

Traditional Artists Perceptions of Regional Arts

Nugraha Sugiarta^{1,*} | Nissa Agustin² | Shinta Hartini Putri³

^{1, 2, 3} Universitas Informatika dan Bisnis Indonesia

***Corresponding author:**

nugrahasugiarta@unibi.ac.id

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Abstract:

Reak art is a regional art originating from West Java, reak art itself is included in the helaran art show which means art that runs with a treat of regional art attractions accompanied by music and dance. This study uses qualitative methods with the research design of Alfred Schutz phenomenology. Data collection techniques were conducted by interviews, observations, reference books, previous research thesis and the internet. Informant determination technique is done by purposive sampling and data validity technique using source triangulation. The result of this study is that the artists have positive experiences such as, many people of Cinunuk village who watch and are enthusiastic about reak art during the event, while the negative experience, reak art is always considered synonymous with riot and drunkenness. As for the motive because and motive purpose in this study is fond of reak art and want to preserve the art of reak, as well as interpreted as art that has local values contained in the art of reak. The meaning of traditional artists regarding the reak art of Juarta Putra Group, namely is interpreted as an art that has local values consisting of religious and moral values. of religious values and moral values, besides that art also has the value of art in it, reak art as the identity of the Sundanese people, art art in it, reak art as the identity of the Sundanese people, art that has relaxation music, and is able to be used as an art form. that has relaxation music, and is able to express a feeling through movement and music. through movement and beat.

Keywords: Juarta Putra Group, Phenomenology, Reak Arts, Regional Arts, Traditional Artists

Introduction:

Reak art may still sound unfamiliar to Indonesians. This traditional performance art from West Java combines elements of art and the supernatural. The name "Reak" comes from the Sundanese "Rerendengan," which means harmony between players, reflecting the spirit of mutual assistance and togetherness. Initially, the elders replaced the use of wardhita angklung in the music with wardhita dogdog, so this art is known as "Reak Dog-dog." In the past, Reak performances were held as part of the rice harvest

feast. However, its function shifted to become a performance art to parade children undergoing circumcision (Atmawijaya & Nugraha, 2020:17).

One of the areas that still preserve this art is Bandung Regency, West Java, especially in Cinunuk Village. In this village, Juarta Putra is one of the famous Reak art groups and is always awaited as entertainment in circumcision events. The group is often invited to enliven various events, both in Cinunuk and other areas. In order

to remain in existence, Juaraa Putra members continue to innovate and introduce Reak to a wider audience. Its popularity has even penetrated the international scene, making this traditional art even more proud and worthy of appreciation.

The people of Cinunuk Village still hold on to traditions and culture, including the belief in ancestral spirits that are believed to have supernatural powers. They also preserve the tradition of pilgrimage to the graves of certain figures and hold ritual ceremonies as a form of offering to God or praying that the organized event runs smoothly. Until now, these rituals are still carried out in various purposes as part of the cultural heritage that continues to be maintained.

In the performance, Juaraa Putra wears Sundanese traditional clothes and plays traditional musical instruments, barong, and eagles. The performance is played by 20 people and has three main functions in the community. First, as part of a circumcision ceremony, where the circumcised child is paraded on the eagle while accompanied by music to be entertained. Second, as entertainment in folk festivals, such as the August 17 celebration. Third, as a spectacle that provides inner satisfaction for the audience.

Apart from official performances, children in Cinunuk Village also often play Reak with their peers after school or in the afternoon in the yard. They call it "Ngadog-dog," which is more of a game for fun. Children's interest in the art is growing due to regular activities organized by Juaraa Putra artists, introducing the art of Reak from an early age.

One of the main attractions for children is the dog-dog instrument, which is played by beating and produces a vibrant sound. Although the Reak games they perform are similar to adult performances, the props used are simpler, consisting only of the musical instruments and the barong. As the music plays, they dance with enthusiasm, as if they are part of a real performance. The game is not only entertainment, but also fosters a love for the arts. The children of Cinunuk Village are increasingly interested in

exploring the art of Reak, so that they can become the next generation to preserve this tradition in the future.

In Reak Juaraa Putra performances, dangerous scenes are often performed, such as trance attractions. Some players who are possessed by supernatural beings will show immunity, so that they are able to perform extreme actions, such as eating shards, being resistant to sharp objects, or even asking for live chickens or fish as part of the performance.

To maintain safety, this performance is always escorted by a handler who is tasked with anticipating unexpected events. Before the show begins, the handlers will perform rituals such as giving offerings and reciting prayers so that the show runs smoothly and avoids danger. In addition, they are also responsible for supervising the players during the attraction and helping to awaken them from trance.

Based on the explanation above, the researcher considers that Reak Juaraa Putra art is not just entertainment, but also a cultural heritage that has ancestral values and local wisdom. Its existence reflects the principles of community life and traditions that have been passed down from generation to generation. More than just a performing art, Reak is part of the Sundanese cultural identity that should be respected and preserved, both in Indonesia and internationally.

Related to this, the researcher wants to know how the perception of traditional artists regarding Reak art. So in supporting this research, researchers used Alfred Schutz's phenomenological theory. Alfred Schutz's phenomenological theory is used to explain how traditional artists perceive Juaraa Putra's reak art based on experience, motive, and meaning. Schutz said that human actions always have meaning and are identical to the motives for action, but none of these meanings are actual in life. Researchers are very interested in the phenomena that occur in the Juaraa Putra reak art, a significant change occurred when they succeeded in preserving this reak culture widely.

Research Methodology:

The method should be well elaborated enhancing the model, the analysis approach and the steps taken. This section typically has the following sub-sections: Research type; Population and Sample/Informants; Research Location; Instrumentation or Tools ; Data Collection Procedure; Data Analysis; Ethical Approval.

Research Type:

Qualitative research is research that uses a natural background, with the aim of interpreting the phenomena that occur and is conducted by involving various methods available in qualitative research. The methods that are usually utilized are interviews, observations, and the use of documents. (Moleong, 2017:162). Qualitative research is used with the intention of interpreting the phenomena present in this study, involving various methods as cited in the book *Qualitative Research Methods* written by Moleong. In this study, to understand the perceptions of traditional artists, the author strengthens the research with interviews, observations, and the use of documents.

Population and Sample/Informants:

This informant determination technique is obtained from purposive sampling technique. According to Sugiyono (2018: 19) Purposive sampling is a sampling technique from data sources with certain considerations and objectives. Then the results of this study will not be generalized to the population because, sampling is not taken randomly. To determine informants in phenomenological research, informants must be directly involved with the phenomenon to be studied, informants are able to describe the phenomena experienced, willing to be interviewed and involved in the research process, agreeing to intersubjective meanings of phenomena compiled by researchers. The technique of determining informants in this study using purposive sampling, because researchers need to sort out which informants are appropriate to adjust to the purpose of research, informant criteria determined by the researcher is a traditional artist who has joined

since the age of 6 years and a humanist who has also been leader of the Juara Putra Group.

Research Location:

Location of research conducted by research at Kp. Ciguruwik, Cinunuk Village, Bandung Regency.

Instrumentation or Tools:

According to (Kriyantono, 2014:100) interview is a conversation between researchers someone who is dealing with getting information and informants someone who is assumed to have important information about an object. In this study, researchers used a structured interview method based on Interview guidelines in which researchers interviewed four traditional artists and one reak juara art elder. In addition, researchers also conduct observations, which observation is the interaction and conversation that occurs between the subjects studied (Kriyantono, 2014:110). This needs to be done in order to establish a familiar atmosphere between researchers and research subjects, especially so that the informant is free to express all ideas while still feeling comfortable.

Data Collection Procedures:

Data collection is done by observation, interviews, and documentation. These data are recorded in field notes descriptive form of what is seen, heard, and what is experienced or perceived by the subject of research. In this study the authors conduct interviews observation and documentation as mentioned in the explanation.

Data Analysis:

Qualitative data analysis can be done throughout the writing takes place, it this is done through the elaboration and analysis of a thing. Analysis of existing themes, as well as highlighting-highlighting on a particular theme. Activities in data analysis are data collection, data reduction, data presentation, and conclusion. Data obtained from the field is analyzed through the stages according to (Sugiyono, 2013: 337).

Results:

Experience of Artists Tradition Group Art

Reak Juarata Putra

The traditional artists of the Reak Juarata Putra Arts Group have had a challenging journey in preserving their art. Wawan, as chairman, and his friends took the initiative to rebuild the group as the fourth generation after experiencing job difficulties, gaining support from elders and the community, and trying to collect junk to buy new musical instruments. Dedi had a difficult time when Juarata Putra faded away in 2006 due to a hoax, but he and his friends still tried to revive the group in a similar way until finally in 2017 they succeeded in making Juarata Putra a legal art group. Farhan grew up in a family that has long been involved in reak and is the last generation to carry on the tradition. Anggi, meanwhile, has

remained steadfast in his love for reak despite the popularity of outside culture such as bands among young people. He was once mocked for bringing Sundanese cultural symbols to school, but managed to prove his skills in pencak silat drumming to go viral. As an elder, Wawat observes how reak has changed its function from being used to repel pests in rice fields with dog-dog instruments, to now being played more often in celebratory events. Despite facing various challenges, these artists continue to strive to maintain the existence of reak, bringing Juarata Putra to the international level. Not only that, the researcher also summarized some important points in this interview into the following table:

Table 1.1 Reak Art Tradition Artist Experience

NO	Research Subject	Positif Experience	Negative Experience
1	Dedi Mulyadi	Reak art is considered a popular art Many people in Cinunuk Village watch it	Reak art is always considered synonymous with drunkenness and fights
2	Farhan Noufal	Many people in Cinunuk Village watch it and are enthusiastic about it	Getting hit when breaing up the audience There are people who create chaos because they get drunk and fight
3	Wawan Setiawan	Many people in Cinunuk Village who like reak art	Many fight and drunkenness
4	Wawat	Can be part of the reak art Many people like reak art	Many fight and drunkenness Offended by irreligion
5	Anggi Nugraha	Risking commitment and being part of	Offended by irreligion

Understanding The Motifs Of Artists Reak Art Tradition

In this study, a regional artist is someone who performs the act of being a regional artist of reak art. These people must have understanding and have motives for the future or motives related to the past. So that researchers can conclude that

understanding of this motive underlies the actions or behavior of individuals at any risk, in this study the motive in question is the motive that is related to the past. Whatever risks there are, in this study the motive in question is the motive proposed by Alfred Schutz, namely regarding the motive for doing something. Forward by Alfred Schutz, namely regarding the motive for doing something

social action which is divided into two, namely the purpose motive and the cause motive which refers to past experiences and hopes or expectations. referring to past experiences and hopes or goals for the future.

a. Because Of Motive Artists Art Tradition Reak Juara Putra Group Champion

Farhan said that he joined Juara Putra reak art because he comes from a family that has been involved in it for a long time. His desire to become a reak artist grew since childhood because he was influenced by his parents who played a role in reviving this group. Then, Wawan stated that he became a reak artist because he had liked art since he was a child. Initially, he acted as an umbrella holder and over time continued to be involved until he finally became the chairman. Wawat, on the other hand, comes from a family that has two artistic traditions, wayang golek and reak. Since childhood, she has been directed to continue reak based on a hereditary mandate.

Now, the art has been passed on to her grandson who has started making musical instruments such as dogdog and barongan. And then, Anggi says he has been interested in reak since childhood without any family ties to Juara Putra. For him, anyone who loves art can contribute regardless of background. An important moment that strengthened his involvement was when Juara Putra's reak performed during his circumcision and a mystical experience that he took as a sign to continue the art. Lastly, Dedi said that he became part of the reak art because he happened to live in the area after getting married. He already loves various Sundanese arts such as pencak silat, gamelan and calung. Reak is a new experience for him because it has a mystical appeal that is different from other arts, especially from the music and the unique atmosphere of the performance. The following answers were conveyed by informants, researchers describe through the table as follows:

Table 1.2 Because of Motive

NO	Research Subject	Because of Motive
1	Farhan Noufal	- Favoring reak art since childhood due to family environmental factors
2	Wawan Setiawan	Favoring reak art since childhood because of environmental factors
3	Wawat	- Hereditary from family - Has been chosen since childhood by aki juara
4	Anggi Nugraha	Fond of reak art since childhood because of environmental factors - Has been chosen since childhood
5	Dedi Mulyadi	- Loves Sundanese art

b. In Order To Motive Artists Of The Art Tradition Reak Juara Putra Group

It is concluded from all informants as traditional artists of the reak art of Juara Putra Group that the in order to motive is based on cultural

propagation and then to preserve the reak art so that its existence is not lost so that future children and grandchildren can feel cultural wealth, want to change people's thoughts about these reak art artists who were once considered irreligious. They also want to change the stereotypes of people's

thoughts in Cinunuk Village because people who always make a riot because they are synonymous with drunkenness so that this is considered far from religious values. The following answers were conveyed by informants, researchers describe through the table as follows:

Table 1.3 In Order to Motive

NO	Research Subject	In Order to Motive
1	Anggi Nugraha	Preserving reak art with new innovations Change the bad reputation of reak art
2	Farhan Noufal	Promote the art of reak Proving that reak art can advance
3	Dedi Mulyadi	Want to advance and preserve the art of reak so that it develops and does not disappear Minimizing the thoughts of people in Cinunuk Village who think that reak art is authentic with drunkenness Cultural syiar
4	Wawan Setiawan	Preserving reak art so that it still exists among the people of Cinunuk Village
5	Wawat	Preserving reak art so that it is increasingly embraced by children and grandchildren.

What Is The Meaning Of The Art Traditions Of Reak Juara Putra Group Of Champions:

From several explanations regarding the meanings understood by informants about the reak art tradition artists of Juara Putra Group, the informants have their own meaning about reak art. There are those who interpret reak art as relaxation music because this reak art music has an oxytron tone where the tone can produce fresh air and the tone can produce fresh air and the tone has a unique tempo and rhythm so that the music gives unique rhythm so that the music has an effect on a person's stamina to be fitter. There are also those who interpret the art of reak as the

identity of Sundanese people because this reak art is one of the arts of the of the Sundanese community that has developed to be preserved by the Sundanese community to this day. Today, Reak art also has local values which include religious values, moral values and artistic values, religious values, moral values and artistic values. These values in Sundanese art contained in reak have a deep philosophical element as a culture that emphasizes moral and religious messages, reak art also has a moral message to always be close to God because this art always starts with prayer and ends with prayer. Then from the value of art such as aesthetics which can be seen from the very distinctive form of reak art that exudes

this art is very thick because this reak art has a combination of arts such as reog art, dance, and music and there are those who interpret this reak art as an art that can express a feeling through

movement. art as an art that can express a feeling through movement or drumming as a form of self-expression and melting expressing oneself and melting the heart.

Table 1.4 Meaning of Traditional Artists about Art Reak Juara Putra Group

NO	Research Subject	Meaning
1	Dedi Mulyadi	Has local values such as religious values, moral values.
2	Wawan Setiawan	Sundanese identity because this art originated from Sundanese
3	Farhan Noufal	Has artistic value in combination

Discussion:

In this discussion, the researcher will explain the results of the interviews of the five informants and the researcher's observations to answer the research questions, the researcher analyzes the data or research results that have been studied in accordance with the research design using Alfred Schutz's phenomenological theory. This research discusses the experience of Juara Putra Group reak art tradition artists, the cause motive of Juara Putra Group reak art tradition artists, the purpose motive of Juara Putra Group reak art tradition artists and the meaning of reak art for Juara Putra Group tradition artists.

Alfred Schutz said in his theory that this experience is a social consciousness experienced by humans. For him, the task of phenomenology is to link scientific knowledge with everyday experiences and activities where experience or knowledge comes from, as well as motives and meanings or focusing on human life experiences. In this case, phenomenology holds the view that only an analysis of activities and consciousness can provide an understanding of experienced phenomena or visible science. Human consciousness actively contains objects of experience and focuses on meaning, motives and experiences. Phenomenology uses lived

experience as a tool to understand how social, cultural and how about the social, cultural, or historical context in which the experience occurs. the experience occurred (Mirza, 2018: 135).

As for this research, it discusses how the experience gained by the Juara Putra Group reak art tradition artists, as well as how the motives and meanings of reak art for the Juara Putra Group tradition artists. Therefore, if it is related to what experiences are obtained by traditional artists reak art of Juara Putra Group, are there positive and negative experiences that they get during they get during their time as reak art tradition artists. In addition, regarding motive and purpose motive, namely what is behind the traditional artists of the Juara Putra Juara Putra Group's reak art, then how the Juara Putra Group's tradition artists interpret reak art. interpret the art of reak. The answers to these research questions obtained from the results of interviews with four main informants, namely the artist Juara Putra Group's reak art tradition and one supporting informant, namely the elder of Juara Putra Group's reak art. based on experiences, motives and meanings.

As for the positive experiences that the artists of the tradition feel like when they can be traditional artists part of the art of reak, then when they playing Art reak many people in the village

cinunuk who watched up to 100 spectators can even exceed that number so that the reak art tradition artists often get a good response because the results of the show are lively, while playing the art of the audience's reaction is always enthusiastically follow the music to dance that makes the artists tradition it feels good, but there are also negative experiences that get namely the presence of spectators who watched this reak art while intoxicated resulting in a fight that resulted in one of the players hit blow for trying to break through. This is what makes some of Cinunuk Village community is considered bad for traditional artists, then reak art is always regarded as art that is not religious because of the offerings and there are people possessed make it into pros-cons.

In the theory of phenomenology Schutz there are two things that need to be considered, namely aspects of knowledge and action. With the theory of phenomenology Schutz, author use it to examine this Phenomenological Research. There are two phases the formation of social action motive refers to the reason a person performs something in between:

1. Because Motive

Motives that refer to action in the future, action done by someone must have a purpose that has been set.

2. In Order Motive

Actions that refer to the past, actions taken by someone must have had a reason from the past when he did it. Based on the results of interviews and observations that have been done, the motive because (because of motive) the background of the informants become artists tradition among the average of the artists of this tradition has liked it since childhood because it is the art of this reaction in senangi and they have a great interest to learn it, this reak art also has benefits such as being able to create confidence and creativity that is directed and can teach they work together since childhood, then there is also a tradition of artists who are likes reak art or other Sundanese arts such as pencak, gamelan Sundanese, calung, and like the Horn of this musical instrument has the power

dogdog Attract the mystical. Previous authors have also made observations about the mystical side of reak's art on September 18, 2022 located in Kp. Ciguruwik, when before the show started these artists prepare offerings consisting of parupuyan, cigarettes, incense, perfume, coffee and bitter tea, coffee and sweet tea, water and milk put in coconut shell then seupaheun (nyirih), rice and coins, young coconut, and chicken eggs and lastly there are types of fruits and vegetables.

Then incense on fire begin the MA'lim pray after that the event began with playing musical instruments and sinden began to sing adds to the appeal of the mystical start and the player from this part of the art of reak began a trance. There are those who have been handed down from their families who have been artistic and handed down to children his, and two artists tradition explains that they are indeed like it has been chosen since childhood by aki juarta to continue this reak art. The existence of art performances reak West Java into a diversity of Arts and culture for the community, so that various businesses done both from the government, artists, and the community to preserve and developing reak art as a cultural heritage, this reak art if calculated altogether there are 85 reak art groups from the Cinunuk Village area there are 22 reak art group and in cileunyi village there are 65 reak art groups. The motive purpose (in order to motive) is the informants become artists because the tradition have the desired goals or expectations achieved in the future, the motive these objectives include to preserve the art of reak by continuing introducing the art of this reaction, especially to young children so that later his could generate a sense of interest want to join in the arts and reak become the successor to the next generation so that its existence is not lost so only in the future and even this reaction art should be preserved because it is appropriate that culture should be in charge and respected, if not in preserving the art of this reaction will be lost then the artists want to continue to preserve it.

Despite the positive experience felt by the artists of the village community response traditions

cinunuk like art reak, there is also a portion of the Village Community cinunuk this view bad to artists art tradition reak therefore the artists tradition art reak Juarta Putra group wants to change the image of society into things better as the goal of the artists of the tradition to change stereotypes the thinking of the people in Cinunuk village who consider this reak art to be identical with drunkenness because of unscrupulous acts of the audience, the artists also tradition has a goal to promote the art of reak to be more developed follow the Times and follow the flow as a factor to save the culture and his art lives by making active social media on youtube and tiktok by creating content shows how when art reactsto music, it can be play, what equipment is in the art of reak, and explain about what kind of musical instrument the music of reak's art is. It is as form utilizing existing facilities in order to make this art reak increasingly known by the public, then as for the purpose of becoming a traditional artist this art reak as a symbol of cuture. When talking about meaning "meaning" in the Great Dictionary of language Indonesia is: the meaning, intent of the speaker or writer. Meaning is a process active that can be interpreted by someone in a message. All the experts communication, agreed that the very subjective meaning of words don't mean, people mean (Sobur, 2015: 20).

The results of this study on the meaning eak art tradition artists Juarta Putra group can be seen from the interview with the informants if Anggi interpret this reak art has cool music so it can be relaxation music, musiplayed by these artists something to do with oxytron is meant by oxytron this is a type of music that has a unique tempo and rhythm so as to produce a wave frequency of the music can be said influence on stamina in the human body, therefore people those who heard it said they felt refreshed. Then art reak too interpreted as the identity of the Sundanese because the art of reak is growing and ettled in West Java, so they consistently maintain the art and Sundanese culture as part of the responsibility and senseof belonging to the arts and culture as a legacy of the ancestors, this reak art can also said to be an art that can overflow a thing through

movement or in terms of wasps as express themselves and alsotodilute orhange the mood when the performer plays a musical instrument and twatching her dancing and listening to her music became a pleasure, and the children who will be circumcised can be cheerful again and forget the pain of circumcision. Reak art is interpreted as the identity of the Sundanese because art reak into one of the arts of Sundanese society so that the art of this reak.

Recommendations for Future Research:

For academics, researchers only study regional arts so that it opens opportunities for further research to be able to examine more deeply about similar research such as regional arts in their respective regions, then in further research it is recommended to be able to examine more deeply the theory of phenomenological studies from Alfred Schutz and can conduct studies using quantitative methods with more depth in sources or sources. using quantitative methods by further deepening the sources or references used. sources or references used.

Conclusion:

In this final chapter, the researcher will describe the conclusions which are the results of the researcher's presentation based on the results of the research and discussion that has been presented in the previous chapter have been presented in the previous chapter. From the results of research and discussion regarding the perceptions of traditional artists regarding regional art can be concluded as follows:

1. The experience of traditional artists in the reak art of Juarta Putra Group consists of positive and negative experiences. positive and negative experiences. The positive experience of the artists Juarta Putra Group's reak art tradition shows that traditional artists have a pleasant experience, namely the tradition artists have a pleasant experience, namely the tradition artists feel happy because the reak art of Juarta Putra Group is known in Cinunuk Village, apart from being known as a reak art group. Cinunuk Village apart from being

known as the longest-running reak art, Juarta Putra Group is also known as the longest-running reak art. reak art, the Juarta Putra Group is also known for its success because it has become international.

2. The motives of the traditional artists of the reak art of Juarta Putra Group consist of (two) motives, namely the cause motive (Because Of Motive) and the goal motive (In Order To Motive). The cause motive which is the reason for traditional artists join the reak art of Juarta Putra Group are mostly due to environmental and hereditary factors. factors from the environment and hereditary from the family so that these artists are already fond of reak art. So that these artists have indeed been fond of reak art since childhood, and another factor is that they have been chosen by aki juarta since childhood. Meanwhile, the motive for the traditional artists to join the reak art of Group Juarta Putra is to preserve reak art with new innovations and keep up with the times by actively making active and keep up with the times by actively creating social media, to change the stereotypical thinking of some of the people of Cinunuk Village who think that reak art is synonymous with drunkenness, and to spread the message of drunkenness, and for cultural propagation.
3. The meaning of traditional artists regarding the reak art of Juarta Putra Group, namely is interpreted as an art that has local values which consist of religious values and moral

values, besides that art also has the value of art in it, reak art as the identity of the Sundanese people, art in it, reak art as the identity of the Sundanese people, art that has relaxation music, and is able to be used as an art form. That has relaxation music, and is able to express a feeling through movement and music. Through movement and beat.

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