

Ki Madhari: Figure Rurukan Traditional Nabawadatala Village Citengah Village

Ridwan¹, Tati Narawati²

¹Akuntansi, Fakultas Ekonomi Bisnis, Universitas Pasundan, Bandung, 40116, Indonesia

²Pendidikan Seni, Sekolah Pasca Sarjana, Universitas Pendidikan Indonesia, Bandung, 40154, Indonesia

ridwansimon@unpas.ac.id¹

The purpose of writing this article is to reveal the role of a figure in building and developing the Nabawadatala Rurukan Adat which is a forum for absorbing the aspirations of the community through various activities to improve the image, values, and cultural order as the implementation of the Sumedang Puseur Sundanese Culture (SPBS) program. The *tri tangtu* pattern which is used as a foothold in building and developing local culture is still relevant to be applied. By using an ethnographic approach and descriptive qualitative methods, various interesting phenomena related to the cultural and natural charm of Citengah Village are revealed, with the involvement of Ki Madhari as one of the community leaders trying to build the usefulness value of the richness of art and culture, as well as the geographical grace of beautiful nature. the results show that good governance with a humanist approach from a character is able to image values and cultural benefits into something of aesthetic and economic value.

Keywords : tritangtu, community, aesthetics, economic (font times new roman, 10pt, italic)

Ki Madhari : Tokoh Rurukan Adat Nabawadatala Desa Citengah

Tujuan penulisan artikel ini adalah untuk mengungkap kiprah seorang tokoh dalam membangun dan mengembangkan Lembaga Adat *Rurukan Nabawadatala* yang merupakan wadah untuk menyerap aspirasi masyarakat melalui berbagai kegiatan untuk meningkatkan citra, nilai, dan tatanan budaya sebagai implementasi dari program Sumedang Puseur Budaya Sunda (SPBS). Pola *tri tangtu* yang dijadikan pijakan dalam membangun dan mengembangkan budaya daerah setempat masih relevan diterapkan. Penelitian ini menggunakan pendekatan etnografi dan metode kualitatif deskriptif dalam mengungkap berbagai fenomena menarik terkait pesona budaya dan alam Desa Citengah, dengan keterlibatan Ki Madhari sebagai salah satu tokoh masyarakat yang berupaya membangun nilai kebermanfaatannya dari kekayaan seni dan budaya, serta anugerah geografis alam yang indah. Hasilnya menunjukkan bahwa tata kelola yang baik dengan pendekatan humanis dari seorang tokoh mampu mencitrakan nilai, dan manfaat kebudayaan menjadi sesuatu yang bernilai estetika dan ekonomi.

Kata kunci : tritangtu, kelompok masyarakat, estetika, ekonomi

Received: September 10, 2021; Accepted June 10, 2022; Published June 13, 2022

<https://doi.org/10.31091/mudra.v37i3.1722>

© 2022 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.

This is an open-access article under the CC BY-NC-SA license

INTRODUCTION

The development of a country can be done in various dimensions, such as economic, social, cultural, and political. One of the most influential dimensions is the economical aspect. The development of the economy should also be supported by creativity, skill, and society's potential to create high economic value items that affect society's well-being. This concept should be in line with the notion of the creative economy. [Sari et al. \(2020\)](#) mentioned that a creative economy is a concept used to realize development based on creativity. However, a challenge to creativity for the artist can come from various spectrums, but this challenge can also be a source of inspiration.

Indonesia is known as a country with rich culture and natural resources. One of the Indonesian cultures in Indonesia is Sundanese West Java. In relation to society's creativity, no one denied that Sundanese people are very creative in managing their natural resources. It can be seen in various utilities made from natural sources, especially bamboo. In Sundanese daily life, they hold their important principle called *tri tangtu*. They see *tri tangtu* as a life philosophy to harmonize with nature ([Rusmana, 2018](#)).

Tri tangtu is a concept that is still believed and applied by the Sundanese people, it can be seen in several social concepts in social life and has become a value system of penance, *nilai silih asah, asih dan asuh* (compassion and nurturing), which means reminding each other to be smart, respect each other, love each other, and built mutual respect. Furthermore, Sundanese also needs to act as a society with determination, speech, and action, which means strengthening intentions, straightening goals by always *nulung kanu butuh* (helpful), *nalang kanu susah* (supportive), *nganteur kanu sieun* (good companion), *nyaangan kanu poekeun* (good guidance) (helping each other in various matters relating to life). Provisions in behavior guard instinct, conscience, reason. Based on this, *tri tangtu* is also conceptualized in the order of life in the world (*tri tangtu di buana*) namely the existence of *buana nyungcung*, *buana panca Tengah*, and *buana larang*, meanwhile there is also *tri tangtu* in the state which describes the presence of sages (religious figures, clergy), Ratu (Government that manages state life), Rama (the existence of intellectual figures, intelligent people). Next, *tri tangtu dina raga* (humans as individuals, humans as social beings, and humans with God), is believed to be the cosmic unity of the Sundanese people (Sumardjo, 2010).

However, at this time the concept of *tri tangtu* has begun to be slowly abandoned by the community. It is rare for people to apply the idea of *tri tangtu* in life, especially in economic activities. This can be seen from the number of Sundanese people who are better off working than doing business. The influencing factors include being tempted by greater and more promising income compared to developing a business. However, this does not apply to the people of Citengah Village, Sumedang Regency. His enthusiasm in developing the local creative economy is shown by forming a traditional group as a forum for the community to develop their innovative ideas.

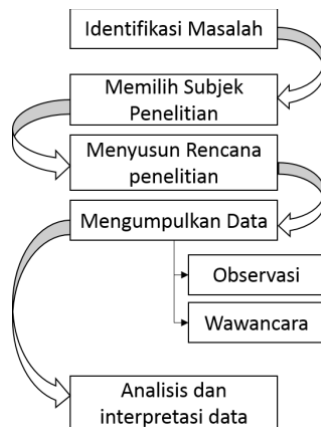
The formation of the indigenous community was based on a declaration and was later ratified on 18 May 2017. *Nabawadatala* means “*negakeun elmu katunggalan nu eusina pitunjuk hirup supaya miboga wibawa gede, saratna kasatiaan nu ngadarah daging kana elmu pikeun megatkeun panghalang hirup*”. This means upholding science to be used as a guide or guide to life to form an authoritative individual. This can be done through a sense of loyalty that has been ingrained in science so that it cannot be separated from people's lives. The *Nabawadatala* community was formed with the orientation of Pancasila values and human values prevailing in the Citengah Village community. Of course, in the growth and development of this indigenous community, some figures are pioneers and are very influential on the running of the community. The figure, namely Ki Madhari, whose real name is Sunarya, has a nurturing, exemplary nature, and his character is believed to be able to motivate people of various circles to build and develop the region through natural wealth with local wisdom.

Based on this phenomenon, the researchers are interested in revealing how Ki Madhari in the Traditional Rurukan (village) with the name *Nabawadatala* was able to improve the values, image, and culture of the people of Citengah Village and their impact on the economy of the surrounding community.

RESEARCH METHODOLOGY

This study uses a qualitative method with an ethnographic approach. This method was chosen to reveal the ethnic culture of the *Nabawadatala* art community in managing finances by applying the *tri tangtu* concept. Indeed, the ethnographic method in its implementation is not only limited to finding out but also involves learning activities by seeing, hearing, speaking, thinking, and acting from the

Nabawadatala art group. Data was collected through direct observation of the Nabawadatala art community, which was then conducted with interviews with several resource persons who are members of the art community to enrich the data. More specifically, the flow of research implementation can be seen as follows, which was adopted from the theory proposed by Spradley (1997, p. 71):



The identification of the problem, Selecting the subject of the study, planning the study, collecting the data, observation, interview, data analysis and data interpretation.

DATA ANALYSIS AND INTERPRETATION

Ki Madhari's Biography

Ki Madhari is a community leader in Citengah Village, Sumedang Regency who plays an important role in the growth, development and existence of Songah art to this day. Ki Madhari, whose real name is Sunarya, was born in Sumedang on May 27, 1971. He has a high school educational background and currently works as a Civil Servant (PNS) in Citengah Village, Sumedang Regency. Currently, Ki Madhari lives in Dusun Citengah Rt. 01 Rw.01 Citengah Village, South Sumedang District, Sumedang Regency.

Prior to serving as chairman of the Nabawadatala traditional institution, Ki Madhari had some organizational experience. Among them are PGRJ advisors (GM Therapy), members of the tourism driving group (Kompepar) in Citengah Village, and members of the Forest Farmers Group (KTH) in Citengah Village.

He calls himself Ki Madhari as a form of feeling to animate his role as a cultural heir. Seen in the fourth generation, Prince Kusumahdinata entrusted the book of *Nabawadatala raksa jasad* to Elang's great-grandfather, who at that time was a healer in the

Sumedang kingdom forbidding. After Elang's great-grandfather died, the book of *raksa jasad* was entrusted to Ki Madhari.

Ki Madhari's Role In The Nabawadatala Traditional Rurukan

The Nabawadatala custom called *rukunan* is a forum for creating an image of the value of the people of Citengah Village, Sumedang Regency, West Java, which has an important role in building and developing cultural wealth and creating something more valuable in various aspects of culture. This is in line with what was expressed by [Sedyawati \(2007; Sugita & Tilem Pastika, 2021\)](#) that maintaining local culture is the ability of a culture which includes the community to maintain its identity by not rejecting all foreign elements from the outside but by filtering, choosing, and if necessary modify aspects of foreign culture so that they remain in accordance with the character and image of the nation. This Nabawadatala Customary Institution was formed with a general, free, open and familial nature to anyone who wants to accompany the growth and development of the organization by always prioritizing the elements of deliberation and consensus in deciding organizational policies. As we know that an adat institution must have at least three criteria, namely (1) occupying a fixed area for a relatively long time (the attachment to land inherited from generation to generation is very strong); (2) still strong in maintaining ancestral heritage traditions; (3) have a customary institution: a traditional leader ([Heryana, 2010](#)).

The Nabawadatala costumes, Rurukan, as a traditional institution, is part of the three criteria, including maintaining the existence of Songah art which is the result of the creation, work and initiative of the local community. The general purpose of establishing the Nabawadatala traditional institution is to dignify local culture among the Citengah community in particular and the wider community in general. In addition, to internalize customary values, strengthen artistic and cultural relations between fellow communities, disseminate the arts and culture of Citengah Village at local, national and international levels, as well as elevate the status of indigenous peoples as a unitary community of customary law through the cooperation of all relevant parties.

Customary institutions are formed so that the community has motivation to obtains information and as a forum for members to increase their creativity in supporting the success of independent businesses undertaken by their members to create human resources who are qualified in all fields,

having noble character and able to improve the welfare of society in general, especially the people of Citengah Village, Sumedang Regency, West Java. Thus, the Nabawadata traditional institutions carry out various activities related to the preservation of arts and culture, scientific research such as those carried out in an effort to develop Songah arts, creative economy, environmental conservation, traditional health sciences, become facilitators between members by sharing government agencies, implement other business related to training, seminars, workshops, and so on.

By adhering to the ancestral philosophy in terms of ways of thinking, behaving by referring to the three provisions of penance, compassion, and parenting, traditional institutions have a leader figure who is characterized and is considered a teacher without ignoring government leaders in this case the Village Head and his apparatus. This is done to maximize the successful performance of traditional institutions. As stated by Snouck (Prasetyo & Kumalasari, 2021) that before an activity starts, efforts must be made to avoid evil influences and also apply ways to ensure that technically what is called "conditioning". a series of forces (*tri tangtu*) in contemporary times. In line with the opinion of Listiani et al. "*Tri tangtu as part of the Sundanese primordial culture as regenerative efforts in attempt to always creating the conformity or harmony between the culture interests, to face the globalization and won the free market competition in Indonesia*" (Listiani, 2013).

The *tri tangtu* philosophy is a way of thinking of the Sundanese people, including the people of Citengah Village, Sumedang Regency, as applied to the management of the arts community. They believe that *tri tangtu* is a philosophy of life that is guided by a single *Batara* consisting of *Batara Keres* (will), *Batara Kawasa* (power, power, or power) and *Batara Bima Karana* (Mind) or better known as determination (will), say (thoughts), and *lampah* (actions). The description of the three units illustrates that the singular *hyang* (singular *batara*) is the man himself, where each individual is formed by determination (will), speech (thoughts) and *lampah* (deeds) (Heryana, 2010).

In this regard, based on what is stated in the Carita Parahyangan Fragment (FCP) (16th century AD) that *tri tangtu* contains rules as the Sundanese people's perspective in building harmonious life (Indrawan, 2017). These rules adhere to a single *batara* identified as Prebu, Rama and Rishi. These three components are referred to as *Tri tangtu di*

buana or the three groups that determine the wheel of power in the world (Permana, 2015).

Prebu as the leader of the central government and oversees several areas of power with the Rama (public figure/people's representative) and the receipt (law policy maker). Between Prebu, Rama and Rishi have different characteristics, including: Prebu need to have a strong character or scratch stone, Rama needs to have a weak character which means being able to determine things that must be stepped on, and Rishi must have a calming character in a court or commonly called scratch the liquid.

The leader and leadership figure described in Sanghyang Siksakandang Karesian, Carita Parahyangan Fragment (Heryana, 2019) formulates that a leader must be able to at least act as a leader (Have understanding in one thought, word, and deed), manager (have managerial ability), entertainer (having human relations/negotiating ability), entrepreneur (having an entrepreneurial spirit), commander (being a motivator or motivator), designer (as an ideal designer), father (acting fatherly), servicer (good and responsible servant), and teacher (teachers, educators, and teachers as well as being a role model for the community/subordinates). In addition to having some or all of these competencies, a leader is also expected to have special skills and competencies in accordance with *gurat batu* (the stone line), *gurat lemah*, and *gurat cai* (water line), meaning a person who really knows, understands, comprehend holistically and comprehensively the area he leads.

However, not all of the figures who have the characteristics of these criteria can become leaders of a group, it may be that some of them have different roles that support each other, carry out their duties and obligations as figures in certain fields according to their competencies.

These roles are used as the basis for the implementation of art community activities in Citengah Village. In the minds of leaders and members of this art community, Sundanese values are instilled in fostering good relationships with others which are carried out horizontally and relationships with their subordinates as well as the environment around them (Narawati & Ridwan, 2020; Ridwan & Surya, 2018; Simon, 2016). This is related to the spirit of leadership, managerial and entertainer.

Not only that, the leaders and members of the arts community are also instilled with an entrepreneurial

spirit, designers who are creative, innovative and resilient so that they can motivate each other. Based on the principle of kinship he adheres to, so as to create a father figure from seniors to juniors like a father to his children who always provide service and are responsible and are able to become good teachers, educators and educators. This shows that community leaders and members can be used as role models for their subordinates and for the people of Citengah Village in general.

These roles are clearly seen in the figure of Ki Madhari as the traditional head of Nabawadatala in Citengah Village. Ki Madhari as a leader who describes a figure who can guide all members of his community in carrying out their duties and obligations. Thus, Ki Madhari can be said to be a 'decision maker', which means that every decision taken will have a direct effect on its members so that it can influence each member's actions.

In the tri tangtu order, Ki Madhari's position is that of Rama or a scholar. With the prabu's position, namely the local government and the receipt of regional policy makers. As the character of *Rama*, Ki Madhari has the characteristics of being an entertainer with the soul of an artist that resides in him making him able to instinctively communicate humanity inviting his supporting community groups to love art as a cultural treasure of high value, but also to negotiate with the reality that life must be sustainable, so art built in addition to maintaining its existence must also rationally be able to live (live for art, art for life). His character is also a motivator by inviting the community to jointly increase the sense of work, initiative by creating something that is more useful as a whole. As an innovative creative designer, he continuously works both in the arts and culture, as well as in the social field, resulting in the creation of renewable works from the excavation, study and development of existing cultures, and one of them is the creation of Songah art with its various unique features.

Ki Madhari as a figure has an absolute source of power, authority, also in the decision-making process. This is done in relation to determining the goals to be achieved with the results of thinking that are always future-oriented, determining the location, time and things needed in the development of organizational development as well as various activities to be carried out.

In carrying out his role, Ki Madhari is highly dedicated to activities involving cultural inheritance. It is shown from some of his organizational experiences, namely as chairman of *Rurukan* (the

traditional homestead) or Nabawadatala traditional community in Citengah Village, as an advisor to PGRJ, as a member of the tourism driving group (Kompepar) in Citengah Village, as a member of the Forest Farmers Group (KTH) tourism in Citengah Village, and in Ki Madhari's artistic activities. as the head of the Songah art studio/environment.

Ki Madhari really likes traditional arts such as Songah art as a typical art of Citengah Village. This art is the result of his creations and several artists with the same vision and mission to build a village with its natural wealth and cultural values. Songah is a set of musical instruments made of bamboo, which is the development of a *songong* fire blower in a *hawu* (furnace). Basically, cultural products become regional identities that can represent culture (Usop & Usop, 2021). Ki Madhari has a leader figure as the leader and leadership figure described in *Sanghyang Siksakandang Karesian*, Carita Parahyangan Fragment. By having these values, He is able to inspire the younger generation to follow in his footsteps in preserving traditional arts in a Nabawadatala traditional community.

In the implementation of the development of the arts, Ki Madhari has a very large role. Ki Madhari as the leader of the Songah music community group always pays attention to the following principles: the process of helping to achieve goals, the principle of efficiency in planning, the principle of prioritizing planning, the principle of equal distribution of planning, the principle of planning benchmarks, the principle of work wisdom, the principle of time, the principle of planning relations, The alternative principle, the limiting factor principle, the attachment principle, the flexibility principle, the determination principle, and the strategic planning principle. Ki Madhari as the leader of a community group who has the authority and command in the development of the art of Songah music and his authority and orders will affect the performance of his management.

According to the story of a member of the Nabawadatala indigenous community, as the head of the community, Ki Madhari is a low profile and highly dedicated figure. Ki Madhari has always been able to protect, accept, and accompany all its members to jointly develop the state of society through the development of art. The formation of the Nabawadatala traditional community has a general, free, open and familial nature towards people who want to accompany the development of arts and organizations by prioritizing the element of deliberation in each of its activities. Ki Madhari is also a person who is generous, wise, humorous and

always does anything selflessly. The figure who has an open mind and is willing to accept changes and new things makes the other members feel comfortable to discuss with Ki Madhari. In addition, Ki Madhari is seen as a good leader, wise and firm and views all members equally without discriminating against the rights that must be obtained.

With his personality, the entire community of Citengah Village as a member of the community fully trusts Ki Madhari as the chairman of the community and as the traditional *pupuhu rurukan* of Citengah Village. People position Ki Madhari as a role model, because Ki Madhari is a figure who has a broad view of traditional arts, especially *Songah* art. His ability to express ideas and ideas is a major force in community development. As a role model for other people, Ki Madhari has an important role in opening social networks through community relations with the government or other art communities.

Ki Madhari's role as a character and *pupuhu rurukan* of Nabawadata is of course not alone, but he is assisted by other figures who have equally important roles, such as customary advisors, secretaries and treasurers. Apart from that, there are other fields that are formed in the *rurukan* as Nabawadata custom and are of course controlled by Ki Madhari's chosen and trusted people while still carrying out their duties and obligations directly supervised by Ki Madhari as chairman. custom. These fields include the fields of history and education, the fields of culture and the economy, the environment, the fields of public relations, law and security which can assist in disseminating the activities carried out.

In every activity carried out, Ki Madhari as the leader of the community uses a heart-to-heart, from taste to taste approach, so that each member understands each other, grows a sense of love and pride in their area, including the cultural wealth which includes art elements.

The achievements of hard work and solid cooperation among top management, middle management, and field teams have proven to be able to image Citengah Village as the owner and supporter of the Nabawadata *rurukan* custom towards a better and cultural value as well as economic value, the cultural order is maintained in dignity and the nobility of its value is shown. with ethical and aesthetic behavior.

Associated with the activities carried out cannot be separated from financial management, then in

financial management applied to this art community emphasizes transparency and honesty.

The development of the current era goes hand in hand with the development of popular art so as to present a narrow space for all forms of traditional art community activities that still package live performing arts. The implementation of entertainment industry activities continues to be codified through television media, now giving many changes to the life of the arts, especially the performing arts, so to maintain the survival of the traditional arts community, it is very necessary to have leadership with strong but flexible and adaptive characters.

Basically, the relationship between community, management, and leadership is a unified whole that is bound to each other and cannot be separated. Community as a forum, while management and leadership as a tool in meeting needs and in achieving common goals. One of the factors that an art community will be able to survive and thrive is the existence of a leader who has great tenacity and leadership spirit.

From all program activities designed and implemented by the Nabawadata community, it is reflected in the application of the *tri tangtu* concept in it. The concept of *tri tangtu* is also reflected in the community in the attitudes and behavior of people who are obedient and obedient to rules and norms, courage and tenacity in carrying out activities, as well as being intelligent, creative, and innovative in utilizing available resources.

In the context of public relations, *tri tangtu* forms a relationship with three thoughts including personal relations (*raga*), structural relations (*nagara*), and cultural relations (*buana*). The concept of *tri tangtu* on a personal or physical framework (*salira*) emphasizes the importance of commitment in each individual in building positive character. With this concept, every human being is given a guideline to be able to question themselves in relation to where they come from, where they want to go, and the purpose of their life. This is also related to the morality of life or morality. Whatever he does, he must not be separated from his identity and moral basis which has been negated in his life because it will be held accountable.

The concept of *tri tangtu* in the structural framework (*nagara*) is a complete awareness and understanding of power. This means that the *tri tangtu* is a guide for community life in the state as well as guidance for community life in the area of customary life, in this

case the customary life that applies in Citengah Village. The concept of tri tangtu in a cultural framework (buana), is public awareness in maintaining the harmonization of the life of the world on everything that makes the creature live in relative comfort. This is related to how the community manages nature and its environment so that it can be useful and not destructive. Seen from how people manage nature into handicrafts, tourist attractions and even used as art tools. The concept and overall community activities under the leadership of Ki Madhari have goals that are relevant to the desire that renewable traditional values really become a bridge to move towards superior Sundanese in Buana.

CONCLUSION

The Nabawadatala Traditional Institution, Citengah Village, Sumedang Regency as a representation of the Sundanese people in West Java is still able to be used by the community in an effort to build identity and identity as a nation with its cultural richness. This is an answer that gives an overview of tri tangtu proving that culture is dynamic, tri tangtu is able to adapt to the progress of the times, is not taboo against the entry of foreign cultures but is still able to keep up with the times.

The figure of Ki Madhari as a community figure who is also considered a teacher in terms of realizing togetherness in an effort to build a better village and have a positive impact from various aspects. The recognition of Citengah Village with its natural wealth and local wisdom is recognized by various groups inside and outside Citengah Village. One of its cultural treasures is the Songah art which depicts the natural wealth of bamboo in particular, which can become a distinctive identity for the local arts and culture. The natural wealth owned is used as a means of tourism so that socially and economically the community is uplifted and more valuable.

This research, of course, requires further exploration and is investigated in depth again so as to produce adequate scientific treasures and become an institution of knowledge, especially those related to cultural arts and local wisdom.

ACKNOWLEDGMENTS

The researchers thank the people of Citengah Village as part of the members of the Nabawadatala traditional community. In particular, the researcher would like to thank Mr. Sunarya or better known as Ki Madhari for his willingness to serve as a resource for the Nabawadatala traditional temple.

REFERENCES

- Anoegrajekti, N., Macaryus, S., Asrumi, Zamroni, M., Bustami, A. L., Izzah, L., & Wirawan, R. (2021). Ritual Sebagai Ekosistem Budaya : Inovasi Pertunjukan Berbasis Ekonomi Kreatif. *JURNAL Panggungangung*, 31(1), 53–73.
- Heryana, A. (2010). *TRI TANGTU DI BUMI DI KAMPUNG NAGA: Melacak Artefak Sistem Pemerintahan (Sunda)*. *Patanjala : Jurnal Penelitian Sejarah Dan Budaya*, 2(3), 359. <https://doi.org/10.30959/patanjala.v2i3.223>
- Heryana, A. (2019). *Kekuasaan dan Kepemimpinan Berdasarkan Teks Naskah Kuna Sunda*. 65–86. <https://doi.org/10.24164/prosiding18/06>
- Indrawan, R. (2017). *TRI TANGTU: Strategi Kebudayaan dalam Mewujudkan Visi 2045 I*. 1–17.
- Listiani, dkk. (2013). Regenerative-Relational *Tri tangtu: Sundanese Triadic Transformation Model*. *Panggung: Jurnal Seni Budaya*, 23 (2), 109-116. <https://jurnal.isbi.ac.id/index.php/panggung/article/view/91/91>.
- Narawati, T., & Ridwan. (2020). From Local To Global: the Transformation of the Value of Togetherness in Songah. *Journal of Arts and Humanities*, 9(10), 49–60. <https://doi.org/10.18533/JAH.V9I10.1995>
- Permana, R. S. M. (2015). Makna *Tri tangtu* Di Buana Yang Mengandung Aspek Komunikasi Politik Dalam Fragmen Carita Parahyangan. *Jurnal Kajian Komunikasi*, 3(2), 173–191. <https://doi.org/10.24198/jkk.vol3n2.8>
- Pramanik, N. D., Dienaputra, R. D., Wikagoe, B., & Adji, M. (2021). Makna Simbolik dan Nilai-Nilai yang Terkandung dalam Seni Pakemplung di Kecamatan Naringgul Kabupaten Cianjur. *Panggung*, 31(1), 74–92. <https://doi.org/10.26742/panggung.v31i1.1273>
- Ridwan, & Surya, C. (2018). Pemberdayaan Masyarakat Desa Dalam Mengembangkan Ekonomi Kreatif di Desa Citengah Kabupaten Sumedang. *Riset Akuntansi Kontemporer*.
- Rusmana, T. (2018). Rekonstruksi Nilai-Nilai Konsep *Tri tangtu* Sunda Sebagai Metode Penciptaan Teater Ke Dalam Bentuk Teater Kontemporer. *Mudra Jurnal Seni Budaya*, 33(1), 114. <https://doi.org/10.31091/mudra.v33i1.314>

Sari, A. P., Pelu, M. F. A., Dewi, I. K., Ismail, M., Siregar, R. T., Mistriani, N., Marit, E. L., Killa, M. F., Bonaraja Purba, E., Lifchatullaillah, N., Ferinia, R., & Sudarmanto, E. (2020). Ekonomi Kreatif. In *Yayasan Kita Menulis* (Vol. 53, Issue 9).

Savitri, S., Safitri, R., & Rachmat, G. (2021). Pemanfaatan Limbah Kayu sebagai Produk Cenderamata bagi Keluarga. *Panggung*, 31(1), 1–14. <https://doi.org/10.26742/panggung.v31i1.1534>

Sedyawati, E. (2007). *KeIndonesiaan Dalam Budaya*. Wedatama Widya Sastra.

Simon, R. (2016). Transformasi Nilai Kebersamaan Dalam Musik Songah. *Metodik Didaktik*, 10(1), 23–36. <https://doi.org/10.17509/md.v10i1.3230>

Sugita, I. W., & Tilem Pastika, I. G. (2021). Inovasi Seni Pertunjukan Drama Gong Pada Era Digital. *Mudra Jurnal Seni Budaya*, 36(3), 342–349. <https://doi.org/10.31091/mudra.v36i3.1492>

Usop, L. S., & Usop, T. B. (2021). Peran Kearifan Lokal Masyarakat Dayak dalam Mengembangkan Batik Benang Bintik di Kalimantan Tengah. *Mudra Jurnal Seni Budaya*, 36(3), 405–413. <https://doi.org/10.31091/mudra.v36i3.1502>

Wiradiredja, M. Y. (2015). Proses Kreatif Dalam Penciptaan Lagu Bersumber Visi Misi Kabupaten. *Panggung*, 25(1). <https://doi.org/10.26742/panggung.v25i1.15>