



The Reduced Preservation of Bajidor Art by Foreign Cultures

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ABSTRACT

Art, which is one of the elements of universal culture, is an element that can highlight its characteristics, characteristics and mouth, thus art is the most important element in Indonesian national culture. The life and death of Bajidor cannot be separated from dependence on the supporting community, especially the Bajidor community is considered as a form. The art of bajidoran dance that developed is better known as klining-bajidoran and may be influenced by the Bandung area. Many do not know this primitive Indonesian art. Because foreign cultures are more easily accepted by the younger generation. Our research method uses qualitative research methods. With interviews, the data we need will be available to complete the mini research with the title we took. The arrival of foreign cultures to Indonesia often enters without filtering those consuming foreign cultures. Foreign cultures that come are also often glorified by the Indonesian people. These things are factors that cause "the lack of preservation of bajidoran arts by foreign cultures". Bajidor art itself in fact has a uniqueness that is not owned by art from abroad. More than that, bajidor art can also be used in various celebration events.

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1. INTRODUCTION

Traditional art that has developed from generation to generation, which has elements of belief and interpretation of community traditions, generally becomes the hallmark of traditional art. Art, which is one of the elements of universal culture, is an element that can highlight its characteristics, characteristics and mouth, thus art is the most important element in Indonesian national culture (Koentjoroningrat: 1990:58).

The female dancers of the Bajidor art are called ronggeng. A ronggeng when dancing is always approached and accompanied by men called Bajidor. After experiencing the first development bajidoran found a new rival in creating other arts (Mufidah, 2016). This art is influenced by Betawi lenong, pencak silat, masks, banjet, and wayang golek dances. So that in 1970 the art of tapping tilu underwent a name change to klining-bajidoran. In 1948, with the change of name and new colors in dance and music in drum beats, it changed to bajidoran art. So around the 1990s, the fourth decade of Bajidoran art was a woman who grew up in the art of Tap Tilu. The influence of dangdut and disco is very dominant and closely related in song and instrumental performance, especially in the drum clapping technique which is growing and rampant as Bajidoran players no longer care about gending and drum beats (Ridwan: 2008).

Bajidor dance is a form of folk performance that has been formed, grown and developed in rural communities (Sa'adah, nd). The life and death of Bajidor cannot be separated from dependence on the supporting community, especially the Bajidor community is considered as a form. folk performances as one of the main supporters of life, and often invite the rural elite from the Bajidoran group. The art of bajidoran dance that developed is better known as klining-bajidoran



and may be influenced by the Bandung area. Therefore, the word bajidoran is now difficult to find because it has been replaced by a more modern word. The existence of arts with traditional nuances such as bajidoran is currently very less attractive for the younger generation to see, listen or directly learn the art of bajidoran. Indonesia is a country with many islands. Various arts in each region. Art comes from the ancestors of children and grandchildren, until now. However, because of the influence of many foreign cultures in Indonesia, people, especially young people, are reluctant to protect local art. Many do not know this primitive Indonesian art. At the beginning of Bajidoran art there is a strong religious content before the Bagdolan dance performance, sugar cane trees and other equipment are all available. The left and right sides of the stage are installed in pairs, and iconic action points almost fill all dance steps and postures.

The entry of foreign cultures is easy to accept, there is no culture that must be digested first. Without realizing it, the long-lost traditional culture began to be released one by one, swallowed up by foreign cultures. There are still many Indonesians these days, especially the younger generation. The younger generation who don't really care about cultural diversity. Because foreign cultures are more easily accepted by the younger generation. because of that the young generation began to leave their culture and replace it with pride with a foreign culture. Therefore, many Indonesian cultures have "Acknowledge" as the original culture of other countries. When things happened, then the Indonesian people realized that they had lost the culture of their own country and started arguing. Generation not only young people know,

2. RESEARCH METHOD

Our research method uses qualitative research methods. Mulyadi, Muhammad (2011) Research is an activity process that aims to find out something carefully, critically in finding facts by using certain steps. The reason our group chose the qualitative research method is because this method fits the title our group took. Qualitative methods are methods that focus on in-depth observations. Therefore, the use of qualitative methods in research can result in a more comprehensive study of a phenomenon. This research method is also more concerned with the human side. This means that the interview data collection technique that we will use is in line with the research method that we will use. The interview data collection technique is a question and answer process carried out by two or more people, where the interviewer asks questions and someone being interviewed provides answers to these questions. Rosaliza, Mita (2015) interview is a very important process in carrying out a qualitative research process, interviews are to obtain important information that is considered as data needed to make a problem formulation as best as possible to achieve one goal. With interviews, the data we need will be available to complete the mini research with the title we took. With several sources, we have asked questions related to the title "Reduced Preservation of Bajidoran Art by Foreign Cultures". where the interviewer asks the question and the person being interviewed provides the answer to the question. Rosaliza, Mita (2015) interview is a very important process in carrying out a qualitative research process, interviews are to obtain important information that is considered as data needed to make a problem formulation as best as possible to achieve one goal. With interviews, the data we need will be available to complete the mini research with the title we took. With several sources, we have asked questions related to the title "Reduced Preservation of Bajidoran Art by Foreign Cultures". where the interviewer asks the question and the person being interviewed provides the answer to the question. Rosaliza, Mita (2015) interview is a very important process in carrying out a qualitative research process, interviews are to obtain important information that is considered as data needed to make a problem formulation as best as possible to achieve one goal. With interviews, the data we need will be available to complete the mini research with the title we took. With several sources, we have asked questions related to the title "Reduced Preservation of Bajidoran Art by Foreign Cultures". Mita (2015) interview is a very important process in carrying out a qualitative research process, the interview is to obtain important information which is considered as data needed to make a problem formulation as best as possible to achieve one goal. With interviews, the data we need will be available to complete the mini research with the title we took. With several sources, we have asked questions related to the title "Reduced Preservation of Bajidoran Art by Foreign Cultures". Mita (2015) interview is a very important process in carrying out a qualitative research process, the interview is to obtain important

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3. RESULTS AND DISCUSSIONS

From the facts that our group obtained from interviews conducted with three sources, we got, such as from Mr. Heri Sopandi who said that foreign culture from South Korea or KPOP had dominated local culture, often inviting commotion between the audience who touched while enjoying the bajidoran art. Mr. Heri Sopandi also said or thought that traditional bajidor arts no longer have the capacity to be able to rise again to beat foreign arts. According to him, the solution that must be done by the community is to love the bajidor art again and hold it again at every celebration, such as the 17 August celebration. Meanwhile, from the informant, Kak Azmi Karunia Yasa said that the fading of Bajidoran art was due to personal selfishness who did not want to preserve local art who thought that Bajidoran art was too ancient to be shown to the public. appeared at the Bajidor show. But according to him, Bajidor's art can still rise to beat outside arts or at least be able to be present again in the community by starting from a personal perspective if he has the intention to return to using traditional arts.

Kak Azmi also stated that the solution that must be done is not to be ashamed when the bajidoran art is considered ancient by foreign people. Another resource person, Ms. Triyantama Iksanul Anbiya, revealed that the traditional bajidor dance school has begun to be displaced by the modern KPOP dance school, as well as the lack of knowledge of bajidoran art from parents to their children. According to him, Bajidor art or other traditional arts can still coexist with foreign arts, Triyan also said that Bajidor art has many unique features that other foreign arts do not have. An example of this Bajidor art uses music from gamelan made of natural materials, for example a drum, this drum is made of wood and then animal skins, such as cows and so on. , then there are gamelan, such as saron and so on, This saron is made of wood and iron which is shaped according to the number of notes, although this saron is made of a kind of iron, its sound is not inferior to other musical instruments. Kak Triyan also revealed a solution that parents should provide knowledge of Bajidoran art, a local art from Subang that is unique and no less cool than foreign art or foreign culture.

The entry of foreign arts and culture into Indonesia is actually not a problem for local arts in Indonesia. However, if the local people themselves cannot preserve their culture, bad things can happen, such as losing their own culture, for example. Liking foreign culture or art is certainly not a problem or a mistake, because by liking foreign culture and art there are many good lessons or values that can be taken. Because if you say advantages, foreign arts and local arts have many advantages. Which means that these two arts cannot be underestimated.

The wrong attitude of the Indonesian people so that local culture, arts and culture can fade is too glorifying or too proud of foreign art rather than local art. For example, KPOP, it is undeniable that KPOP in Indonesia has a very large capacity. Simply put, if KPOP makes a brand or product marketed in Indonesia, there will be a great possibility for the product to be sold out very quickly. As happened some time ago, one of the Korean boy bands, namely BTS, in collaboration with fast food company MCD, released the BTS Meal product. It did not take long for the product to be immediately swarmed by customers. This indicates that the Indonesian people themselves are more interested in foreign products.

Foreign culture and arts always have a place in Indonesian local society. Like in weddings, there are now many native Indonesians who use foreign cultures, for example standing parties. From a religious perspective, most of the Indonesian people are Muslim, and in Islam, eating or drinking is not allowed while standing. And in terms of health, eating and drinking while standing is also bad for health. It is perfectly permissible to like foreign culture or arts but to imitate and



practice it is better not, because there are still many local cultures that can be used for wedding celebrations. Likewise bajidoran art, this art is very interesting to use in wedding celebrations.

Bajidoran art is often said to be too ancient by the local people themselves. This is one of the causes of the decline in the preservation of Bajidor art. It makes people who use Bajidor art feel ashamed or prestige to fill their celebrations with Bajidoran art. This art is also like what the informant said above that it is too close to the commotion, because when the dancers are surrounded by men who are watching and dancing, it is not uncommon to cause small friction which will later cause a commotion. This is also a factor that no longer holds Bajidoran art in local community celebrations in Indonesia.

All the factors that are the reason for the non-preservation of Bajidor art have a solution that can solve the existing problems. Like children's lack of knowledge of Bajidor art, the solution is to be more understandable to children about Bajidor art knowledge. Furthermore, prestige and shame because this art is said to be ancient, the solution is to love local art first, because if you already love a small pelung for prestige for anything. The problem of commotion can also be overcome by threatening not to be allowed into the celebration area.

4. CONCLUSION

Traditional art that has developed from generation to generation, which has elements of belief and interpretation of community traditions, generally becomes the hallmark of traditional art. The life and death of Bajidor cannot be separated from dependence on the supporting community, especially the Bajidor community is considered as a form. folk performances as one of the main supporters of life, and often invite rural elites from the Bajidoran group. The art of developing Bajidoran dance is better known as klining-bajidoran and may be influenced by the Bandung area. Many do not know this primitive Indonesian art. Because foreign cultures are more easily accepted by the younger generation. This research needs to be refined to increase the effectiveness and use of the reduced value of the preservation of badjidoran art by foreign cultures and considering that what is used in this research is conceptual. We, the authors, suggest that Bajidor's art must be preserved and not be obsolete. Because after all Bajidor art has a uniqueness that is not owned by outside arts.

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