it has very high value and beauty, Tembang Cianjuran also faces challenges in its preservation. Changes in people's lifestyles, the development of the modern music industry, and the younger generation's lack of interest in traditional arts are several factors that threaten the sustainability of Tembang Cianjuran. However, efforts to preserve Tembang Cianjuran are still being made by various parties, the arts community, educational institutions, and local governments. (Darmana, 2020).

It is preserving Local Culture. Preserving local culture is an urgent task amid increasingly rapid globalisation and modernization. Local culture is an inseparable part of a society's identity, reflecting the history, values, and local wisdom passed down from generation to generation. However, local culture often faces various challenges in its preservation efforts (Pelestarian Budaya Lokal. Wulandari (2022).

People's love for their local culture manifests in community participation in preserving existing local wisdom. Participating and working together in the implementation of traditional arts means that the community is aware of its duties and responsibilities as citizens who are attentive to and concerned about its local culture. (Agnesia & Fusnika, 2021).

Preserving local culture requires integrated community efforts, and of course, it must be continuous. People cannot be separated from the culture in their lives. Culture can also function for humans to survive. This means that society must protect culture so that it does not become extinct. Even the people who own culture should develop it (Abd.Rahman & Prasetyo, 2023).

Claims of cultural ownership by other parties also pose a severe threat to preserving local culture. Many local cultures in Indonesia are the targets of intellectual property rights claims by outside parties, either in commercial exploitation or cultural plagiarism. This places local culture in a vulnerable position towards extinction, which carries a serious risk of losing our identity and culture. (Hasan et al., 2024).

The community's active role in preserving local culture must always be maintained through various activities and programs that support the continuity of traditional arts. The views and attitudes of the community greatly determine the success of efforts to preserve local culture. This shows that traditional communities that are strong in maintaining traditional values can live in harmony and peace so that their culture remains sustainable. (Saenal, 2020), (Aji & Wirasanti, 2024).

By understanding the concept of traditional art, the values contained in Tembang Cianjuran, as well as the challenges and efforts in preserving local culture, this research is expected to provide deeper insight into the importance of preserving traditional art in the modern era, especially Tembang Cianjuran. This research also aims to identify the views and attitudes of the people of Cianjur towards the preservation of Tembang Cianjuran, as well as formulating steps that can be taken to ensure that this traditional art remains alive and developing amidst the current globalisation. By understanding the concept of traditional art, the values contained in Tembang Cianjuran, as well as the challenges and efforts in preserving local culture, this research is expected to provide deeper insight into the importance of preserving traditional art in the modern era, especially Tembang Cianjuran. This research also aims to identify the views and attitudes of the people of Cianjur towards the preservation of Tembang Cianjuran, as well as formulating steps that can be taken to ensure this traditional art remains alive and develops amidst globalisation.

Method

This research uses a quantitative approach with survey methods. Sugiyono (2008) said that the Survey Method is used to obtain data from certain natural (not artificial) places, but researchers carry out specific treatments in collecting data. Data collection techniques are carried out by distributing questionnaires, tests, structured interviews, and so on (not treated like an experiment). This research uses a quantitative approach with survey methods. Sugiyono (2008) said that the Survey Method is used to obtain data from certain natural (not artificial) places, but researchers carry out specific treatments in collecting data. Data collection techniques are carried out by distributing questionnaires, tests, structured interviews, and so on (not treated like an experiment) (Sugiyono, 2008).

Based on this explanation, the data collection technique was questionnaires distributed (Sihotang & Murniarti, 2024). The questionnaire was distributed using a Google form via Google Drive. (Dewa et al., 2022). The population of this research is the Cianjur community spread across 32 sub-districts. The research sample used Probability Sampling type Cluster Random Sampling or regional sampling technique. (Stratton, 2023). The first stage is determining the sample area, and the next stage is determining the people in that area by sampling.

Based on the explanation in the paragraph above, the sample areas selected are Sukaresmi District, Pacet District, Cilaku District, and Karangtengah District. The questionnaire was distributed through 4 WhatsApp groups in the four sub-districts with a random selection of WhatsApp groups. Distribution time is limited to three days, considering research time limitations.

The data collection instrument is a closed questionnaire containing four questions, namely: 1) Do you know Tembang Cianjuran/Mamaos?; 2) How does Tembang Cianjuran currently compare to other arts?; 3) Should Tembang Cianjuran be preserved?; and 4) Whose responsibility is it to preserve regional arts? Each question has four answer choices from which the respondent must choose one.

The data collection procedure begins with compiling an instrument in the form of a Google form, which is saved in Google Drive. Next, determine a random sampling of areas (Cluster Random Sampling), namely four sub-districts in Cianjur Regency. Next, determine the WhatsApp groups in the four sub-districts, namely four groups chosen randomly. The Google form link is then sent via the WhatsApp group. After three days, Google Drive is closed or no longer accepts answers from respondents.

Data analysis was carried out by processing the answers chosen by respondents. Each answer choice produces a number in percentage terms, the number of voters. The percentage of voters is then analyzed in the form of a discussion of the research results. The data that has gone through this discussion is data in the form of the results of this research.

Result and Discussion

The results and discussion in this research will discuss the instruments according to the answers given by the respondents. The number of respondents with the questionnaire airing period via WhatsApp social media for three days netted 172 respondents. The following are the results and discussion with the 172 respondents.

Instrument 1: Do you know Tembang Cianjuran/Mamaos? The following are the answers of 172 respondents.

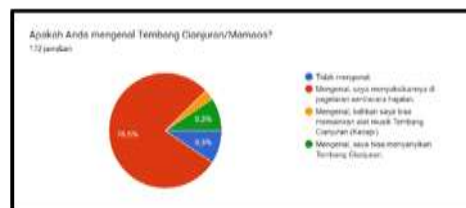


Figure 1. Respondent's Answers to Instrument 1

The results of the respondents' answers were: a) do not know, getting a percentage of 9.3%; b) know and see it at art performances, with a score of 78.5%; c) know and can play the lute musical instrument with a percentage of 2.9%; d) know and can sing Tembang Cianjuran, with a percentage of 9.3%.

Voters for answer a) were 9.3% of the total number of respondents 172, with the answer choice being "unfamiliar with Tembang Cianjuran". Respondents have diverse educational, occupational, knowledge, and ethnic backgrounds, so there will be residents who were not born in Cianjur Regency (immigrant population). Therefore, it is normal for them not to know Tembang.

The selectors of answer b) were 78.5% of the total number of respondents, 172, with the answer choice "knowing and seeing it at art performances." The number of people who chose answer option b) was ranked the highest. This means that most Cianjur residents are familiar with the traditional art of Tembang Cianjuran. They watched the song Cianjuran through an art performance.

Selectors of answer c) were 2.9% of the total respondents 172, with the answer choice "knows and can play the harp musical instrument". The answer chooser c) obtained the smallest percentage figure. This means that very few Cianjur people have the competence to play the harp, which is the musical instrument that accompanies the Tembang Cianjuran.

The choice of answer d) was 9.3% of the total number of respondents 172, with the answer choice "knows, and can sing the song Cianjuran". Answer selector d) numbers are people who can sing the song Cianjuran. This competency will later support the preservation of the traditional art of Tembang Cianjuran.

Instrument 2: What is the current state of Tembang Cianjuran compared to other arts? The following are the answers of 172 respondents.

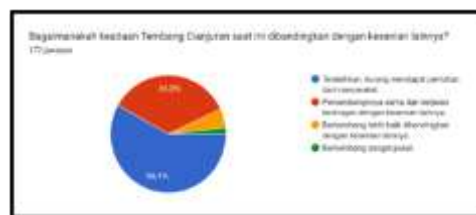


Figure 2. Respondent's Answers to Instrument 2

The results of the respondents' answers were: a) Marginalized, receiving little public attention, with a percentage figure of 58.1%; b) Its development is the same and parallel to other arts, with a percentage of 34.9%; c) Developing better than other arts with a percentage of 5.2%; and d) proliferating, with a percentage gain of less than 1%.

Selectors of answer a) were 58.1% of the total number of respondents, as many as 172, with the answer choice "Marginalized, receiving little public attention". This answer is a testimony and acknowledgement of the majority of Cianjur people that the traditional art of Tembang Cianjuran is currently experiencing a decline. The signal captured from this statement concerns the state of traditional art belonging to the people of Cianjur. Starting from this answer, the next step, which is conservation action, must be taken.

The choice of answer b) was 34.9% of the total number of respondents 172, with the answer choice "its development is the same and in parallel with other arts". This answer is a statement that the traditional art of Tembang Cianjuran goes hand in hand with other arts. However, the percentage figure obtained for this answer is smaller than the answer "the traditional art of Tembang Cianjuran is marginalised". This answer does not meet the criteria as a basis for further action, namely preserving the traditional art of Tembang Cianjuran.

Answer c) selectors were 5.2% of the total number of respondents, 172, with the answer choice "developed better than other arts." Answer c) has a relatively small percentage figure. This percentage figure cannot be used as a basis for activities to preserve the traditional art of Tembang Cianjuran.

Selectors of answer d) less than 1% of the total number of respondents of 172, with the answer choice "growing very rapidly". Answer d) has a tiny percentage. This cannot be used as a benchmark for carrying out actions to preserve the traditional art of Tembang Cianjuran.

Instrument 3: Should Tembang Cianjuran be preserved? The following are the answers of 172 respondents.

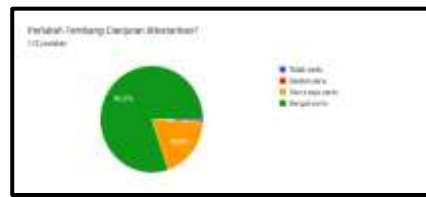


Figure 3. Respondent's Answers to Instrument 3

Instrument question number 3: Should Tembang Cianjuran be preserved? The respondents' answers were: a) Essential, with a percentage figure of 80.2%; b) Of course it is necessary, with a percentage figure of 18.6%. The last two answer choices received answers with a percentage of less than 1%.

Selectors of answer a) were 80.2% of the total number of respondents of 172. This answer had the largest percentage figure compared to the other answers. This means that, through a community survey with these answers, it is appropriate for the traditional art of Tembang Cianjuran to be preserved.

Those who chose answer b) got a score of 18.6% of the total number of respondents of 172. This answer was smaller in terms of the percentage score compared to the percentage score for answer a). Answer b) compared to answer a) lies in the levels of meaning for the word "necessary". Answer choices a) use the words "very necessary", and answer b) use the words "of course necessary". Answer b) supports and is more meaningful than answer a).

Selectors of answers c) and d) obtained a percentage figure of less than 1%. This means that these two answers cannot be used as a basis for further activities, namely conservation actions.

Instrument 4: Whose responsibility is it to preserve regional arts? The following are the answers of 172 respondents.

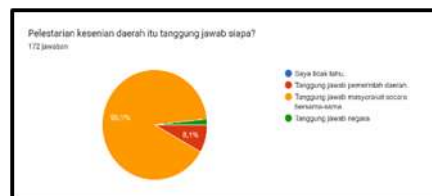


Figure 4. Respondent's Answers to Instrument 4

The results of the respondents' answers were: a) I do not know, I did not get a percentage figure as a voter; b) Collective community responsibility, with a percentage figure of 90.1%; c) Regional government responsibility, with a percentage figure of 8.1%; d) State responsibility, with a percentage figure of 1.7%.

Voter answers: a) did not get voters. This means that the community has a position as the owner of the traditional art of Tembang Cianjuran.

The answer selector b) obtained a percentage figure of 90.1% of the total number of respondents of 172. This percentage figure was the most significant percentage figure among all percentage figures obtained. This answer provides the next direction of action in preserving the traditional art of Cianjuran Village. The idea of the community being very responsible for its traditional arts is reflected in the answers obtained from most of the people of Cianjur. This means that preserving the traditional art of Tembang Cianjuran does not rely on the government but uses the power of the community as the driving force.

Those who chose answer c) obtained a percentage figure of 8.1% of the total number of respondents of 172. This answer proves that people's attitudes and opinions do not depend on the local government. This is an excellent capital for building conservation actions that use the greatest strength, namely, the strength of society.

Those who chose answer d) obtained a percentage figure of 1.7% of the total number of respondents, which was 172. Like answer c), answer d) also indicates the maturity of society's attitude, which does not depend on the state to preserve its traditional arts. This is also a strength in building community responsibility towards its interests in maintaining its local culture.

Conclusions

The public's view of the traditional art of Tembang Cianjuran is getting to know their local culture. The community considers the traditional art of Tembang Cianjuran to be a symbol of the pride of the Cianjur people. This statement was obtained from a survey with a figure of 78.5%. Opinions related to the Tembang Cianjuran art tradition's current state are that it is marginalised and receives little attention from the public. The survey results regarding this matter obtained a percentage figure of 58.1%. The public's attitude towards the current state of Tembang Cianjuran is that conservation measures are needed. This attitude statement obtained a percentage figure of 80.2%. Another statement of attitude is related to who is responsible for preserving the traditional art of Tembang Cianjuran. Society determines the attitude that all members of society must be responsible for this matter. The percentage of attitude statements obtained was 90.1%. It is hoped that the results of this research will provide deeper insight into the importance of preserving traditional arts in the modern era and formulate steps that can be taken to ensure the preservation of Tembang Cianjuran and other local cultures.

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