

COMMUNITY REVITALIZATION STRATEGY IN AKSARA INCUNG

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ABSTRACT

The *Aksara Incung* is an old Kerinci script that is threatened with extinction because it is no longer known by the Kerinci community. The Kerinci script is a cultural heritage of Kerinci and a source of pride for the Kerinci community. However, with the emergence of Islamic civilization and the Dutch colonial period, many Kerinci people began to be introduced to new cultures, resulting in fewer and fewer people studying, teaching and implementing the existence of the incung script in everyday life. The objectives of the study were (1) to explain the development of the Kerinci Incung script batik motif, (2) to express ideas derived from the Kerinci Incung script in the creation of craft works of art in the form of stamped batik motifs and (3) to understand and explore the meaning contained in the Kerinci Incung script as a cultural product of the community in the past. The research method used a qualitative approach. with observation, documentation and interviews with batik craftsmen and activists. Data collection was carried out using the purposive sampling method and the research location was Kerinci Regency and Sungai Penuh City. The method of creating Incung script motifs includes three stages, namely the exploration stage, the design/motif making process stage and the realization process. The Incung script revitalization strategy in the community is one way to reintroduce and preserve the Incung script. through painting media starting from motifs on Kerinci batik, motifs on musical instruments, establishing an Incung script school, bringing up Incung on every place name, street name, office name in the Kerinci area, and teaching school children by bringing up additional subjects. So that all of this can facilitate the effort to introduce the Incung script to the community.

Keywords: *Aksara, Incung, Kerinci, Intensity*

ABSTRAK

Pengenalan sejak dini Aksara Incung dan habituasi menulis Aksara Incung sesuai alur serta teknik yang benar merupakan aksi nyata merevitalisasi aksara Incung. Aksara Incung merupakan aksara Nusantara dan salah satu unsur dalam bahasa daerah. Pelestarian aksara Incung berarti merawat aset kebudayaan Kerinci yang mendorong penciptaan aneka bentuk ekspresi untuk memperkaya kebudayaan bangsa Indonesia. Aksara Incung merupakan aksara tua Kerinci yang terancam punah karena sudah tidak diketahui lagi oleh masyarakat Kerinci. Aksara Kerinci merupakan kekayaan budaya Kerinci dan kebanggaan bagi masyarakat Kerinci. Tetapi dengan munculnya peradaban Islam dan penjajahan masa kolonial Belanda, tidak sedikit juga masyarakat Kerinci mulai dikenalkan dengan budaya-budaya baru, sehingga menyebabkan semakin sedikitnya orang yang mempelajari, mengajarkan dan menerapkan keberadaan Aksara Incung dalam kehidupan masyarakat sehari-hari. Tujuan penelitian adalah (1) menerangkan perkembangan motif batik Aksara Incung Kerinci, (2) menuangkan gagasan yang bersumber dari Aksara Incung Kerinci, dalam penciptaan karya seni kriya berupa motif batik cap dan (3) memahami serta menggali makna yang terkandung dalam Aksara Incung Kerinci, sebagai produk kebudayaan masyarakat masa lampau. Metode penelitian menggunakan pendekatan kualitatif. dengan observasi, dokumentasi serta wawancara dengan perajin dan penggiat batik. Pengambilan data dilakukan dengan metode purposive Sampling dan lokasi penelitian adalah Kabupaten Kerinci dan Kota Sungai Penuh. Metode penciptaan motif Aksara Incung meliputi tiga

tahap yaitu tahap eksplorasi, tahap proses pembuatan desain/ motif dan proses perwujudan. Strategi Revitalisasi Aksara Incung ditengah-tengah masyarakat adalah salah satu cara mengenalkan kembali dan melestarikan Aksara Incung. melalui media lukisan mulai dari motif pada batik khas Kerinci, motif pada alat musik, mendirikan sekolah Aksara Incung, memunculkan incung pada setiap nama tempat, nama jalan, nama kantor yang ada di wilayah Kerinci, dan mengajarkan kepada anak-anak sekolah dengan memunculkan mata pelajaran tambahan. Sehingga itu semua dapat mempermudah dalam upaya pengenalan Aksara Incung kepada masyarakat.

Kata Kunci: *Aksara, Incung, Kerinci, Intensitas*

INTRODUCTION

Aksara Incung is a traditional culture. Traditional culture is a culture that originates from roots that become a nation and become the identity of a region (Masunah, 2003). In the past, the incung script was a unifier of the Kerinci community to fight the Dutch colonialists. This incung script was almost extinct because the Dutch prohibited the Kerinci community from using scripts that were not understood by the Dutch. So this is one of the reasons for the decline in the intensity of the use of the incung script in the daily lives of the Kerinci community. As it should be, the Kerinci community is proud of the existence of the incung script as the original identity of Kerinci which is done by maintaining the culture. Moreover, if we look at the reality today, there are so many young people who do not know their cultural identity. Many do not know about the incung script which results in it being lost and the incung script is increasingly ignored. Because basically a higher and more active culture will influence a lower and more passive culture through cultural contact. This further shows that the cultural shift is increasingly leaning towards the West (Nahak, 2019).

Throughout Indonesia, there are many ancient manuscripts or manuscripts scattered with diverse and different content, materials, and scripts. The manuscripts are not only written in Arabic script and the Malay version (Jawi), but also in the Pallawa script. In addition, some regions also use local scripts which are derived from the Kawi script or Old Javanese script which is also known as the Pallawa script. This shows that in Indonesia there is a very diverse and complex cultural wealth, which is reflected in the diversity of ancient manuscripts that exist throughout the country. Furthermore, ancient manuscripts can also provide insight into the development of language, literature and art at that time, such as the ancient manuscripts that are widely found in the Kerinci region (Azizah, 2023).

In the past, the *Aksara Incung* was realized by being painted or carved through hard media such as animal horns. Buffalo and goats, on bamboo, and even found on palm leaves and elephant footprints (Jauhari, Vrihaspathi, Joni B. M., Zulwachdi, 2013). In the writing of incung we can find characteristics that are different from existing scripts such as Rencong Renjang and Central Malay writing, this shows that the work that has been hundreds of years old made by ancient people is something of high value and very valuable in the context of the history of human civilization. To find out the work of the Kerinci civilization in the past, we must start by knowing where the incung script came from, without knowing its historical flow we will not be able to study it correctly and precisely how the symbols of the script are depicted (Powa, 2020). After we know the history of the script, then we can identify what efforts we can make to reintroduce the *Aksara Incung* to the Kerinci community.



Nowadays, people have made many efforts to show the identity of the *Aksara Incung* which is poured into a work that is displayed so that it becomes a culture that continues to be carried out in society. With the existence of communities such as incung schools, incung batik studios, incung-themed music studios, and art communities that include incung elements in them, this encourages people to study the incung script again. So that the incung script can be recognized again which is then used as the original identity of the Kerinci tribe, which then in today's era the incung script is juxtaposed on place nameplates, street names and so on. Because the shift in cultural values in society occurs, it is also influenced by advances in technology and the influence of other cultures. Through activities carried out by art activists who work to preserve the *Aksara Incung*, the influence of this shift can be overcome (Ayunda, 2022).

Revitalization is a process or way and act to revive something that was previously empowered so that revitalization means making something or an act to be vital, while the word vital means very important or very necessary for life and so on. Revitalization can be in the form of stages of the process, methods, strategies to revive or revive from the initial planning that has not been achieved. Various revitalization words are often used to carry out one goal, for example revitalization of education, revitalization of an area, Revitalization of Local Wisdom and various other revitalizations along with the development of the times.

Based on the description that has been presented in the discussion above related to the process of trying to introduce the incung script to the wider community, not many have researched it because this research is a new research, therefore, the author raises it as the topic to be studied in this research and it is important for researchers to conduct an analysis of the function of society and communities in efforts to preserve the *Aksara Kerinci*. One of them is the incung script which is starting to be less popular with the younger generation. This can be seen from the condition of today's society, especially the younger generation who are increasingly following the development of the times, too immersed in modern cultural trends and starting to forget their own culture. Then how can this research be one of the sources of reference literature on the theme of preserving the *Aksara Incung*. how social communities can instill wise cultural values in the community environment and increase public enthusiasm for learning Kerinci culture.

METHOD

First, Heuristics is the stage of collecting research data to obtain primary and secondary sources. Collecting data or sources is done by means of library studies, archival studies and field studies and interview studies.

Second, from the historical method, namely the stage of criticism of the sources that have been obtained. This criticism is carried out to obtain the truth from existing sources, thus producing a fact. Third, the interpretation stage is in the form of interpretation related to historical facts. In interpretation there are two components, namely analysis and synthesis. Analysis is connecting several existing facts so that a complex and mutually influencing causal relationship occurs, while Synthesis is the result of analytical questions. Fourth, historiography (rewriting), data that has been tested for truth is arranged and connected with the concepts and theories found. After obtaining accurate historical facts, history is written in the form of scientific writing in accordance with applicable regulations.

Derived from the Greek word "heuristik" which means "to seek or collect sources of information." In terms of data, sources of course include notes, field reports, and other facts that provide a general picture of events (Madjid & Wahyudi, 2014). The raw materials of a story are tools, not goals. In other words, to write a date, you must first know the date. You should also pay attention to anything that indicates the age of the manuscript, such as notes on the outer cover or patterns on the front and back of the manuscript. Likewise, the origin of manuscripts from different libraries allows for early dating (Baried et al., 1985). Finally, estimating the age of a manuscript of a period or historical event mentioned in the text can also provide clues. The sources collected, whether in the form of objects, written sources or oral sources, are then processed or reviewed through a series of criticisms.

Textual criticism is clearly an activity that cannot be separated from a text. This can be interpreted as a scholar's practical and methodological effort to manage a text and restore the authenticity of the message as close as possible to the meaning intended by the author (Fathurahman, 2010). In general, the completeness of textual criticism is arranged from general topics to specific topics. What is meant by general things is the most complete description or information about the manuscript or description of the manuscript or manuscript and the manuscript or description of the manuscript or text being worked on. These specific things concern the study or analysis of various aspects of the text (Mulyani, 2014).

The main task of philology is to read texts by providing criticism of the text. The purpose of text criticism is to produce a text that is closest to the original (Badruzaman & Kosasih, 2019). A text that is free from errors and returned to its original form is a text that can be used as a source for various research purposes in other scientific fields. Because, when a text is published in a critical edition, transliteration is done using a standard method. To create a standard transliteration method, a standard transliteration method guideline is needed that can be used as a guideline in making changes, such as spelling changes, and so on. These guidelines must be followed by transliterators and applied consistently during the transliteration process using the standard method (Ekowati, 2017). In addition, the author transcribes or copies the manuscript. This means that you rewrite your manuscript using a different font or character. This transliteration task requires care and precision when reading the text (Dewi, 2018).

Furthermore, interpretation is a step or activity that involves interpreting facts and determining the meaning and context of the facts obtained. Interpretation is often called subjectivity (Susanto, n.d.). This is partly true, but partly wrong. That's right. Because without history, data cannot speak. Honest historians produce data and explain where the data comes from. Others can look back. Therefore, the subjectivity of historiography is recognized but avoided. There are two types of interpretation: analysis and synthesis (Kuntowijoyo, 1995). The methods used in studying the incung script can also be applied in the field of philology. In addition, if this approach is combined with a linguistic approach, then advantages emerge that greatly help a researcher in his research in the field of philology. The main goal of textual criticism is to understand the text and reduce it to a form that is as close as possible to the original text (Abdullah et al., 2018).

This research on the preservation of the Incung script uses a Descriptive Analytical approach by explaining existing problems and providing solutions to these problems.



The definition of Descriptive Analytical is according to Sugiyono (2017) namely a method that functions to describe and provide an overview of an object being studied through data that has been collected as it is without conducting analysis to make conclusions that apply to the public. The author also uses document study techniques and literature study methods, where the author collects data by collecting and analyzing documents, both written documents, images, works, and other media. The documents obtained are then analyzed, compared, and combined (synthesis) to form a study that has systematic results. And collecting library data reading and recording, and processing research materials that have been obtained previously (zed, 2008).

With the aim of understanding the author's thoughts on the Incung script by tracing the historical background, culture and overall purpose of the author using subjective philology, this is considered very difficult, even impossible. In other words, the meaning of a text edition is determined by using techniques and methods that are based on and sourced from the text of the manuscript itself (Luthfi, 2016). And the last phase is historiography, which is the final phase of historical research after going through the heuristic phase, source criticism, and interpretation. Historiography is the process of collecting facts from various sources selected in the form of historical writing (Sulasman, 2013). After reviewing the available data, all speculation must consider the structure and style of writing. Historians must be aware of the reasons put forward and try to help others understand them (Yatim, 1997). Because historiography is an effort to reconstruct past events. However, writing is only possible after research is conducted, because without research writing becomes a reconstruction without evidence. Both research and writing require skills. Research requires the ability to search for, find and test appropriate sources. Meanwhile, writing requires the ability to organize individual facts into systematic, complete, and communicative descriptions.

RESULT AND DISCUSSION

Aksara Incung

In terms of language, script is a writing system using symbols or the entire writing system, for example Latin script, Arabic script, Sundanese script, Javanese script, incung script, and others. Indonesian uses Latin with an alphabetical order from A to Z. According to KBBI, script is a graphic sign system used by humans to communicate. What we can conclude is that script is a system of symbol sequences called letters which when arranged can give rise to certain meanings. Aksara can also be interpreted as an alphabet in its ancient version. While incung in Kerinci language means slanted. Because the letters in the incung script look slanted. The combination of the two words can be interpreted as the typical Kerinci alphabet which is slanted.

Aksara Incung is a script originating from the Kerinci tribe, a script that is classified as a Malay script, the incung script is the only script found in central Sumatra. A script owned by one of the oldest Malay tribes. Some also say that the incung script is a derivative of the ancient Sumatran script or the Pallawa script. Which comes from the Brahmic script used in India. The incung script was used by ancient communities to write or document history, such as writing customary law, literature written on tree bark, buffalo horns, palm leaves, which is estimated to be hundreds of years old (isskandr) the incung script was originally used for communication media by ancestors in the 14th century AD (1445).

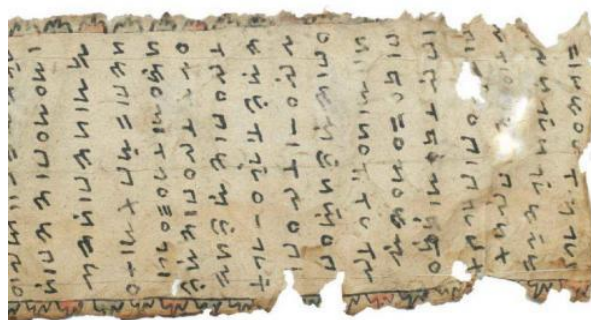


Figure 1. Daluang Manuscript in *Aksara Incung*. Source: EAP Library

The image above is one form of the *Aksara Incung* manuscript containing the Tanjung Tanah law which contains customary rules, customary sanctions and other customary rules. Which uses daluwang material.

| Rencong (Kerinci) | | | | |
|---------------------------------|------|------|-------------|------|
| | | | | |
| ka | ga | nga | ta | da |
| | | | | |
| na | pa | ba | ma | ca |
| | | | | |
| ja | nya | sa | ra | la |
| | | | | |
| wa | ya | ha | (h)ja | mba |
| | | | | |
| ngga | nda | nja | mpa | ngha |
| | | | | |
| nta | nca | ngsa | | |
| Tanda-tanda vokal (dengan "ka") | | | | |
| | atau | atau | tanda bunuh | |
| | atau | | ku | |
| | atau | | kang | |
| | atau | | ki | |
| | | | kah | |

Figure 2. Kerinci Incung Script Alphabet. Source: NR Darman

Based on the image of the *Aksara Incung* above, we can see that in addition to the letter symbols that have consonant-vowel meanings and are marked with key signs to change the pronunciation from *a* to *u*, *o*, and *i*, not only changing the letters but also changing the meaning of the sound, besides that there are also key signs and symbols to add other sounds such as *ng* and to remove the sound *a*. The sign used to remove the sound *a* is known as the kill sign.

In the first discussion, the incung script is a local script that developed in the Kerinci tribe, a script that has been used by the Kerinci people in the 14th century AD, the oldest evidence found is the Tanjung Tanah law book. Which in its history this incung script has produced hundreds of manuscripts/manuscripts written in various media such as animal horns, bamboo, lontar, daluang and others. By using the original



Kerinci language which is written on written media with various contents. Generally contains about customary news, customary rules, tembo, karang mindu and several mantras and rajah. However, it is also possible that the incung script also contains debt letters, fines and so on (3142).

Figure 3. List of Incung characters in L.C. Westenek's writing



Aksara Incung Revitalization Strategy for the Community

Along with all the problems that have been described above, the most common problem we find is how to get young people to take part in the enthusiasm of introducing the *Aksara Incung*. Many young people do not understand their own culture at all, because of the very strong breakthrough from western culture, so that young people are immersed in a more modern culture and ignore their own culture. Which causes foreign cultures to develop rapidly in our country and drown out our own culture. Of course this is a tough challenge for young people, namely how young people continue to accept new cultures that come and ignore the original culture. The following are efforts or solutions on how to introduce the *Aksara Incung* to people who have little or no knowledge of the *Aksara Incung* and instill knowledge in young people about the importance of us preserving our own culture.

Aksara Incung In the typical Kerinci Batik motif

Motif is the smallest arrangement of images or image frames on an object. Motifs consist of elements of form and object, scale or proportion, and composition. Batik motifs are image frames that embody batik as a whole in the form of straight lines, curves and dots (Singgih and Adhi: 2016). At the beginning of the emergence of batik with *Aksara Incung* motifs, there were two studios that received training, namely the Karang Setio batik studio represented by Mrs. Elita Jaya and the Puti Kincai batik studio by Mrs. Deli Iriani. The incung batik motif was also popularized by Mr. Iskandar Zakaria, a cultural activist who is an incung batik motif activist. The incung batik motif was initially limited to writing written on tree bark, palm leaves and horns which were used to write customary law, literature and also mantras by the ancestors of the ancient Kerinci tribe. Nowadays, incung writing is rarely studied so that now the writing is included in works of art, namely incung batik (John Eka Powa: 2020).

In the 1990s, batik businesses emerged in the Kerinci area, but disappeared shortly after that. It was only in the 2000s that Kerinci batik production increased, so that many business actors emerged in the batik sector. This is inseparable from the existence of batik in Kerinci which gave rise to various typical Kerinci motifs including the *Aksara Incung*. The characteristic of Kerinci batik is the incung script, so that the *Aksara Incung* that had long been ignored was revived or reintroduced through the medium of batik. This increases the popularity of the *Aksara Incung* so that it can be easily introduced by young people (Adi Putra, 2022).

The Sungai Penuh City Government also focuses on developing this batik, in an effort to develop tourism, culture, maintain the *Aksara Incung* and the creative economy, the government has begun to revive the typical Sungai Penuh batik, in a circular delivered by the Sungai Penuh City Government, that it is mandatory for all government agencies within the scope of Sungai Penuh City to implement or use the *Aksara Incung* batik uniform on certain days. In addition to increasing the creative economy, it is also one way to introduce the script to the wider community.

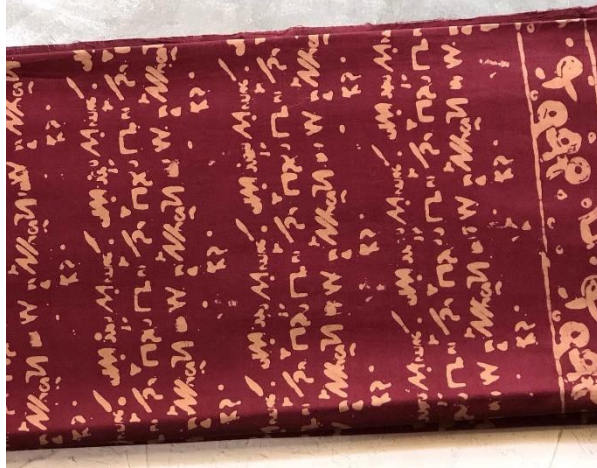


Figure 4. *Aksara Incung* script motif on Kerinci batik

With the presence of batik motifs that display *Aksara Incung*, it can increase creativity for young people to come up with various new innovations, from making uniforms with incung script motifs, from incung shirts, incung batik production bags, jackets with *Aksara Incung* motifs. So that indirectly the activities carried out daily by wearing clothes that display the incung script identity can increase interest and love for the community towards the culture that already exists in us. The development of this motif itself is considered unique because it contains historical elements from the incung alphabet itself. The first is that the incung batik motif is usually also combined with calligraphy motifs, this contains meaning as a group of Kerinci people, who must adhere to their religion and consistently practice the Qur'an and hadith as a guide to human life. This is certainly utilized by batik craftsmen with the aim that someone can remember and carry out their obligations. Not only the incung and calligraphy themes. Both incung batik and the grand mosque of Pondok Tinggi which became history in the 18th century in 1874. This motif was used in 1999 by the Puti Kincai batik studio whose motif contains the meaning of one roof which means consistency or the rule of the Almighty, the second is barampek jure which means four sides, which is interpreted as four rio or ninik mamak and also four representatives of the mosque's



imam, the third is tingkat tige, which means the mosque has 3 levels which have the meaning of *sko nan tiga takah* or three degrees of heritage of the Pondok Tinggi community which is a treasure or history for the community (Asti Harken: 2021).

The third motif is *incung* and *lalu kasawoh* (going to the rice fields), this motif was adopted because the Kerinci community is famous for its nature and agrarian, as well as a farming community, so this motif fits the social structure and customs of the Kerinci community, such as going down to the rice fields to farm. The fourth is the *incung* and bamboo tree motif, this motif was created by the Pandan Mangurai batik studio in 2015, considering that the Kerinci community always uses bamboo plants in every major ceremony, such as *kenduri sko*, on Eid al-Fitr, wedding customs and is also used to make *lemang*. The fifth is the motif of *incung* and Kerinci traditional clothes, Kerinci traditional clothes are usually worn only during certain events such as *kenduri sko*, not everyone can wear this traditional clothing, which is for *depati ninik mamak* or traditional leaders and other clothes are worn by *lita* and *kulok*. This motif was developed by the Mangurai batik studio in 2017, usually these clothes are black and golden yellow which have a certain meaning, which is then made into a motif with the *incung* character (Adi Putra: 2022).

Furthermore, the *incung* and *karamentang* motifs are new motifs created in 2018. This motif has the meaning of the *kenduri sko* flag of the Kerinci community. This motif was adopted in batik to remind us of the culture of the Kerinci community, in the *kenduri sko* or *kenduri pusako*, which is related to the social structure and culture in Kerinci. The creation of motifs in batik is also based on the creation and characteristics of a group or community in each region, especially in Kerinci (Dela Puspita Riza: 2021). The culture and history in Kerinci are a form of evidence and events that occurred in the past. The *Aksara Incung* itself is a form of history that has value as an idea of community creativity in works of art. The process and concept initiated in the batik in Kerinci is a form of experience from the results of community observations of their social environment so that they can create something new (Adi Putra: 2022).

In addition, in 1994 Ida Maryanti (Jambi City Industry and Trade Service) introduced the *Aksara Incung* to the public to be used as a batik motif, especially for the Kerinci community and its surroundings including Sungai Penuh City. This *Incung* batik was able to develop in Kerinci also inseparable from the role of the Regent at that time, namely Bambang Sukowinarno. During his reign, the batik industry developed a lot, because seen from the background of the Kerinci regent at that time, he was Javanese. So, he took the initiative to develop the batik industry in Kerinci which is currently still produced in Sungai Penuh City. It was at that time that batik began to grow in the Sungai Penuh City community (Pitri, 2021).

Incung Motif on Traditional Musical Instruments of the Kerinci Tribe

In an effort to preserve the *Aksara Incung*, so that creativity emerges in the community. In addition to the *incung* script being taught to the community directly, the *Aksara Incung* is also introduced through image media, such as motifs on batik, and bringing out the *incung* identity into the images displayed on traditional Kerinci musical instruments. With the presence of batik motifs on traditional musical instruments, it can enlarge the scope for the forum in an effort to introduce the *Aksara Incung* in outside life, so that many of the young people who are members of the studio

become pioneers in introducing Kerinci culture. This can be seen in the typical Jambi musical art which is similar to the gambus musical instrument from Arabia.

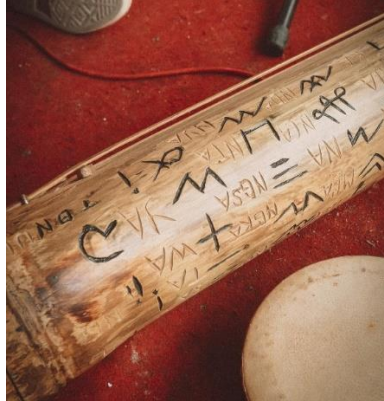


Figure 5. *Aksara Incung* on traditional musical instruments (Gong Buleuh)



Figure 6. Cangor musical instrument

Cangor is a Jambi musical instrument influenced by Malay culture. Cangor is cylindrical in shape made of bamboo stalks whose skin is slit to make strings. How to play the cangor is by hitting it with a small rattan beater. Usually Cangor is made from mayan bamboo stalks and the string fasteners are made from trembesi wood. Cangor is usually played by farmers after tiring farming (Utami, 2021).

Introducing the *Aksara Incung* in Schools

Uli Kozok, a linguistics professor at Hawaii University, also researched the Incung script in Kerinci in 1999-2003. He also found the oldest Malay manuscript in Tanjung Tanah, a village on the shores of Lake Kerinci in 2002. The manuscript is a law book of the Dharmasraya Kingdom for the Kerinci community written on daluang tree bark (Febrianti, 2021).

The book consists of 34 pages with 31 pages written in post-Palawa script also called Malayu script. The last two pages use Incung script and one page contains two lines in an unclear script, similar to Arabic script. Radiocarbon tests conducted by Kozok indicate that the manuscript is from the late 14th century. Most likely written during the time of Adityawarman.



The manuscript contains Malay language legal regulations, including criminal matters such as theft of agricultural products such as cassava, sugar cane, betel, areca nut, and rice, as well as theft of livestock such as chickens, ducks, dogs, and pigs. For example, the punishment for stealing cassava. A fine of five kupang is set for thieves who pull out their own cassava, while a fine of five gold is set for thieves who steal cassava that has been harvested. To reintroduce the *Aksara Incung* to the Kerinci community, this is done through Incung Kerinci script learning classes. To reintroduce the *Aksara Incung* to the Kerinci community, this is done through *Aksara Incung* Kerinci learning classes.

Since 2013, the Sungaipenuh Government has scheduled and targeted the reintroduction of the *Aksara Incung* by including it in student lessons for both elementary, junior high and high school students. Incorporating *Aksara Incung* learning into elementary to high school student learning, with interesting and easy learning, has succeeded in maintaining and revitalizing the *Aksara Incung* in Sungaipenuh and its area (Elimar, 2022).

Revitalizing the *Aksara Incung* at Incung School

The *Aksara Incung* for the Kerinci tribe is not only a traditional culture left by their ancestors. But the *Aksara Incung* is also a medium for education and teaching about literacy such as reading and writing culture, especially for the younger generation. In this era of technological development, the younger generation is very easily influenced by cultures that come from outside. The incung school is a social structure that aims to preserve the culture believed in by the Kerinci people. One of them is the *Aksara Incung*. The incung school as a social structure forms a new system that is able to invite the Kerinci people to re-learn the culture that has begun to die out. With the existence of an incung school that accommodates young people to learn, the problem called illiteracy can be resolved.

Incung School is an independent community in Sungai Penuh, which focuses on teaching the *Aksara Incung* to young men and women in Jambi. This community was founded by Tri Firmansyah and Meka Algazi in 2017 with guidance from one of the cultural experts in *Aksara Incung*, (the late) Iskandar Zakaria. Currently, the Incung School community focuses on the city of Sungai Penuh, Jambi. On March 25, 2021, Incung School was officially registered with the legality of the institution so that it can become a further forum for education and research in the field of *Aksara Incung* cultural literacy.

CONCLUSION

In the discussion above, it can be concluded that behind all the existing problems related to the lack of knowledge of the *Aksara Incung* by the younger generation, the lack of knowledge and low love of young people for the *Aksara Incung*, the lack of attitudes or efforts in preserving regional culture by the younger generation. So that all of this is one of the causes of the lack of knowledge of the wider community about the *Aksara Incung*. So that various methods have also been launched to eradicate existing problems. By introducing new methods of introduction, one of which is by adding the *Aksara Incung* to community activities so that people are aware of the existence of the *Aksara Incung* culture. Such as appearing in batik motifs, paintings and carvings on musical instruments and establishing an incung school. So that all of this

can expand the scope for the community to know what is meant by the *Aksara Incung*. So that it also becomes a trigger for the community to want to learn the *Aksara Incung* and preserve it.

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