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TARAWANGSA AS A TRADITIONAL COMMUNICATION MEDIA IN THE INFORMATION DISSEMINATION BASED ON LOCAL WISDOM

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ABSTRACT

One of the local wisdom that characterizes the Rancakalong Sumedang community, is the art of Tarawangsa, which is in the form of music that accompanies the Ngalaksa Traditional Ceremony and Farm Tradition Culture. The interaction which occurs when the Ngalaksa Traditional Ceremony takes place is one of the communication spaces for residents in exchanging information, strengthening friendship and ritual communication infrastructure in honor of Dewi Pohaci as the Padi goddess. As a traditional communication media, Tarawangsa art is one of the local wisdom of the community in spreading information about cultural noble values, and spiritual appreciation of food, in this case, is rice which is symbolized by the embodiment of Dewi Pohaci. This study aims to determine the role of Tarawangsa art as a traditional communication media on information dissemination in the community in Rancakalong Village, Sumedang. The research method used in this research is the descriptive method, with qualitative data. The results showed that Tarawangsa acted as a ritual communication in honor of Dewi Pohaci and an expression of gratitude towards the Creator, as a channel of communication between communities/citizens to strengthen friendship. The message contained in the Tarawangsa dance is presented in the form of ritual communication which is a form of commitment from the executants to the tradition of the ancestors so that they can jointly live each step which is a form of gratitude to the creator, so the communication is transcendental and mystical. With the diminished mastery of Tarawangsa art by young children because of their disinterest in studying more seriously, one of the efforts that can be taken is through the regeneration of the Tarawangsa artists through the Tarawangsa art studio.

Keywords: *Tarawangsa, local culture, dance, ritual communication, traditional media.*

INTRODUCTION

Indonesia is a country that consists of various ethnic groups with a variety of different cultures and arts. The art and culture of each ethnic group are unique local wisdom as the character's identity of the community which have its own philosophical story and is related to daily lifestyle and behavior. But on the other hand, the value of local wisdom is often forgotten because it is considered outdated, not modern and not in accordance with the times (Kesuma, 2016). The culture that exists in an area is diverse and varied. That is caused by the nature of culture itself from generation to generation. The culture that has been believed for a long time will become a continuous and sacred ritual performed by each generation (Suparmini., setyawati, Sriadi.and Sumunar, 2014).

One of the local wisdom typical of the Sumatang Rancakalong community is the art of Tarawangsa, which is the art of music that accompanies the Ngalaksa Traditional Ceremony and Farm Tradition Culture. Art is a communication medium that is able to draw the attention of people and places where people interact. The interaction that occurs when the Ngalaksa Traditional Ceremony takes place is one of the communication spaces for residents in exchanging information. Information search is defined as the process of searching for meaning. Someone who seeks and/or seeks to find information is the same as someone who seeks and tries to find meaning (Yusup, Damayani, Subekti, Sugiana, & Kuswarno, 2019). This ngalaksa activity is held in order to preserve the Rancakalong community's customs in addition to mere community entertainment performances, but it contains broad meaning and benefits in the preservation of cultural heritage. This ngalaksa culture is accompanied by Tarawangsa and Jentreng music, stringed fiddle and harp music instruments, the residents make laksa (processed food from rice flour) to be distributed to residents and invited guests on the closing day.

The meaning of the ceremony "Ngalaksa", which is etymologically Ngalaksa derived from the word "laksa" which is given the prefix "nga" so that it becomes a verb that is "Ngalaksa" which means to make porridge from rice flour. Laksa is a kind of food with the basic ingredients of processed rice flour in such a way that it

becomes a type of food such as rice cake wrapped in congkok leaves, boiled with thousands of leaves and as much flour as prepared when it can produce more laksa wrappers than last year, then they believe the blessings through the harvest that will come will be more abundant.

Traditional communication is the process of delivering messages from one party to another, using traditional media that have long been used in a place before its culture is touched by modern technology (Santoso, Akhmad, & Fahrianoor, 2014). As a traditional communication media, Tarawangsa art is one of the local wisdom of the community in spreading information about cultural noble values, and spiritual appreciation of food, in this case, is rice symbolized by the embodiment of Dewi Pohaci. One culture that values food is Korea (Lee, Kim, Kim, & Yun, 2018), which prepares a variety of dishes at the ancestral ceremonial table to be consumed by the guests after the ceremony. The food served is different from everyday food, this ceremonial dish has a special meaning attached to their names, ingredients, and cooking methods. The various dishes prepared for the rite table represent the unique characteristics of each family.

The media construct the meanings and interpretations of the audience carried out by the actors behind it (Schultz, Utz, & Göritz, 2011) (Subekti, Setianti, Hafiar, Bakti, & Yusup, 2019). Traditional communication is the process of delivering messages from one party to another, using traditional media that has long been used in a place before its culture is touched by modern technology (Santoso et al., 2014).

In this case, the art of Tarawangsa acts as a communication media, constructing people's understanding and understanding of their belief in the ancestors, that the ancestors, in this case, Dewi Pohaci, must be respected, praised and not worshiped because their worship is only to the Almighty God. Tarawangsa relates to the identity of the religious system and community trust. It contains the main meaning, which is the ability of the community to understand the local context and is then manifested by dialogue symbolized through dance in Tarawangsa art (Maifianti, Sarwoprasodjo, & Susanto, 2014).

Traditional media is often symbolized as media that is ancient, obsolete, “oldie” (out of date), and so forth. Traditional media generally have a ritual, communication, education, and entertainment functions. This media is more popularly known as folk media, or folk art (Arifianto, 2015). Traditional media appear in the form of folk songs, dances, music, drama/theater, speeches, and so on, whether in the form of literary, visual products or performances passed down from generation to generation. As communication media, sometimes traditional communication media is more effective in conveying messages to the public compared to modern communication media because it is simpler, easier to understand and in accordance with the community’s knowledge framework (Laurell & Sandström, 2018).

Traditional media in the form of folk performing arts, mostly are metamorphosed “traditional ritual traditions of local communities” which are also a means of education and entertainment. Traditional media has a high aesthetic value in communication systems. The implication of non-verbal communication symbols used tends to be difficult to understand by people who have different cultural backgrounds (Nurudin, 2007).

The use of traditional arts as information dissemination media is currently being redeveloped by the government of Rancakalong Village, especially in collaboration with indigenous peoples. This is because traditional media have informative and educative functions of the community. With this function, traditional media can also instill and reinforce cultural values, social norms, and philosophy to its supporters. Information packaged in traditions or customs symbolized through cultural arts rituals is quite effective in adding to instilling the values contained in the art (Barahmand, Nakhoda, Fahimnia, & Nazari, 2019).

As an instrument of diffusion of information, traditional media has strengths in the aspects of presentation, the substance of messages, language and locution, as well as the artwork, which is in accordance with the characteristics of the local community (Taylor & Perry, 2005). Traditional media, which have strong roots in the community has high flexibility in conveying information by inserting it into a

dish in the form of entertainment (Arifianto, 2015) (Arifuddin, 2017). Through the art of Tarawangsa messages or information are inserted that serve to guide the public to understand the boundaries of good and bad that must be done and how to do it. So that the art of Tarawangsa is not only an object of entertainment in a pragmatic function for the sake of a moment, but is intended to maintain the existence and identity of a society.

Traditional elements are important to obtain high effectiveness as a communication medium because it is rooted in native culture, which contains moral teachings and norms, all of which are felt to be very important for people's lives. In addition, elements such as entertainment, educational information, culture, and development can be embedded in folk art performances and can be witnessed directly in the form of interesting stories that are easily understood and remembered by the audience. This study wanted to find out about how the role of Tarawangsa art as traditional communication media in information dissemination in the community in Rancakalong Village Sumedang.

RESEARCH METHOD

The research method used is descriptive method with qualitative data to illustrate how the role of Tarawangsa as a traditional communication media in the Rancakalong Village community. The reason for researchers to use this type of research description is because this research can provide a comprehensive and clear picture of one situation with another social situation or from a certain time with another time, or can find patterns of relationships between certain aspects with other aspects.

The instrument used for qualitative research was in the form of a questionnaire with open questions and observation guides. The observation guide covers the setting, namely in the Tarawangsa Art performance space, from the preparation of the implementation stage.

Data collection techniques using multiple sources of evidence (triangulation) means that data collection techniques are combining various data collection

techniques and existing data sources. Technique Triangulation means that researchers use different data collection techniques to get data from the same source. The researcher will use participatory observation, in-depth interviews, and documentation for the same data source simultaneously. Data collection techniques used were observation and in-depth interviews related to the role of the Tarawangsa ceremony in terms of purpose, position, and as a traditional communication medium.

The research location was conducted in Rancakalong Village, Sumedang Regency, West Java, Indonesia. The data analysis technique used in this research is to compile, explain, and study data from the field systematically so that conclusions can be drawn relating to the role and function of the Tarawangsa Ceremony as traditional communication media in the dissemination of information based on local wisdom. The informant determination technique used was purposefully adjusted to the objectives and problems studied, the selected informants were the Village Chief of Rancakalong, the leader of the Tarawangsa cultural studio, the Tarawangsa players and cultural elders.

RESEARCH RESULTS AND DISCUSSIONS

The Ngalaksa traditional ceremony is a traditional art in the form of an art performance, which is accompanied by a tarawangsa musical instrument, a stringed instrument from the Sunda region. Tarawangsa has two meanings: First, as a stringed instrument that has two strings made of steel or iron wire. Second, it is the name of one of the traditional types of Sundanese music. Tarawangsa is a small ensemble that consists of a tarawangsa and a seven-stringed instrument that resembles kacapi, called Jentreng the Creator. Tarawangsa has two wires as a symbol that creatures are always created in pairs. Whereas the seven-stringed jentreng, if combined, the number is nine equal to the number of saints of Islam, which are the spreaders of Islam in Java (Kesuma, 2016). Until now, the two art instruments have been used as symbols of gratitude to the occult for the success of the messenger to bring the rice seeds. The Tarawangsa musical instrument is

irreplaceable in the Ngalaksan ceremony and plays a very important role because in addition to being a musical instrument it can also be considered as a medium to connect the goddess Sri with tarawangsa performers (Supriatna, 2015).

The ngalaksa ceremony is still performed by the Rancakalong people who hold the proverbial “ngukus ngawalu muja ngalaksa” which means that as Sundanese people must always be grateful and perform their obligations as humans, then a form of gratitude for what they have gotten from the results of the earth by the Rancakalong community applied by performing ngalaksa ceremonies (paddy) and respecting those who give fortune.

The activity is an art of honor. Stages of farm culture in Rancakalong, namely 1) place to "nempur", 2) prick, 3) ngabedah Serang, called Serang or Sawah. Initially, the ceremony was opened by digging up the rice fields, which were named after macula da amitan. What is meant by amitan is tawasul to Allah subhanahu wata'ala, his greatness, his "jembar" to the ancestors.

While pricking and ngabedah Serang means that we have been given a gift by the ancestors in the form of land to be used as ownership and then do tawassul, to be asked to run smoothly in the fields. For the cultivation of rice fields in Rancakalong still using buffalo and cows, even though there is a tractor but hoeing culture is still running. After the hoeing is finished, proceed with the process of planting seeds called tandur.

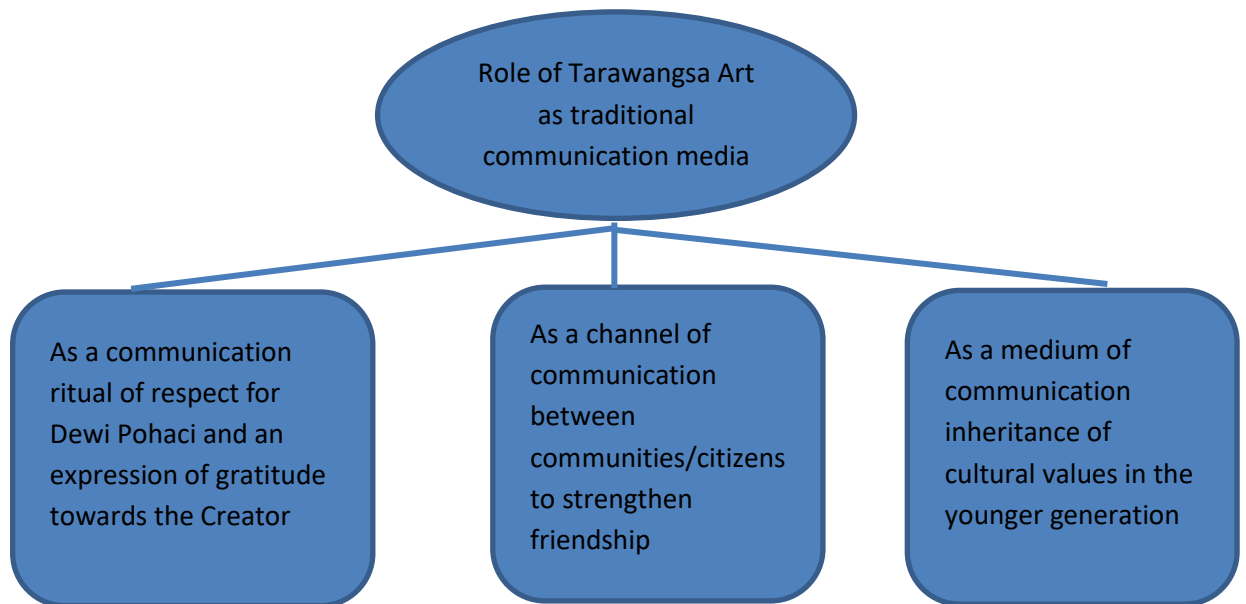
After the Tandur process is carried out, then proceed with praying which aims to entrust or determine the meaning of entrusting is entrusting to Allah the Most Holy God the Almighty that this harvest begins in many years, many months, so hopefully the rice seeds are healthy and can be reaping the results and proven blessing and its benefits. In the process of tandur, the term "Hana Rusa Sing Sabana Sariksa" is known, which means that the rice seeds planted must be compelled to be examined (inspected and monitored), soil variability and water availability. Then it is forbidden to pollute and damage rice plants and must be monitored at least once a week.

The ngalaksa ritual by using the Tarawangsa musical instrument is now more popularly called the Tarawangsa performance, the purpose of this performance is to outline the life of the Rancakalong Village community as a farmer in which there is a division of labor or roles between men and women. At first, the ritual ceremony performed by the Rancakalong community was an expression of gratitude towards God for the abundance of soil fertility and the success in harvesting rice through Dewi Pohaci/Dewi Sri. This ritual is a symbol of respect for rice as the main food that has provided many benefits for the people of Rancakalong. This is done routinely once a year and is on the agenda of community activities.

1. In the Ngalaksa traditional ceremony, there are so-called technical organizers, namely people who are directly involved in the implementation of the ceremony, carrying out a series of ceremonies. The technical organizers are people who have bloodlines with the elders. This means that the tasks carried out in the form of a hereditary inheritance from the older generation to the younger generation as a prospective successor. Technical organizers in the Ngalaksa traditional ceremony include:
2. Ketua Rurukan or Village Chief, that is to lead the ceremony and arrange the ceremony. The chairperson who opened the program and at the beginning gave an example to the participants of the ceremony of all activities to be carried out.
3. Juru Ijab or Wali Puhun, the figure whose job as a mediator who chants mantras, and prayers for the spirits of the ancestors. Juru Ijab must memorize mantras, and prayers in the ceremony. Juru Ijab is the oldest elder in the ranks of the ceremonial structure, or can also be called the customary leader;
4. Candoli, the figure whose job is to wait and do all the work and needs in the storage place of offerings (caves);
5. Saehu, a special sacred dancer at the ceremony. Saehu is like the belle of other dancers. There is also a female saehu whose function is almost the same as a male saehu.

6. Clerk, the figure whose job is to receive and record donations from community members for ceremonial purposes. After finishing the ceremony, the clerk distributes the rice cake to all participants of the ceremony as a reward;
7. Other officers, among officers who pound rice, make laksa, cook, boil, wrap, and receive guests.

But this time the Tarawangsa performance is not only done after the harvest, but is done as a form of gratitude for the activities carried out, for example 1) marriage, 2) circumcision, 3) getting good fortune, 4) the form of thanksgiving after what is expected to be achieved. In other words, tarawangsa art can also be held in the form of certain performances following their goals and needs.



Source: Research Result 2019

Figure 1: The role of Tarawangsa Art as a traditional communication medium

Harold D. Laswell said that there were at least five elements in the communication process (Nurudin, 2009), namely who delivered (source/communicator), what was conveyed (message), through what channels (media), to whom (communicant) and what is the consequence (effect). In the

Tarawangsa ritual ceremony, the communicator is Saehu, as the leader of the ritual, in this case, saehu has a role to deliver the message directly in the form of gratitude to God Almighty and homage to Sri Dewi Pohaci. Being a saehu is required to have a level of physical and spiritual maturity, wisdom, and flexibility in delivering messages to those present when they are dancing. Sometimes the news that is obtained when dancing is not good and unpleasant, but as a saehu the news must be conveyed to the concerned person or/to the audience as well as possible.

Through traditional communication media such as traditional ceremonies, with verbal (language) and non-verbal (dance) forms, the aim is to provide a cognitive effect on educated the community about the importance of thanking God and Dewi Pohaci because they still give the community with abundant rice and blessing sustenance. Traditional communication media are an effective means of disseminating information to the public, with the condition of rural communities who still uphold a local culture and wisdom.

Aside from being a reminder and preservation of ancestral culture, the tarawangsa ceremony also serves as entertainment in the community through dance. The process of dancing is divided into two parts, the first part is between 21.00 WIB and 00.00 WIB, the time is used for dancing by women, and after midnight it's the turn for men to dance. This means that there is a clear division of roles between men and women in the process of farming. The first woman to nandur, after nandur, it is the turn of the men to do maintenance. Dance movements in this art are not designed or directed, they are very fluid because the dance is a medium of expression taken from each of the dancers. The atmosphere of mysticism in each dancer plays an important role in this Tarawangsa dance movement where there are offerings born in front of the dancers which must be presented and prepared together with the conditions. This atmosphere was internally carried and impregnated by the audience, especially the dancers.

The tarawangsa dance is not bound by the basic rules except for special movements performed by dancers as a symbol of respect for the goddess of rice (Dewi Pohaci). Dancing in Tarawangsa is not just physical movement, but also

relates to metaphysical matters. Not infrequently also people who dance experience trance and it depends on their mysticism.

The message contained in the Tarawangsa dance is presented in the form of ritual communication which is a manifestation of the performers' commitment to the traditions of the ancestors so that they together live each step which is a form of gratitude to the creator, so the communication is transcendental and mystical. The communication process that occurs in ritual communication does not center on the transfer (transfer) of information, but rather prioritizes sharing (apportion) about the shared culture (Maifianti et al., 2014). Other opinions expressed as one form and model of social communication, the communication process that occurs in ritual communication does not center on the transfer of information, on the contrary, it prioritizes sharing an understanding of culture (Andung, 2010). In ritual communication, the media is a message, in other words, the Tarawangsa ritual carries messages in human relations with nature. In the Tarawangsa art, some things are very unique and also interesting, where there is an interaction between humans and ancestors that can be seen with body language (dance) which has certain purposes.

Initially, Tarawangsa art was a form of community gratitude for the abundant harvests, as well as a base to satisfy people's desires in communicating with the Creator. Overall, the art that lives and develops in agrarian areas has usually functioned as a means of ritual, religious rituals, especially when associated with the fertility of agricultural land and harvest season. As a form of gratitude for the abundant harvest, the art was held (Rohendi, 2016). But at this time Tarawangsa also began to be staged in various celebrations, such as circumcision, housewarming, to celebrations based on needs or requests.

Communication between citizens aims to strengthen the good relationship. Gathering and building a harmonious relationship between tradition and religion. Through the ngalaksa ceremony, they have the same desire and hope to get blessings from God in the hope that in the future they will get abundant harvests again. Another hope is to keep the relationship between citizens and between

rurukan (villages) to together preserve the tradition that has been carried out the previous whole. With the interaction and communication in this ritual, there was an exchange of information between the people, because in the ceremony the elders gave discourses related to cultural values to the tarawangsa participants. Information obtained from older people is considered to be more credible and trustworthy (Al-Suqri, 2011), especially if the information sought is about the cultural values and meanings contained in this ceremony.

Traditional communication is very important in a society because it can strengthen friendship and cooperation to offset the pressure that comes from outside. Traditional communication has a social dimension, encouraging people to work, maintaining harmony in life, providing a sense of attachment, together challenging the forces of nature in making decisions (Makasenda, Boham, & Harilama, 2014). In Tarawangsa art, people mingle with one another and interact through dance, listening to songs and advice from saehu, strengthening friendships and encourages people to work together. Cooperation and cooperation in Tarawangsa art performances can be seen from the preparation process, starting from preparing dance clothes, offerings in the form of food, clove cigarettes, sarong and side cloths, hairpin, keris, division of roles between music players, incense burners, etc. These preparations cannot be done alone and require collaboration between communities, in other words, if examined more closely the arts of Tarawangsa not only contain aesthetic values, but there are other values, which in turn can be used as a reference in everyday life. These values include hard work and cooperation. The value of hard work is reflected in the Tarawangsa music player who plays the instrument for almost one night without tiring, and then the value of cooperation can be seen from the Tarawangsa performers and dancers who complement each other and also during the rice harvest takes place.

Media inheritance of cultural values in the younger generation: The process of inheritance of cultural arts by various cultural communities is very important in the development of the West Java arts, and this can be seen from the involvement of the younger generation. However, amidst the rapid development of technology and

modernization, local culture, such as tarawangsa seems to have begun to be forgotten, therefore it is necessary to make a real effort to pass on the inheritance process to the younger generation of Rancakalong so that the existence of tarawangsa can be maintained. Maintaining local culture is indeed a big challenge, especially amid heavy cultural influences from outside which tend to imitate western culture (Anacin, 2015).

Nowadays there is a phenomenon that the value of local culture in Indonesia is poorly understood and internalized by the community, especially the younger generation (Rahayu, Setyarto, & Efendi, 2014). Lately, there has been a decline in the mastery of Tarawangsa art by the young generation because of their disinterest in learning more seriously, one of the efforts that can be taken is through the regeneration of the tarawangsa artists through the tarawangsa art studio.

CONCLUSIONS

Tarawangsa is a traditional art that is still fertilized and maintained until now by the people of Rancakalong Sumedang, and has various functions including:

As a medium to express thankfulness as well as gratitude by the people of Rancakalong village as well as an infrastructure of satisfying the desires of the community in communicating with the Creator for the abundant harvest of the crops they have obtained. Besides that, it also functions as a medium of welcoming and respecting the "Dewi Pohaci" (according to their beliefs), to fertilize agricultural land and endure to stay in the village area so that their plants remain fertile.

Tarawangsa as traditional communication has a social dimension, encourages people to work, maintains harmony in life, provides a sense of attachment and also has these values including hard work and cooperation. Besides, tarawangsa is one of the mediums of inheriting cultural values in the younger generation through the teaching and dissemination of cultural values which is carried out through the established cultural centers.

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