

PRESERVATION COMMUNICATION PATTERNS OF THE AKUR SUNDA WIWITAN COMMUNITY'S ART AND CULTURE IN GLOBALIZATION ERA

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ABSTRACT

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As time goes by, even though there are positive impacts, we also have to be aware of the negative impacts that can threaten existing local culture. However, in the *Akur Sunda Wiwitan* community, they have a way to maintain their local beliefs, customs and culture amidst rapid technological advances. This research aims to reveal how the *Akur Sunda Wiwitan* people use communication patterns as a tool to maintain the arts and culture that have been passed down from one generation to the next. This research uses qualitative research methods with a constructivist approach, based on ethnographic communication theory. The data in this research was obtained through observation, in-depth interviews and documentation. The data analysis process follows the Miles and Huberman model, which includes the steps of data collection, data reduction, data presentation, and drawing conclusions. The results of the research are presented in the form of a qualitative description, namely explaining the communication patterns used by the *Akur Sunda Wiwitan* community in written form. This research focuses on two interesting activities studied, namely communication patterns that emerge in *Nonoman* routine collections and *Taman Atikan* activities. The communication carried out in these two activities are uses verbal and non-verbal communication. In the *Nonoman* group, there is a two-way communication pattern, while in *Taman Atikan* activities, there is a circular communication pattern. In these two communication patterns, the communicator and the communicant can directly interact with each other.

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1. Introduction

Indonesia is an homeland that is rich in unique and interesting culture. Consisting of many cultures spread from Sabang to Merauke. Each region has a diverse culture and has different characteristics. According to the latest PPID data, it shows that Indonesia has more than 300 ethnic groups, more precisely with a total of 1340 ethnic groups. There are several ethnic groups in Indonesia, including Sundanese, Javanese, Betawi and Dayak. Each ethnic/tribe has unique customs and culture. Compared to other tribes in Indonesia, the Sundanese have the second largest population with an accuracy of (15.5%)(Rizkiyani & Sari, 2022). Culture is defined as the way and lifestyle of a group of people who share values, norms and material objects that can influence various aspects of life(Liliweri, 2019). Arts and culture is a feeling that has turned into a communication design that can be felt and enjoyed by all individuals for historical development (Atin & Agustin, 2022).

Only a small portion of society still maintains its beliefs and culture. More and more beliefs and cultures have started to fade in this developing era. In most cases, the things like this can be seen or compared through events held by a particular faith. There are still areas that purely use traditional tools and there are even starting to use technology for traditional events or activities. The fact shows that the fate of art is starting to raise concerns. In connection with the existence of traditional arts and culture in West Java, in 2012 the West Java Disparbud reported that around 40 *percent of the 355 Sundanese arts and cultures, or 134 types, were at risk of disappearing, in fact 10% of them had been declared extinct. Around 3939 traditional arts that used to exist in West Java are now no longer displayed (Wartika & Ridwan, 2019).

Globalization is a process towards the development of a universal global system. The flow of globalization brings challenges and opportunities for the culturally diverse Indonesian people. The opportunity that can be used is to increase collective awareness regarding coexistence in diversity that prioritizes coexistence. Meanwhile, what needs to be watched out is increasing cultural homogenization which can eliminate and damage local cultural heritage. Therefore, multicultural society in Indonesia must be able to think and act intelligently in facing the destructive and subversive effects of globalization. They must also have the ability to strengthen diversity and protect it(Sholahudin, 2019). This is an obstacle to preserving arts and culture, especially for the younger generation. One of the consequences of this influence is a shift in people's lifestyles, which has resulted in a decline in people's love for the arts and culture of the archipelago. The traditional arts and culture of the archipelago are a legacy from our ancestors, which need to be protected and maintained. Therefore, maintaining and preserving art and culture is very essential, and this action must be carried out continuously in order to maintain cultural values while adapting to changing times that continue to develop.

The preservation of art and culture has a very important and useful impact, both for the individual and the whole community. As can maintain identity because art and culture is an expression of the identity of a society. Conservation of cultural heritage helps maintain historical roots, traditions, and values that form the cultural identity of a group. This provides a strong foundation for self-understanding and pride of the cultural heritage possessed. There are also roles in learning and education, art and culture are a unique learning channel. Through art, stories, and tradition, information about history, morals, and values can be

inherited from one generation to the next. An understanding of art and culture helps in non-formal education involving direct experience.

Another role of art and culture is the introduction of cultural diversity, in which the world is rich of cultural diversity. Preservation of art and culture opens the door for understanding and appreciation for this diversity. It creates a bridge between different groups, promotes intercultural dialogue, and reduces the tension between society. Arts and culture can also develop creativity and innovation, art is a source of inspiration for creativity and innovation. Preservation of art and culture creates an environment that supports the development of artistic talents, craftsmen, and innovators. The cultural heritage that is preserved can be a source of ideas and motivation to create new works. It also plays a role in economic growth and tourism, maintenance of art and culture can make a positive contribution to local economic growth and the tourism industry. People who have a rich cultural heritage often attract tourist attention, which in turn can increase income and employment opportunities.

Art and culture play an important role in forming a society's social ecosystem. They create norms, values, and non-formal rules that help maintain balance and harmony in society. Preservation of art and culture can strengthen solidarity and social relations. As a recreational and mental well-being, because in this case the art has the power to provide entertainment, relaxation, and inner peace. Preserving art and culture means providing resources for recreational and mental well-being. It plays a positive role in the balance of life and individual psychological well-being. Therefore, it is not only about preserving past heritage, but also about creating a basis for the future rich in values, creativity, and actress understandings.

In Cintakarya Village, more precisely, Pasir Village is one of the areas in Garut Regency that maintains art and culture. The *Akur Sunda Wiwitan* community is the name of the residents of Pasir village who have customs and traditions that are still alive. Even though technology advances in this globalization era, it has no impact on local culture and the preservation of its traditions has been maintained from generation to generation. The belief system of "Sundanese descent" is known as *Sunda Wiwitan*. This naming refers to various groups and individuals who continuously maintain and pass on the spiritual culture and teachings of Sundanese ancestors, a system that developed naturally. This art and culture includes a range of socially transmitted behaviors, aimed at connecting human communities with their ecological environment. This belief system is a structure of values that is respected and implemented as an integral part of shared beliefs in a particular society or culture. In this sense, belief systems function as guides and instruments in guiding the thoughts, words and actions of individuals or groups who seek to explain the world around them.

Masyarakat Adat Karuhun Urang (AKUR) Sunda Wiwitan, as known as Akur people. The Akur community consists of 86 heads of families with 315 people in Pasir Village, Cintakarya, Samarang, Garut. The Akur community continue to demonstrate their existence through preserving their arts and culture. People from all ages are involved in various activities carried out, this is related to elements of Sundanese culture which reflect behavioral patterns and characteristics of the community. From an early age, the Akur community have been accustomed to and introduced to the origins of art and cultural heritage passed down from generation to generation. The inheritance of art and culture that is still maintained until now

by residents of *Sunda Wiwitan*, including *batik*, carved art, dance art with *apsari jamparing* dance, *buyung* dance, traditional shawl dance, *kacapi suling* art, *degung* art, *angklung buncis* art, the art of *wawacan* there are 18 titles called *pupuh*, including *Pupuh Asmarandana*, *Pupuh Kinanti*, *Pupuh Sinom*, *Pupuh Dangdang Gula*, and many more art and cultural legacies still defend until now despite the increasingly rapid times. For example celebrations that contain art and culture here such as the Great Guest Watches, *Seren Taun*, *Milangkala 1 Sura Saka Sunda*.

In this research, ethnographic communication theory is used, which is the study of communication patterns in cultural communities. Broadly speaking, this research is still within the scope of ethnography. This theory specifically studies the description of communication used in a language community. Ethnography of communication is the study of the role of language in communicative action in society, specifically how language is used in various societal cultures. Ethnography of communication is a new scientific discipline, which seeks to understand communication behavior and its norms in real social contexts. Ethnography of communication has two goals, the first is to explain and understand communication behavior in a particular culture which makes it specific, meaning that the explanation only applies to a certain context and time period. Second, communication ethnography can also be universal with the aim of formulating concepts and theories that can be applied in the development of a global theory of interpersonal communication.

The basic assumptions of this ethnographic communication theory are as follows:

1. Members of a culture create a shared meaning, they use signs with an agreed level of understanding.
2. Communication facilities for cultural groups need to coordinate their activities, therefore society will have a system or regulations for communicating.
3. Meanings and actions are specific within society, so that different communities have different views regarding these meanings and actions.
4. Each community is not only specific in its meaning and actions, but also has specificities in how its codes and actions must be understood

Dimensions of Ethnographic Theory:

- a) Communicative situations and context of communication.
- b) Communicative events or all components that have the same general communication goals, joint communication goals, participants who usually talk to the same language variations, the same set of interactional norms, and the same environment.
- c) Communicative acts, namely interaction functions such as sayings, demand, instructions, or non-verbal actions (Nurhadi, 2015).

Communication is a symbolic process that involves interaction between individuals to regulate their environment by exchanging information, aiming to influence the views and actions of other individuals (Cangara, 2018). Art is the skill of creating quality works that produce an aesthetic experience for the viewer or listener. Meanwhile, culture is a concept that produces works that do not come from instinct but are learned through the stages of human learning. Therefore, it can be concluded that art and culture are the result of human creativity which contains aesthetic value

Communication and also arts and culture are two important components that are interrelated. There is communication that is conveyed either indirectly or directly through arts and culture. Communication also has an important role in continuing to preserve arts and culture (Azeharie, Paramita, et al., 2019). One of the purposes of communication is to ensure that culture is maintained from generation to generation. Culture cannot be passed on effectively without a communication process. Communication and culture are closely intertwined and dynamic. Culture itself is born from communication. The culture that emerges has a significant impact on the way people in that culture interact and communicate with each other. The relationship between communication and culture is mutual dependence, so the existence of culture is impossible without communication (Azeharie, Melina, et al., 2019).

A communication pattern is a representation of a relationship process that occurs and contains several elements that complement each other and related to each other (Azeharie & Khotimah, 2015). Communication patterns refer to various types of models that describe the communication process. Communication patterns and communication processes are two interrelated things, and communication patterns are an integral part of the communication process itself (Azizah, 2020). Communication here is clearly very important to maintain *Sunda Wiwitan* art and culture. Especially in the context of the relationship between two or more individuals during the sequence of sending and receiving messages necessary to understand the message correctly. Likewise, the communication patterns used by the *Akur Sunda Wiwitan* community in efforts to preserve their arts and culture.

The role of communication in the preservation of art and culture is very significant. Communication acts as a tool that is able to connect, convey values, and form a joint understanding of art and culture in a society. Communication plays a role in introducing art and culture to the community. Media such as art exhibitions, cultural performances, or information campaigns, are a means of communication that can introduce and provide an initial understanding of the wealth of art and culture. Through communication, awareness and appreciation of art and culture can be built. Mass media, formal and informal education, and communication campaigns can help form a positive understanding and increase public appreciation to their cultural heritage.

Communication has a role in conveying information and knowledge of art and culture. Education programs, workshops, and training help the community understand technical, historical and meaningful aspects of art and culture. This builds a deeper understanding and increases active involvement in preservation. Effective communication strategies can help promote art and culture. A good marketing campaign can increase the visibility and appeal of art and culture to the wider community. It encourages participation in art events, cultural festivals, or purchasing artwork that supports the sustainability of artists and craftsmen. Communication facilitates the exchange of ideas, ideas, and practices between artists, cultural, and community. Collaboration between individuals and groups can produce innovative art projects and create intercultural bonds. Communication also plays a role in facilitating partnerships between institutions or communities.

Communication through stories and narration helps shape cultural meaning and identity. Conveying stories about art and culture can create emotional bonds with the community, have a sense of pride, and stimulate interest to be involved in conservation

efforts. Effective communication can move people to participate in the efforts of art and cultural preservation. Participatory campaigns, action calls, and joint projects help create awareness of joint responsibilities in maintaining cultural heritage. Thus, communication plays an integral role in building and maintaining understanding, appreciation, and community participation in the preservation of art and culture. A good communication strategy can form a positive mindset and motivate the community to participate in maintaining the sustainability of their cultural heritage.

Mochamad Taufiq Hidayat (2022) conducted similar research regarding digital-based organizational communication models implemented by companies, both national and international, during the ongoing Covid-19 outbreak. The research carried out shows the results that the communication patterns applied in national and multinational business entities are all channels or stars. Where personal relationships and flexibility are supporting factors. Practically, the effectiveness of star pattern communication can increase the flexibility implemented thereby improving the quality of work and better employees(Hidayat, 2022).

Similar research was also conducted by Novitasari and Nur (2022) with the aim of finding out how the communication patterns of single parents are represented in the film "*Yang Tak Tergantikan* (2021)". In this research, it was concluded that the character Aryati, a single parent in the film "*Yang Tak Tergantikan*", underwent two different communication patterns with her three children. First, the authoritative communication pattern, this pattern tends to avoid confusion and chaos. The second is a more authoritarian communication pattern, which can be interpreted as a tougher or more conflicted attitude(Novitasari & Nur, 2022).

Another similar study is about the "communication pattern of traditional leaders in preserving the traditional culture of Sambori tribe" by Arief Hidayatullah, Firdaus and Ifayani (2019). In this study explained that the communication pattern used by traditional leaders (Ompu Alwi) is a linear communication pattern or two-way communication pattern. Ompu Alwi always establishes two-way communication with all elements of the Sambori community. Ompu Alwi acts a communicator as well as the communicant. According to Ompu Alwi, this is done to attract the attention of the community. Because, by listening to the input from the community, the community feels valued by the leadership in their environment. Thus, every activity of the community can be completed together according to their respective roles and functions. Likewise in terms of preservation of Sambori community culture.

Apart from efforts to preserve the art and culture that is owned, there are social problems that must be faced because of local religion and traditional beliefs that still exist in Sundanese society, so that the efforts made become increasingly difficult because this group is considered a "minority". There was a time when *Sunda Wiwitan* adherents were not included in the religion recognized by the government, so the community was alienated by other communities. In this situation, the *Akur Sunda Wiwitan* community experiences social isolation from the wider community because the government does not recognize their beliefs and views them as something that still has mystical elements. This isolation often has an impact on the daily lives of those who are closely related to *Sunda Wiwitan* culture. However, the Akur people can be aware of this so that it can be overcome with the results of the

struggle of all Akur people showing positive identity such as introducing their arts and culture and involving people from outside *Sunda Wiwitan* in celebrations or traditional events, building a spirit of mutual cooperation and solidarity. In the end, thousands of Sundanese people always attended every celebration, showing that they culturally maintain their original Sundanese belief traditions. This occurs even though many Sunda individuals adhere to religions other than the traditional *Sunda Wiwitan* beliefs. Apart from that, the *Akur Sunda Wiwitan* community also build communication and cooperation with other communities outside. So, this confirms that the *Sunda Wiwitan* group is a legitimate part of Indonesia and has equal rights and obligations with the rest of the general public.

Based on the explanation above, it is interesting to carry out research that seeks to analyze how communication is carried out by the *Akur Sunda Wiwitan* community and the role of the *Akur Sunda Wiwitan* community so that the arts and culture which are the ancestral heritage are still maintained and preserved, also as a cultural system that still maintains its cultural values despite the influence of developments over time which continually disrupt structures that have stood for a long time. Art and culture in the Pasir Village area is not only about maintaining the meaning of community life. On the other hand, the customs and culture that are still preserved in this area concern the relationship between humans and God, humans and nature, humans and each other. The beliefs held by the *Akur Sunda Wiwitan* community about this relationship shape and guide groups and the interactions that take place.

2.Methods

The Methods in this research refer to a scientific process used to collect, analyze and provide interpretation of data related to research objects with a specific purpose. This research uses a qualitative research method, based on a postpositivist or interpretive philosophical approach, used to study the natural situation of the subject, with the main instrument played by the researcher. The information collected tends to be qualitative in nature, data analysis is carried out inductively, and the results of qualitative research can include the discovery of potentials and problems, unique aspects of the subject, the meaning of events, social processes and interactions, validity of data, construction of phenomena, and also the formulation of hypotheses (Sugiyono & Lestari, 2021).

Paradigm in the context of research is the view or point of view chosen to view reality by researchers, then how to study events, the methods used in research, and how to interpret findings. In research design, determining the paradigm reflects the basic options that will later underlie and guide the entire series of research. The research paradigm directs the problem to be researched and the type of information that will be applied. This research adopts a constructivist paradigm. This paradigm assumes that reality is the result of human construction. This reality is flexible, can be formed, and that is a complete whole. Reality exists because of individual thinking abilities (Batubara, 2017).

Research conducted at the Akur Sunda Wiwitan Located in Pasir village, Cintakarya district, Samarang sub-district, Garut Regency with an area of 173,095 hectares. Geographically, the location is located in the eastern part of Garut Regency. In the vast area, the sub-district government office is located about 2.5 km or can be reached in about 15 minutes. On the other hand, the distance is about 7 km from the district center and takes

about 30 minutes to achieve it. The selection of this location is because it sees the importance of the preservation of art and culture, especially in the Sunda Wiwitan, which is still maintaining the art and culture. Sunda Wiwitan is naming for the belief or system of belief "Sunda Descendants". Although the naming did not appear by the Sundanese community of Sunda Wiwitan, but then the term was attached to several Sundanese communities and individuals firmly maintained the spiritual culture and guidance of Sundanese ancestors.

The essence of the establishment of the Indigenous Community Akur Sunda Wiwitan's Sundanese Ancestor Pelestivity is inseparable from the development of Prince Sadewa Madrais Alibassa Kusuma Wijaya Ningrat or known as Prince Madrais. At that time it dared to lead the Cirebon region to overlook the People's rebellion against the Dutch in 1802. In further development of Prince Madrais's guidelines were increasingly intensified. Presentation of the material of guidance to his followers was centered in Cigugur. At that time Prince Madrais wandered in several regions in Tatar Sunda such as Kuningan, Cisuru, Ciamis, Tasikmalaya, Garut, Bandung, Sukabumi and so on, many were touched by the "fatwa" especially by the power of his personality. Therefore, by his followers he called "role model".

In terms of theoretically *Wiwitan* means first, where it come from, the origin, the principal, so that Sunda Wiwitan can be interpreted by the original Sundanese beliefs adopted by the Sundanese society. Sunda Wiwitan as a religion or confidence of the community that is only intended for their people, and others other than those from their environment should not adhere to Sunda Wiwitan. As for the reason it should not adhere to Sundanese religion Wiwitan is said that because of not others (other than Kanekes) may adhere to this belief, Kanekes himself is not necessarily able to implement Sundanese teachings correctly. Nature maintains custom values in Sundanese beliefs Wiwitan in the Pasir village, the concept of Pitutuh Luhur which was revealed to offspring so that it became one of the factors why the Sundanese Wiwitan in Pasir village could still maintain custom values which are currently still preserved.

Sunda Wiwitan community continues to keep maintaining custom values and regeneration so as not to disappear upright by the times. Luhur Pitutuh comes from Sundanese. Pitutuh comes from "Kukuh", which means firm, consistent, panceg and then the pi word across for the verb function. While "Luhur" is an forbear in Indonesian means ancestor. So that Luhur Pitutuh can be defined as, the provisions and regulations of the life that must be held firmly and consistently in life.

The research was carried out using a sampling technique, a purposive sampling technique. Purposive sampling is a method of collecting data sources or informants that is based on special considerations, such as selecting individuals who have an important role in the situation being researched, which can facilitate exploration of objects or social situations that are the focus of research (Sugiyono & Lestari, 2021). In this research, the researcher determined the subject or research informant as the main source of information, which is an important part of this research, namely: *Pupuhu Adat* or the elder of the *Akur Sunda Wiwitan* community of Pasir Village, namely Abah Endan (60).

Pupuhu Adat or *Sesepuh Adat* are figures that hold a central role in the preservation of the arts and culture of a society. They are elders or figures who have in-depth knowledge of tradition, customs, and cultural values inherited from generation to generation. *Pupuhu Adat*

is responsible for maintaining and continuing cultural heritage from the past. They become a guardian of knowledge, stories and traditions that form public identity. By having in-depth knowledge, they play a key role in preventing the loss of important aspects of art and culture. Often, Pupuhu Adat has a role as a spiritual and cultural leader in the community. They are not only a knowledge guard, but also a spiritual leader who provides spiritual guidance in the context of art and culture. This helps maintain a close relationship between arts and community spiritual values.

Pupuhu Adat is often directly involved in implementing rites and traditional ceremonies related to art and culture. They lead and coordinate various ceremonies, such as traditional art shows, religious rituals, or cultural celebrations. Their involvement provides deep value and meaning to every art expression. As an experienced and wise figure, Pupuhu Adat acts as a mentor and educator for the younger generation. They guide youth to understand the art, traditional skills, and cultural principles. This direct involvement supports the transfer of knowledge from older generations to younger generations. Pupuhu Adat often plays a role as a mediator in internal or external conflicts involving cultural aspects. They bring deep understanding of customs and community ethics, helping to resolve tensions or differences of opinion that can arise over time.

With their leadership, Pupuhu Adat can be a community empowerment agent. They help motivate and move people to actively participate in the preservation of art and culture. Through cooperation and collaboration, they can create awareness and sense of having cultural heritage. Pupuhu Adat acts as an important liaison between the young and old generation. By facilitating the interaction and exchange of knowledge, they ensure that cultural and art values can continue to grow and adapt to times without losing their original essence. Through this multifaceted role, Pupuhu Adat plays a very important role in the preservation of art and culture. The sustainability of cultural heritage often depends on their involvement and dedication in leading, teaching, and celebrating heritage which characterizes the community.

There is one of the focuses of activities in the research conducted this is a Taman Atikan. Taman Atikan has the meaning of "Taman Didikan" founded in October 2014 at the basis of own costs and mutual cooperation from Sunda Wiwitan community Cigugur. Taman Atikan was first established in Cigugur, Kuningan Regency which was pioneered by Emi Ratna Gumilang or used to be called Ratu Ami. Taman Atikan as a place of study for Sunda Wiwitan community Pasir village. Taman Atikan has a goal, because of the soul call to see the reality of children today has begun to forget the identity of the nation. As a customary citizen has been obliged to instill to the next generation regarding the noble values of the nation, to be implanted early by playing while learning that is expected to be a basic foundation for love to homeland with the noble value of our nation.

Teachers in the Taman Atikan are called Indung (Sundanese) which means Mother. The election of the word Indung in the Taman Atikan is based on the deliberation and the willingness of the parents of students in the Taman Atikan. The indung in the Taman Atikan is not paid, but they serve. The motivation of the Indung to be a teacher in the Taman Atikan is they don't want to see the culture and tradition of Sunda Wiwitan just disappear. With informal education it is expected that the Sunda Wiwitan community, especially children can instill the culture and tradition of Sundanese continuously. In the learning process in the

Taman Atikan, one lesson does not only rely by one indung. Indung in the Taman Atikan is randomly taught to every subject. That way, the Indung in the Taman Atikan were expected to have capabilities that are qualified in every subject in the Taman Atikan. In addition to providing teaching regarding subjects, Indung in Taman Atikan has also made a special approach to students in Taman Atikan. This is so that Indung can provide its own motivation so that children continue to learn in the park, so that the culture and tradition of Sunda Wiwitan does not just disappear.

In this research, there were also several informants apart from the key informants, they are several community representatives who were considered to be more knowledgeable and understanding, such as representatives of women who manage *Taman Atikan* activities and *Nonoman* to obtain supporting data. Supporting informants in this research include Nia Kurnia (53), Juhandi (60), Lili Rahman (65), Tantan Santana (42), Jatnika (24), Alit Sumiati (41), Lastri Sulastris (40), Elis Sulastris (40), Yuli Suharti (37).

In this research, data was collected through observation, interviews and documentation methods. Observation is a way to obtain information about something by direct observation. The observations made in this research are direct and honest observations by stating to the subject or source of information that they are carrying out some research. Apart from that, the researcher also carried out passive participant observation, where the researcher visited the place where the person being observed was carrying out an activity, but the researcher did not actively participate in the activity. And there are also interviews, which are conversations carried out by researchers as interviewers in a structured and regular manner interviewing a certain number of people, with the aim of collecting data that is relevant to the research being carried out. Interviews are carried out in a structured manner where the researcher has provided questions that are in accordance with the theory taken.

In this research, the data analysis process follows the Miles and Huberman model which has several stages, including data collection, data reduction, data presentation, and drawing conclusions. Data collection uses triangulation techniques, which include observation, interviews and documentation. Data reduction involves summarizing, selecting key information, focusing on important elements, and identifying themes and patterns. The data presented in this research is carried out through text narrative, so it can help in organizing the data and easier to understand. Drawing conclusions is a stage that involves new discoveries that have not previously been revealed, consisting of explanations or representations that were previously unclear, but become clearer after analysis.

The data validity test in this research was carried out through a data triangulation approach, where information sources such as documents, archives, interview results and observations were used to ensure the validity of the data. In addition, the subjects interviewed include individuals who have different perspectives. The data is presented in qualitative descriptive form, which means the data is expressed through language and explains the communication patterns applied by the *Akur Sunda Wiwitan* community in maintaining and preserving their art and culture (Sugiyono & Lestari, 2021).

3. Result and Discussion

The *Akur Sunda Wiwitan* community is a term used to describe the area where people adhere to the beliefs practiced by the *Sunda Wiwitan* in Pasir Village. The *Akur Sunda Wiwitan* community in Pasir Village has a unique identity in terms of social aspects, beliefs, culture, and several forms of art which have caused this village to survive and maintain its traditions from generation to generation until today. The *Akur Sunda Wiwitan* community performs a worship service called *Ngolah Rasa* which is held twice a day, namely at 05.00 and 18.00 WIB. The *Akur Sunda Wiwitan* community carry it out in Bale Atikan, where they meditate, do spiritual practice and exercise, while listening to the sound of the harp. Bale Atikan is the most significant location in Pasir Village, used for large celebrations, thanksgiving ceremonies and various other events. Apart from that, Bale Atikan also functions as a place to store musical instruments and as a space for women to make batik side cloth and headbands. *Batik Pasiran Paseban Tri Panca Tunggal* is a type of batik cloth made there, which has gained fame abroad.

Some of the arts and culture possessed by the *Akur Sunda Wiwitan* community include dance, which is a culture that takes the form of dances including games, has graceful movements decorated with scarves. There is also the art of Batik, which is a cultural tradition that involves carving motifs on cloth using a canting that is previously dipped in ink. Likewise, carving is a part of culture that involves carving or carving wood to make decorations and musical instruments. Art traditions such as carving doors, tables, chairs, carved plant roots and used as decoration. There is also a culture of ancient musical instruments that can be played, such as *degung*, *kacapi*, *angklung buncis*.

The factors that encourage the *Akur Sunda Wiwitan* community to preserve their cultural heritage from their ancestors are strengthening social ties, respecting traditions, prioritizing morality between individuals, and maintaining balance with nature. Sundanese people should uphold the principle of “*silih asih, silih asah, silih asuh*,” which means loving each other, honing skills, and caring for each other with the aim of creating a life full of love and harmony. They also have the upbringing of “*Pikukuh Tilu (Tri Tangtu)*,” which states that there are three principles, namely: three principles within oneself, three principles within the state, and three principles within the universe. All of this aims to remind the Sundanese people about the importance of good behavior towards themselves, their country and the environment.

Apart from that, there is also the principle of “*Cara Ciri Bangsa dan Manusa*” The Characteristics of a Nation includes the elements of appearance (face shape), base (language), customs (customary law), script (writing), culture (cultural beliefs that live in society). Meanwhile, the Way of Human Characteristics includes *Welas Asih* (compassion or compassion), etiquette (politeness), *Undak-usuk* (human level towards God), Cultivation of cultivation (rules for choosing language according to level), *Wiwaha Yuda na raga* (studying oneself before doing it to someone else). Therefore, as Sundanese people, it is important to always remember that the principles stated in the *Cara Ciri Bangsa* must be realized in everyday life. All of these elements have deep meaning and an integral part of *Sunda Wiwitan* culture, which plays a role in shaping the identity of indigenous communities, as an element of national unification, and in maintaining sustainable local heritage. Believers of the *Sunda Wiwitan* faith are rich in art and culture and are a legacy passed down from their ancestors. The arts and culture that are owned include dance, *batik*, carving, *degung*, *buncis*, *wawacan*. In the arts and culture of dance there is the term “*Buncis*” apart from the traditional instrument,

namely *angklung buncis*, but in this case it contains meaning and is an abbreviation which is used as a guide in preserving existing arts and culture. *Buncis* is an abbreviation of *Urang Nurutkeun* Culture, the Characteristics of Sanusantara People.

The big celebration activities of the *Akur Sunda Wiwitan* community which contains arts and culture that continue to be preserved include the Grand Guest Welcoming event which is an activity to welcome guests including Elders from the center of Cigugur, cross-cultural communities who wish to visit, students, the government and other parties who are not part of the *Akur Sunda Wiwitan* community. This activity began with the Akbar community, adult women and men playing *Angklung Buncis* to accompany the elders of the *Akur Pasir Village* community to enthusiastically welcome the arrival of the important guests they had been waiting for, and at the same time, breaking the jug was used as an official sign start of the event.

The next celebration, namely the *Seren Taun* Ceremony, is a ceremony to hand over the harvest. *Seren Taun* has the meaning of handing over or what could be called handing over the year that has passed to the year that will replace it. *Seren Taun* is a way of expressing gratitude, remembering all the agricultural products that have been enjoyed throughout the past year, with the hope that agricultural results will increase in the coming year. The *Seren Taun* ceremony is held regularly once a year at Paseban Tri Panca Tunggal, Cigugur Kuningan center. This event was attended by various community groups who attended by invitation or came by themselves (Respati et al., 2022). There is also a traditional ceremony called *Milangkala 1 Sura Saka Sunda* where the *Akur Sunda Wiwitan* community performs a traditional ceremony to be grateful for all the blessings and gifts that God has given to the people. In this case, what they are grateful for are the blessings in life, physical and mental health and the abundance of natural wealth that they can use for the survival of the *Akur Sunda Wiwitan* community (Widyaputra et al., 2019).

The people of Pasir Village, especially those who still deeply respect and continue their ancestral traditions, face big challenges in maintaining the continuity of their local culture. This culture not only includes physical aspects such as musical instruments or objects, but also contains values that have great significance for Sundanese society. These philosophical values form patterns of behavior that are in line with society's expectations of Sundanese people, and an integral part of the cultural heritage that must be maintained. To maintain and preserve Indonesian culture, especially local culture, there are two approaches that can be taken by the community, especially the younger generation:

1. Culture Experience

This approach involves preserving culture by directly engaging in the experience of that culture. For example, if the culture is related to dance, then people are invited to learn and practice the dance in question, so that the dance can then be performed at special events or festivals. With this method, local culture can continue to be preserved.

2. Culture Knowledge

This approach involves preserving culture by building an information center about that culture, which can be used for education and development of the culture itself, as well as utilizing it for regional tourism potential (Nahak, 2019).

The two methods above are sustainable with efforts to preserve art and culture which are the ancestral heritage of the *Sunda Wiwitan* people, namely by always holding traditional activities that are routinely carried out every year, such as the *Seren Taun* traditional event which is held in the center of *Sunda Wiwitan* in Cigugur Kuningan and *Tepang Taun Enggal*

Saka Sunda gathering which is held in each region, or the celebration activities such as weddings or thanksgiving celebrations which are held are still full of art and culture. Also in this art and culture preservation effort there is a routine collection which is carried out specifically for fathers, mothers, *Nonoman* (young people) and children. Routine gatherings for gentlemen are scheduled every Friday from 10.00 am to 8.00 pm. Mothers' routine activities are held every 4.00 to 6.00 pm on Sunday. 7.00 pm to 9.00 pm every Saturday is a regular gathering for *Nonoman* residents of *Sunda Wiwitan* Garut. For children, there is a routine activity called *Taman Atikan* which is scheduled every Sunday from 1.00 pm to 3.00 pm every Sunday.

Nonoman's Routine Activity Communication Patterns

Nonoman is the name for young people from the *Akur Sunda Wiwitan* community. Those included in the *Nonoman* group start from the age of 10 years to the unmarried amicable citizens. This routine gatherings is an activity specifically for the *Nonoman* of the *Akur Sunda Wiwitan* community in Pasir Village. This gathering is scheduled every Saturday from 7.00 pm to 8.00 pm. But over time, the schedule was changed to 3:00 pm to 6:00 pm because the activity could disrupt the breaks of the surrounding community, the *Nonoman* themselves were even elders, given that the activity made a voice of the art that was played and the sound of singing. Within a month, implementation in each week discusses a different themes. The routine activity intended by the people's employees is always held at Bale Atikan. In the first week of spiritual activity, the second week of the discussion was not determined (free discussion), in the third week the discussion of analyzing Sundanese and art, as well as the last week the theme discussed was determined according to the conditions.

The implementation of routine gatherings is guided by trusted elders. One of them is Abah Lili who is referred to as *ais pangampih*, is the term for a representative of an elder who is an expert and trusted in the field of arts and culture. These elders who are experts in the arts are very experienced because they are trusted as representatives of each region to be raised and trained by the elders at the center, namely in Cigugur Kuningan. This activity begins with directions and sayings from elders regarding values, norms and rules that must be upheld and the meanings of life, including art and culture, and this is carried out in the first week regarding spirituality, in this case also to increase and remind the sense of responsibility for the obligation of *Nonoman* to continue to maintain the arts and culture inherited from their ancestors so that they continue to exist. There is also a Sundanese term with the sound "*Ngindung ka waktu, Mibapa ka zaman*" which means adapting to the progress of the era while still preserving existing culture. In the third week's meeting, the activities contained artistic and cultural practices.

At every regularly scheduled meeting, communication takes place formally between the *Nonoman* and the elders with full respect and ethics towards the elders. This is done to maintain the norms and regulations that have been passed down from generation to generation, as well as a form of respect for others. Communication in this activity involves two different types of communication, including verbal communication and non-verbal communication. These two types of communication play an important role in conveying messages and understanding messages from fellow activity participants. Verbal communication is a communication that occurs through words, both in spoken and written form. Meanwhile, non-verbal communication involves various actions other than the use of words, such as gestures, body movements, facial expressions, tone of voice and language style (Aisyah, 2018). Verbal communication in this activity takes the form of a direction from *ais*

pangampih as the opening of the activity and is followed by arts and culture practices in accordance with the role that has been given to each individual during the previous briefing, this is non-verbal communication. Some of the parts include playing the musical instruments *angklung*, *buncis*, *kacapi*, accompanied by *pupuh* chants, as well as playing traditional dances.

Effendy classifies communication patterns into three types, namely:

1. One Way Communication Pattern

One-way communication pattern is a type of communication in which information is conveyed by the communicator to the communicant, either through media or without media, without receiving feedback from the communicant. In this context, communication functions as a means of transferring information, with the communicator acting as the sender of the message, and the communicant acting as the recipient of the message.

2. Two-way communication pattern

The two-way communication pattern involves reciprocal interaction between the communicator and the communicant, where both of them take turns playing roles in the communication process. Although the primary communicator usually initiates a conversation with a specific goal in mind, the communicator and communicant take turns taking on communication roles. In this pattern, there is a direct and active process of dialogue and feedback.

3. Multidirectional communication patterns

Multidirectional communication patterns are a form of communication interaction that occurs in a group environment involving more than two individuals. In this context, communicators and communicants not only act as senders and recipients of messages, but are also involved in a dialogue exchange of ideas. This creates a more dynamic and interactive communication environment (Wulandari, 2018).

In relation to the types of communication according to Effendy, the communication pattern carried out in *Nonoman* group activities is included in the two-way communication pattern. In this communication situation, there is two-way communication that occurs within agreed time conditions between the elder and the *Nonoman*. Two-way communication is an ideal model in relationships or communication activities. This communication reflects the level of similarity in the context of communication, in which case each party can express opinions for mutual needs. This communication also aims to gain mutual understanding and build dialogue, with a balanced effect (Girsang & Kartikawangi, 2021). In this activity, two-way communication is a question and answer session held at two different times. In the first week, a question and answer session was held after the elders gave a presentation. Meanwhile, in the third week, a question and answer session regarding art took place during the activity. This gives *Nonoman* the opportunity to interact, ask, and answer questions in a different context.

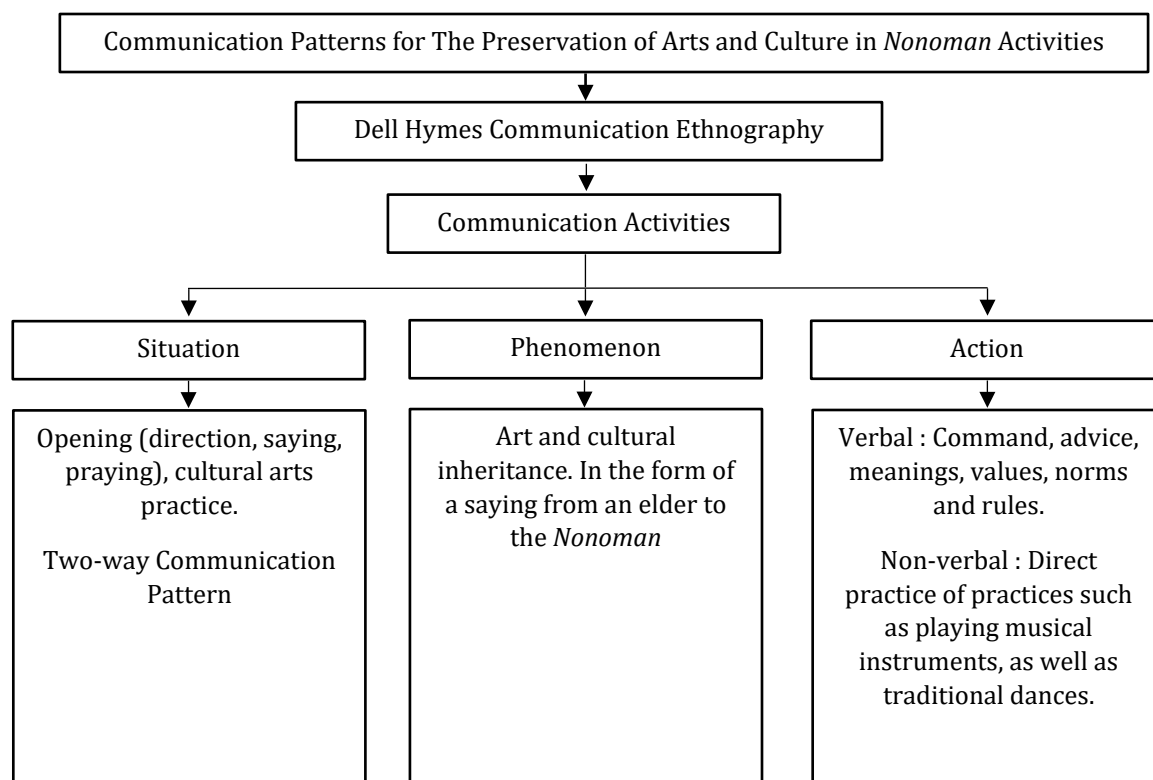


Chart 1. Research Findings, 2023

Taman Atikan's Activity Communication Pattern

Taman Atikan merupakan kegiatan rutin yang diperuntukan anak-anak masyarakat akur Sunda Wiwitan di Kampung Pasir mulai dari usia 4 tahun samai dengan 10 tahun. Kegiatan ini sebagai upaya pelestarian warisan leluhur seperti bahasa sunda, aksara sunda, norma dan aturan serta adat dan istiadat termasuk seni budaya yang dimiliki. Dalam hal ini para sesepuh menganggap kegiatan ini sangatlah penting bagi kelangsungan hidup masyarakat akur, karena dengan ditanamkannya pengetahuan yang berhak untuk dilestarikan ini dapat dijadikan sebuah pondasi untuk individu bahkan seluruh masyarakat dalam pelestarian khususnya kekayaan seni dan budaya yang dimiliki. Di samping itu, generasi muda akan lebih cepat dalam menangkap pengetahuan yang diajarkan.

Taman atikan ini diselenggarakan pada hari minggu mulai dari pukul 11.00 hingga pukul 15.00 yang bertempat di *Bale Atikan*. Taman atikan ini dimulai dengan membaca doa bersama, lalu dilanjut dengan tema berbeda-beda yang telah ditentukan. Tema pembelajaran yang ada disana seperti aksara sunda, dimana anak-anak ditanamkan untuk melestarikan bahasa sunda sejak dini. Lalu pembelajaran mengenai seni da budaya yang dimiliki seperti nyanyian berupa *pupuh*, tari-tarian tradisional serta seni musik tradisional. Di setiap pertemuannya selalu di sisipi penyampaian pesan berupa pepatah mengenai norma/aturan yang harus diberlakukan untuk dijadikan bekal kedepannya. Selain itu juga terdapat pemberian makna-makna yang terkandung mengenai seni budaya yang ada serta tentang kerohanian.

Taman Atikan is a routine activity that is intended for *Akur Sunda Wiwitan* community children in the Pasir Village starting from the age of 4 years to 10 years. This activity is an effort to conserve ancestral inheritance such as Sundanese, Sundanese script, norms and rules and customs and customs including cultural arts. In this case, the elders consider this activity it is very important for the survival of the Akur people, because with the implanted of knowledge that has the right to be preserved this can be used as a foundation for individuals even the entire community in conservation, especially the wealth of art and culture. In addition, the younger generation will be faster in understanding knowledge taught.

Taman Atikan is held on Sunday starting from 11.00 am to 3:00 pm which is located at Bale Atikan. This *Taman Atikan* starts with reading a joint prayer, then continued with a different specified theme. The theme of learning there is Sundanese script, where children are implanted to preserve Sundanese since early. Then, learning about the cultural arts that are owned like songs in the form of *pupuh*, traditional dances and traditional music art. At each meeting, it is always in the insinctions the delivery of the message in the form of a saying about the norms/rules that must be put in place as a provision in the future. In addition, there is also a provision of meanings contained about existing cultural arts and about spirituality.

This activity is accompanied by an agenda called "*Kaulinan Barudak*," which is a series of traditional games from ancient times. The purpose of this *kaulinan barudak* agenda is to increase the interest of children to routine activities they follow. In addition, the other purpose is to preserve these traditional games, because they are considered to have a positive impact greater than online games. This *kaulinan barudak* agenda is also expected to make children more accept the knowledge delivered better. Empirically, explained that traditional games have a positive impact on developing an intrapersonal intelligence of children. Traditional Game Utilization Guide for Early Childhood, mention that there are nine types of intelligence that can be improved through traditional games, including linguistic intelligence, mathematical logic, visual-spatial, musical, kinesthetic, natural, interpersonal, and spiritual. Therefore, the importance of traditional games is increasingly seen because of the many benefits it gives to the growth of children (Saputra & Ekawati, 2017).

Communication in the *Taman Atikan* is always taking place in a relaxed and pleasant atmosphere. This is because the main participants are children. Therefore, the *indung – indung* or mothers who are responsible for the park, have to always try to adjust their communication with the comfort of their children. It became an important principle in running a *Taman Atikan*, where friendly and pleasant communication would create a positive environment and support the development of children optimally. Over the past few years, the development of the situation has been running smoothly. Although there are challenges such as the interest of children who are more focused on mobile phones, efforts to overcome this have succeeded, including through warehous and persuasion activities carried out by *indung – indung*. Another obstacle that arises is a non-fixed schedule, because *indung – indung* already have family and other responsibilities, which results in uncertainty in their teaching schedule. However, until now, these obstacles can be overcome through flexible cooperation between *ambu – ambu*, so that it does not become a serious obstacle in running the *Taman Atikan*.

According to DeVito, various communication patterns are as follows:

1. The primary communication pattern is a method in which communicators use symbols, both verbally and nonverbally, to communicate with communicants. Verbal symbols are

languages that are generally used to express the thought of communicators, while nonverbal symbols involve body cues such as eyes, head, lips and hands.

2. Secondary communication patterns are processes where communicators use tools or facilities as the second media after using the symbol in the first media. The use of this second media is usually needed when the communicant is in a location far or in large quantities. In its development, secondary communication becomes more efficient and effective because it is supported by increasingly advanced information technology.
3. The linear concept in communication describes the delivery of messages from communicators to communicants as the endpoint directly. The linear communication process can occur in face-to-face situations or with media assistance. Planning Before communicating is the key to success in the linear communication process.
4. The circular communication pattern involves feedback or feedback from the communicator to the communicator. In this communication pattern, the message is communicated with continuity and there is a back flow of information between the two parties. Feedback from the communicator to the communicator is the main determinant in the success of communication. Communication patterns like this creates continuing and dynamic relationships, and allows better communication development between individuals or organizations(Azeharie & Khotimah, 2015).

Referring to the various kinds of communication patterns according to the communication patterns carried out in the *Taman Atikan* activities are circularly. Literally, “circular” refers to a round form, or surrounds. In this circular process context, there is a feedback, this is a flow of information from the recipient of the message (children) back to the sender of the message (*Indung-Indung*), which is a key factor in determining the success of communication made. In this kind of communication pattern, communication continues with the existence of a sustainable feedback between communicants and communicators(Azeharie & Khotimah, 2015). In this context, children have the opportunity to speak, convey opinions, or even ask questions to *indung – indung*. This is a hope that is very desirable by *indung – indung* because the main purpose of the communication they do is to get feedback from children. This feedback is an important foundation so that the communication they do can be well understood by children and provide clear guidelines in communicating.

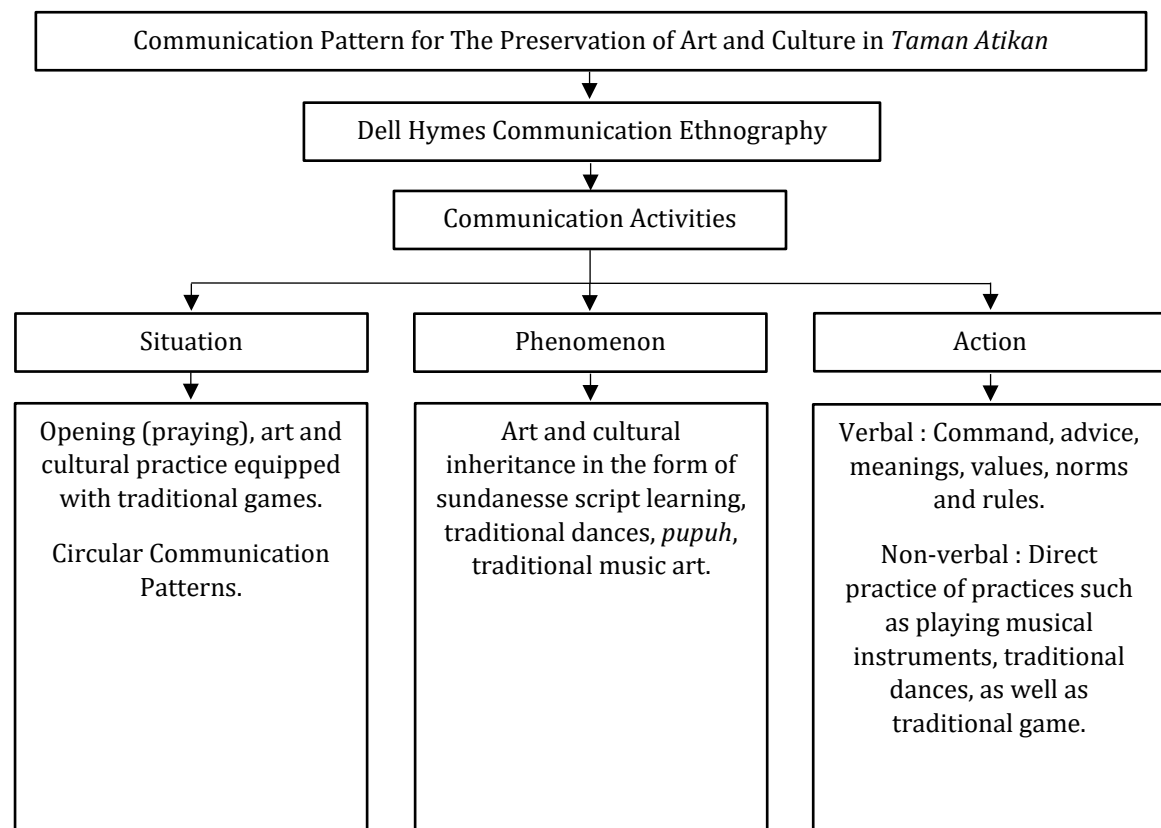


Chart 2. Research Findings, 2023

4. Conclusion

Conclusion is the answer to the hypothesis or title submitted. Conclusions must be based on the facts found, the implication data needs to be stated to clarify the benefits produced. Conclusion is expected to be critical, careful, logical, and honest based on the facts obtained. From the research that has been carried out, it can be concluded that the *Akur Sunda Wiwitan* community is a comprehender of trust that can still continue to maintain the values of life, customs and cultural arts which are inheritance from ancestors and can be derived from generation to generation until now. People who embrace *Sunda Wiwitan* beliefs is very active in efforts to maintain and promote art and culture. One of the steps they take is to immerse the art and culture in early life. This means that they teach art and culture to the younger generation, help them understand their cultural values and traditions. The role of the *Nonoman*, or traditional musical instrument player, is also very important in this effort. They not only play their own musical instruments, but also play a role in preserving the instrument. Thus, they ensure that traditional music heritage remains alive and continues to grow. The *Akur Sunda Wiwitan* community, realize that art and culture is one of the important elements in shaping their nation's overall identity, and a special identity of the *Akur Sunda Wiwitan* community. They see art and culture as an integral part of their existence and as a marker of their origins and inheritance.

In addition, religious beliefs and values also play an important role in the life of the *Akur Sunda Wiwitan* community. They carry out religious principles and try to maintain good

relationships with fellow humans, the environment, and God. From these practices, a strong awareness will appear on the importance of culture in their lives. It is proof that the *Akur Sunda Wiwitan* community carries out the mandate from God Almighty, and they view this as a holy task to maintain and promote their cultural heritage. In the event that increasingly developing in the current era of globalization, of course the *Akur* people must further strengthen the defense and confirm the foundation so that it cannot be affected by changes in the times. In this case, the *Akur Sunda Wiwitan* community have routine activities that are felt to continue to maintain and care for the inheritance of art and culture in particular. These routine activities include a *Nonomu's* gathering and *Taman Atikan*. Both of these activities can strengthen the foundation of the *Akur Sunda Wiwitan* community, because those involved in both activities are children and young people who are future successors.

Communication is the most important tool and element in the preservation of art and culture. Therefore, these activities cannot be separated from our campus. Based on the results of research that has been described, it can be understood that there is communication activities carried out in an effort to preserve art and culture. Communication includes verbal communication in the form of a saying from elders to young people, learning, continuous spiritual knowledge with art and culture. Nonverbal communication is in the form of an invitation to participate in activities relating to art and culture, then practices are carried out in terms of art and culture. There are also two-way communication patterns and circular communication patterns where the feedback from all parties concerned is either an elders with the *Nonoman* and children to *indung – indung*, so that it becomes easier to know the success of communication delivered.

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