

Sape' as a preservation of the values of Civic Culture Indonesia

**Christanto Syam¹⁾, Yudhistira Oscar Olendo²⁾, Zakarias Aria Widyatama Putra³⁾
Jagad Aditya Dewantara⁴⁾**

¹⁾ *Program Magister Pendidikan Bahasa Indonesia, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Tanjungpura, Jl. Prof. H. Hadari Nawawi, Bansir Laut, Pontianak Tenggara, Kota Pontianak, Indonesia 78124*

^{2,3)} *Program Studi Pendidikan Seni Pertunjukan, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Tanjungpura, Jl. Prof. H. Hadari Nawawi, Bansir Laut, Pontianak Tenggara, Kota Pontianak, Indonesia 78124*

⁴⁾ *Program Studi Pendidikan Kewarganegaraan, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Tanjungpura, Jl. Prof. H. Hadari Nawawi, Bansir Laut, Pontianak Tenggara, Kota Pontianak, Indonesia 78124*

Corresponding Author: Yudhistira Oscar Olendo, Email: yolendo@fkip.untan.ac.id

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Abstract. In this sense, communities' actions and conduct play a crucial role in the preservation and transmission of sape. Dayak civilization still aspires to maintain its integrity in the face of global change, which is the problem in this essay. This writing's goal is to explore this possibility through phenomenological studies and data analysis from Van Kaam, using him as a case study. These findings may be seen in the phenomena of glocalization and glocality within sape. As a result, the Dayak community itself plays a role in the conservation efforts mentioned in the civic culture, having the ability to infuse its efforts with innovation, creativity, change, and renewal. Of course, civilization has been working towards this, but in the current digital era, technology allows for its construction and advancement.

Keywords: *Preservation; Sape'; Civic Culture; Dayak; Traditional Music*

INTRODUCTION

Sape' is a conservative religious movement with a virtuous and balanced philosophy (Olendo, Putra, et al., 2023). It is Indonesian culture, so it is important to note that each individual must possess philosophical and aesthetic values that constitute the essence of Indonesian culture (Sunarto, 2022). Considering that Indonesia has diverse religious practises over a large number of islands (Sari et al., 2023), it is important to consider the needs of religious survey participants in order to maintain daily life and progress.

The growing cultural diversity of Indonesian beliefs, traditions, languages and cultures is a reflection of Indonesia (Fitri Lintang & Ulfatun Najicha, 2022; Sumarto, 2019). The culture of a society plays a central and fundamental role in the order of life of nations and nations because a nation will be great if cultural values have been rooted in the joints of society's life (Shan, 2022). The whole product of human thought in the development of human relations with nature is culture (Panjaitan & Sundawa, 2016). Therefore, being a culture, values, and results are always an integral part of humanity because it is independent of a behavior or action.

The multiplicity of tribes and ethnic groups in ethnic Indonesia reflects the cultural system. A people group's identity is reflected in its ethnic culture, which governs the lives of the ethnic and national groups. Ida Bagus (Brata, 2016). Music, in the context of cultural continuity, represents the notion of a cultural system that is transmitted from one generation to the next. (Mintargo, 2018). When the next successor has a goal of developing character, such legacy becomes extremely valuable. (Z. A. W. Putra, 2023). Identity and identity preservation, along with the preservation of its historical legacy and primary human character cultivation, will be the next ethnic culture.

The work of music (in this case sape'), as the culture of the nation will not be lost, but there are times that will be left behind by the age, then it requires efforts of preservation and development, as well as innovation towards the work of traditional music in Indonesia; especially in the era of multimedia, the essence of innovation can be presented in a transformation (Z. A. W. Putra et al., 2023). Indonesia's cultural diversity is a unique attraction in the global sphere where it is known that Indonesia is the richest country in terms of local cultural ownership (Suparno, Geri.A, 2018). Global ranch sape' has sent local artists to make traditional music icons in Eastern Kalimantan (Aswin Winata Putra & Sabiruddin, 2021). Creativity and innovation can ultimately be said to be a rare point for the development of cultural preservation without

exception in traditional sape music that was originally considered to be part of local culture.

Local culture arises from the collective spirit of the people who live in an area both innately and through processes that are dynamic and evolve over time (Sudarsih, 2019). According to (Tuah et al., 2021), sape is the philosophical foundation of Dayak society. This is because of the philosophical life of the Dayak society, which is closely tied to the society's religious beliefs and customs and is related to art and culture, one of which is sape (Olendo, 2021; Olendo, Syam, et al., 2023). Because of the different components of the ecosystem that keep the Dayak people awake, their local culture is still very strong and vibrant.

One area where this research is thought to be lacking is in the description of sape', one of the ethnic musics of Western Kalimantan. Specifically, sape' is associated with the Dayak tribe, which, through its noble values, emerged as a local culture. This culture was expressed not so much in the music's elements as in its visual representation. Furthermore, the digitalization framework is more receptive to the identification process stage than it is to the young couples' direct performance. In the midst of a modern era where fans of sape are increasingly accepting of their participation in the creation of contemporary music, (Hartanto et al., 2021) claim that understanding the present evolution of sape leads to

entertainment. Similar to earlier studies, this one is necessary since traditional music is being packaged in the digital age through the development of MDLC software using the Samuda application's outcomes (Sibarani & Rizky Mutiaz, 2022). In order to conserve sape', glocality is introduced, making it a special value that young Kawula can recognize sape' in its uniqueness. These glocalization markers, which connect local culture with interlocal culture, do not require a transformation of sape' to be created in the media. Moreover, other research (Pangestika & Rokhmat, 2019; Z. A. W. Putra, 2023; Sutyono, 2016) highlights the necessity of revitalizing conservation efforts, saying that they cannot be finished without being directly shared and introduced to the new generation.

Therefore, it is important in this writing to know the direction of the development of sape' as a culture and national identity. It becomes an interesting study of the correlation of cultural signs that sape' more become a sinsign or legisign (Sulasman & Gumilar, 2013) in the context of a local culture that is heading towards global or glocality that eliminates locality for existence. The cultural mark also needs to be examined in depth to know the supportive society as a cultural subject in the process of its glocality; an inheritance review carried out to the next generation (Sawaludin et al., 2023). Is there a connection with civic culture in the conservation efforts made against sape's

instruments? and a review of the processes undertaken to carry out the preservation.

RESEARCH METHODS

As a means of defining national identity, this study attempts to characterize the musical instruments that Sape originated in Western Kalimantan. Existential phenomenology is the method used in this kind of study. Finding meaning in a condition as it is is the goal of the study of phenomenology (Suyanto, 2019). Phenomenological research primarily focuses on two key areas, which are: 1. Textural description: a subject's experience with a phenomenon under study. (Alhazmi & Kaufmann, 2022) 2. Structural Description: how the subject perceives and describes his experience. What is experienced is an objective component; data is factual; and what is happening empirically (Rasid et al., 2021). Subjective elements can be found in this description. These include subjective reactions to the encounter, including opinions, judgments, sentiments, and expectations of the study subject (Hadi et al., 2021). With its identity, sape can realize glocality and serve as a national identity, according to this research. Also, a traditional musical instrument called a sape is used to show the community of cultural supporters the perspective of civic culture.

Such documents can be witnessed by anyone and are individually painted by artists, practitioners, craftsmen, and artists. Through the phenomenon, the author wants to give the

perception that sape's opportunity to be globally recognised as an ethnic culture of Western Kalimantan and retain its existence. The data source for this study consists of primary data and secondary data. Primary data is obtained from the results of unstructured observations in the field as well as through interviews. As for those who participated in this study, the artists and sape makers were five: the first was Ferynandus as an artist, Tambonesia as an artist, Atong as a sape craftsman, Hongki as the artist, and Harlan as the artist. Participants were selected according to the theme taken. Secondary data sources are obtained from library studies, several written sources as well as official documentation based on digital.

The research uses data analysis techniques namely Van Kaam phenomenology (Galinha-De-sá & Velez, 2022), which includes early grouping, elimination, thematic portrayal, validation, textual description, structural description, and composite description of phenomena. The researchers collected data through interviews to then group all relevant expressions from the list of participants' answers. At the elimination stage, the researchers curated expressions that were irrelevant/unconcrete to understand the phenomenon. The expression is then grouped so that it does not overlap or overlap, to then become a red thread that matches the theme of sape glocality'. Textural descriptions are compiled by the researchers based on the

experience of the source including expressions from the record during the interview. Then, structural description will be awakened from the textural description that the researcher describes the concept of identity of each participant to know the informer's experience. The researchers combined these two descriptions to find the meaning and essence of each phenomenon experienced by the source in unity.

DISCUSSION

Sape' as a Local Wisdom

The Indonesian community, mainly on Kalimantan, plays sape. Similar instruments are also found in Sarawak, Malaysia (Hartanto et al., 2021). The fact that sapes exist outside Indonesia means their existence and classification are diverse, responding to local wisdom (Hariyanti et al., 2023). Sape spread from East Asia, South Asia, Southeast Asia, and Kalimantan, Indonesia. When a group of cultures migrates, cultural interactions occur; pronunciation ethno organology acoustic with extramusical value that develops in societies economically and politically (Anjani et al., 2022). Are these sape instruments from Indonesia? Sapes predate politics and territorial partition, hence this subject must be studied specifically. Sape flourishes in Kalimantan, Indonesia. (Haryanto, 2015). Since sape's scientific investigations have no recorded history, artifacts are hard to uncover. It is easy to spot

through local wisdom (Sinaga et al., 2021). Historical significance cannot be eliminated from sape instrument (Pradoko, 2019; Sibarani & Rizky Mutiaz, 2022). Dayak oral tradition, notably Dayak Kayaan through its predecessors, is formed as a sape and is local wisdom. Preserving indigenous wisdom indirectly involves education conservation (Surtikanti et al., 2017).

The existence of Sape's current evolution

Sape music instruments from Indonesia and elsewhere have the same idea but different forms, thus they can be played the same manner. (Suminto, 2022) reiterates that culture is not artifacts, tools, or material cultural aspects, but how citizens perceive, use, and receive them. Because cultures have distinct habits, the same musical instrument will be interpreted differently in different cultures (Olendo, 2021). According to (W. A. Z. Putra, 2022), meaning fulfillment deepens traditional art language but does not instantly disrupt conservation efforts (Karkina et al., 2019).

From the above exposure, the sape's glocality process has already occurred but is still limited to Asia. Only through cultural interactions can this process work well. Glocality strengthens a culture by encouraging empirical thought and action. Real existence reinforces sape, such as teaching people to play and make sape 'in the form of a workshop of maestro sape', (Rachman, 2018) exposing the public to sape slang 'for example pagelaran

or sape performance' in a cultural event like Gawai Dayak in West Kalimantan, and making sape not only as a community and Indonesian identity culture (Olendo et al., 2022). All preservation reinforcements are musical, including listening, imitating, and improvising (Irawati, 2019). The sape' is Dayak music, but in Indonesia it's the national identity. Glocalization influences such attempts, not just creative techniques that prioritize musical structure beauty (Marlina, 2015).

Popular cultural hegemony may limit sape musical instrument movement (Hanif, 1970). Science, medicine, regional literature, social conventions, and values are transformed by sape music (Syam, Olendo, & Putra, 2023). Despite knowing that cultures change, sape music nowadays is entertaining. The change from interior to urban living affects sape music's function and setting.

In addition to reviewing its shape, the sape can produce aesthetic musical flow. Music produced by sape instruments has a musical or musical form consisting of traditional, modern, or contemporary forms. Traditional music is said to be because sape is in the life of a community that is still close to local customs and traditions so that sape music is attached to traditional traditions, ceremonies or rituals of the Dayak community (Olendo, 2020). On the other hand, sape's urban society has undergone evolution both from an organological and musical point of view. The evolution of sape's regular appearance in

today's technological developments and advances. For example, a loudspeaker that makes the sape's sound more intense or the number of strings that adjusts to the needs of a sape practitioner in playing a musical composition.

Music listeners determine aesthetic enjoyment, just like sape music (Hartanto et al., 2021) Traditional music is preferred above dynamic current music. Some appreciate classical music with sound digestion and contextual information, while millennials seek creative, innovative, and creative music. Western Kalimantan sape music is influenced by originality, invention, and sape. The inclusion of outside instruments might give sape listening a new vitality. Traditional sape should not be less in demand, but it should become a must when individuals or groups make sape's music with creativity, innovation, and kreativiti. The creative, innovative, and innovative powers generated can grow and develop and reach the global mind without removing the traditional. Local sape's thoughts and deeds might be global. Today's thinking on sape instruments need local-to-global translation.

Internet media helps sape' get recognition. Digital technology helps sape musicians share their songs. According to Ferinandus Lah, aka Fery Sape, "the present (digital age) makes it easier for me to promote sape's music to the world, don't bother, from Pontianak here, the music that I make can be

heard to other countries." The remark of Fery sape suggests that the internet age helps promote sape music by digitalizing it and making streaming packaging feel correct. The internet makes sape' curiosity easy to reach. Become a new taste like a country's traditional cuisine to transmit food-related knowledge globally with digital engagement (Roy, 2021, p. 1). Additionally, sape' will indirectly affect glocality.

Sape's organological and musical characteristics show glycolicity. Globalization organologically or sape's music? Sape's integrity includes organology, music, performance, and functions. Global adds string numbers to sape' instruments to meet societal needs, expanding its tone-nada range. Similar to music sape' presentation. Sape may now accompany music (Firdaus et al., 2022). Sape can be a song's principal melody carrier. Thus, the sape can 'adapt to the surrounding surroundings' by preserving its sound color to offer a piece a fresh look.

The challenges and efforts of *Sape*' as the culture and identity of Indonesia and the preservation of the values of Civic Culture

In Indonesian society, gotong-royong, friendliness, tolerance, and care are values. These noble principles can shape Pancasila's ideology (Syam, Olendo, Putra, et al., 2023). Pancasila is based on societal values. The younger generation in Indonesia is becoming less interested in and understanding

indigenous culture. Youth have lost fairy tales, folk tales, traditional pastimes, and traditional music, especially sape', a Dayak musical instrument from Kalimantan. Cultural discourse has grown due to foreign culture and rapid technology advancements (Akhtabi & Puryanti, 2022) young people nowadays are struggling with identity and inclusion (Nahak, 2019). Cultural values are important to society and nations, and losing them will leave the future generation without a basis.

The Act No. 5 of 2017 on the promotion of culture shows the government's efforts to advance local culture by protecting, developing, exploitation, and promoting Indonesia's national culture. The author also sought to establish collaboration as the nation's character through cooperation with other parties. Cultural leaders, academics, research institutions, and governments can collaborate to maintain and enhance culture and instill national values in society (Tejapermana & Hidayatullah, 2020). Various parties' efforts, methods, and cooperation in preserving culture and noble principles construct the nation's character and morality. A nation can be invaded through culture, identity, and identity (Mahardika & Darmawan, 2016). Cultural preservation and promotion can also boost a nation's economy because many nations have used traditions, narratives, and other cultural features to boost their tourism industries (Itut et al., 2022). Possible capital exists in Indonesia, but it relies on collaboration and

commitment from all stakeholders to preserve, develop, and promote Indonesian culture.

CONCLUSION

Globalization can facilitate the dissemination of Western Kalimantan's culture, leading to several advantages. The cultural identity of the Kalimantan people, known as Sape', has the potential to serve as a medium for the dissemination of their culture. Sape's can be enhanced and adjusted to meet the worldwide societal demands, thereby enriching and preserving the values and melodic essence of sape's. This phenomena can serve as a compelling factor in increasing the recognition of sape among the general public. While sape instruments indirectly assimilate global culture, they also serve as a catalyst for the flourishing and revitalization of traditional values in Western Kalimantan culture. The distinctive hue of the sound and musicality can preserve the essence of the sape' as an essential attribute and serve as a focal point for the audience, thereby enhancing the global recognition of the sape'. This recognition extends beyond mere visibility to encompass a deeper understanding of its historical, cultural, and religious significance. Sape's endeavors as the embodiment of Indonesia's national culture and identity mirror the humanistic, courteous, and sagacious nature of Indonesians. The younger generation should have both theoretical education and hands-on experience in

appreciating the Sape's musical culture in order to familiarize themselves with and promote sape music. It is ironic that the new generation, who are the successors of the Indonesian Nation, do not know or understand sape' music, which is a fundamental part of Indonesia's cultural identity.

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