



Community Perception on The Performance of *Reak* Art Creations

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ABSTRACT

This study aims to determine the maintenance pattern of Reak artistic creations and the factors behind different community perceptions in Bumi Langgeng Housing, Cimekar Village, Cileunyi District, Bandung Regency, because it is in line with the times. The pattern of maintenance of Reak art creations has changed, as well as changes in lifestyle, increased activity, and ignorance have caused the community to have different perceptions of the staging of Reak art creations. The method used in this research is the descriptive method. Where data was collected through observation and in-depth interviews with community leaders in Bumi Langgeng housing with the technique of determining informants through purposive sampling, namely a sampling technique with certain considerations, the method of taking information was based on informants who knew Reak artistic creations and community leaders in Bumi Langgeng Housing. The research results show that along with the times, Reak art creations in Cimekar Village have started to experience obstacles in their development. In addition, there are two different perceptions of the staging of Reak art creations, namely negative and positive perceptions. Negative perceptions caused by the presence of migrants in Cimekar Village, especially in Bumi Langgeng housing, lifestyle changes and increased activity, and the growing sense of boredom towards Reak art creations that are felt by the community members, so that this allows them not to participate in preserving the creations. Reak art. Positive perceptions caused by people who love, uphold cultural values and understand Reak artistic creations.

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1. INTRODUCTION

There are quite a lot of Reak art creations in Indonesia, especially in the West Java region which is in the Cileunyi District area, so it would be a shame if these art creations were lost and not put to good use by related parties who preserve Reak art, including the Cileunyi Community (Laila Latifah, 2013). Along with the times, Reak art creations are now starting to experience obstacles in their development. In the past, almost every individual when he was a child celebrated Reak artistic creations when he was about to be circumcised, but that is not the case now (Akbar, 2022; Bruner & Becker, 1979; Rahayuningtyas, Rohidi, & Sumaryanto, 2019; Wittesaele, 2021). This also happened in the Bumi Langgeng housing community, Cimekar Village, Cileunyi District, Bandung Regency.

Basically, the people of Bumi Langgeng Housing Village, Cimekar District, Cileunyi District, Bandung Regency are still traditional, this can be seen from the lifestyle of the people who are still thick with the criteria of

a rural community. So when there is even the slightest thing that affects change in society, it can be easily seen, including changes in culture (Mohammad Taufiq Rahman, Sulthonie, & Solihin, 2018). One of the cultural changes in the Bumi Langgeng Housing community is the change in Reak artistic creations, which are not as well cared for as they used to be, the Bumi Langgeng Residential community is currently experiencing differences in the pattern of maintenance of Reak artistic creations.

Even so, some still consider Reak artistic creations to be preserved. The people who maintain it are people who still really love culture. Because of that, it gave rise to different perceptions among community members regarding the staging of Reak artistic creations (Liu, 2021; Suhaimi, 2020). Based on the two public perceptions above, the author is interested in studying more about this artistic creation (Ding, 2021; Grebosz-Haring, 2020; Hendricks, 2021; Koch, 2020; Maritato, 2021).

An anthropological approach to culture is where forms, ideas, and ideas are considered a system of norms and values owned by members of society and bind all members of the community (Salazar & Graburn, 2014; Whitehead, 2005). At the same time, the sociological approach is a basis for studying a study or research to study living together in society (Mustari & Rahman, 2012; Sugiyono, 2018). Likewise, Reak art is a culture owned by the community in the form of forms, ideas, and ideas considered valuable for the survival of society.

2. RESULTS AND DISCUSSION

Reak in Bandung

Reak was created in the 18th century by one of the ancestors of Cinunuk Village who was located in Ciborelang village named Abah Oyot, the aspiration of the birth of Reak artistic creations, namely the combination of Reog and Angklung arts. Reak Art Creations are symbolic demonstrations that concern the order of life and involve the meaning of movement in the human soul, which are exhibited in Reak *Waditra* (structure) or as an illustration for self-control that in life is about being happy and unhappy, about anger and patience, about Wishes and contemplations are all symbolized in *Waditra* Reak as an illustration for study material as a moral message from Sundanese ancestors for posterity. The initial basis of reak art is sunan kalijaga's *suluk* (pattern of reflections) (Nandang, 2015).

The spread of reak art has been passed down from generation to generation today; the first is through Abah Rahma, who lives in Babakan Sumedang, the second is through Abah Maska, who lives in Kampung Cijambe, and the third is through Abah Kurdi in Kampung Sekejongkol Wetan. It was Abah Kurdi who developed Reak art creations in Cimekar Village. He created three groups of Reak art creations, each group led by a group leader, the first group being held by the youngest generation of the Ligar Pusaka Buhun Seni Reak Putra Buhun group led by Imam Hidayat, the second group was Reog Helaran Dogdog 4 in Cipondoh which was led by Abah Juarta (reak juarta). The third group was led by Mr. Engko, who was continued by his son Aa Maska/Maska Putra. For generations of classic reak in Cileunyi District, it is preserved by the Ligar Pusaka Buhun association group as the preserver and protection of various types of arts and culture from the old-fashioned *tarali*, Cileunyi sub-district.

One of Cileunyi's forest conservationists is Ligar Pusaka Buhun led by Nandang Hidayat 35 year. He said that in ancient times in Reak art creations, there was no term drunkenness, this art creation was mixed with intoxicating things around the 1990s after a new generation emerged. According to the results of an interview with Mr. Nandang. When viewed from its function, Reak art creations are arts held to entertain children who will be circumcised. However, in the village of Cimekar it is not only intended to entertain children who will be circumcised. Still, it is free to be carried out by every community member who will hold celebrations such as weddings and big events such as August 17, village celebrations, and others (Nandang, 2015).

In general, the purpose of staging reak art is to unite, entertain, and bind brotherhood, harvest feast rituals, *ruwat bumi*, and other philosophical symbols concerning moral messages and symbols of the guidance of the Sundanese ancestral system of life. Based on the results of a direct interview with Abah Nandang said that:

First, a lot of equipment is used in the performance of Reak art creations in Cimekar Village. Seeing the show, many people are paraded around the village. The equipment used in Reak art creations includes:

Second, four reog instrument holders, four pencak drum holders, seven angklung holders, four mask dancers, and six lumping horse dancers, eight sisingaan bearers and two renggong guards.

Third, the tools or waditra used by players include; tilingtit, tong, brung, bangplak and drum.

Fourth, Tilingtit is usually played first, why is it called tilingtit because the sound produced is like the sound of "tilingtingtit tilingtingtit"

Fifth, Tong the sound that is produced reads "tong tong tong" tong is sounded after tilingtit.

Sixth, Brung, then the sound that comes out is a sound like "brung brung brung"

Seventh, *Bangplak* is also played with a “*bang*” sound when it is released, and when it is tapped it produces a plaque sound.

Eighth, the drum that comes out produces a “*dug dug dug*” sound, so the *waditra*'s name is based on the sound it produces.

The composition of the percussion pattern is the first *tilingtit*. Then followed by *tong*, *brung*, *bangplak* and drum. From the arrangement of the percussion patterns, it is said that this pattern has the meaning of *tilingtit* which means *gera indit gera indit*, *tong* means *entong*, the sound of *waditra brung* which means *embung*, *bangplak* means *gera prak* and drum has the meaning of calling or an order to pray. So when combined it means “*gera indit gera indit, ulah emung ulah embung, prak gera mumbled ka gusti Allah, but it's time to pray*” or leave quickly, so you don't want to pray if it's time to pray. And the equipment used in Cimekar Village is the same as in other areas (Nandang, 2015).

Reak art creations, which are located in Cimekar Village, Cileunyi District, Bandung Regency, have three groups of Reak art creations, each group led by Imam Hidayat. in Cipondoh which was led by Abah Juarta (reak juarta) and the third group was led by Mr. Engko who was continued by his son Aa Maska/Maska Putra. usually performed during the day by going around the village during circumcisions, weddings, birthdays, and other big events. The duration of a performance of Reak art creations usually takes quite a long time, depending on the size of the village that will be surrounded.

The performance of Reak art creations begins with remarks made by each group leader. After each group's leader gives remarks, the child who will be circumcised (who will be paraded) is invited to ride the *renggong* horse. and other relatives who ride on the *Sisingaan* and other *renggong* horses. Furthermore, accompaniment instruments are played by bringing dynamic rhythmic songs to signify the show's start. Then there are four people holding the *barong*; eight players will start carrying two upholders of the *sisingaan*, seven *angklung* players will start getting ready to play their *angklung* according to the rhythm, four mask dancers will start dancing, six horse dancers will start dancing, and two people who guard the *renggong* horse. After the *barong* holders, *sisingaan* bearers, *angklung* players, mask dancers, horse dancers, and horse caretakers are ready, the leader will start giving orders for them to perform dance movements according to their duties simultaneously and simultaneously (Setiawan, 2020; Sustiawati, 2020).

The performance of Reak art creations is carried out by going around the village or village so that they finally return to their original place. After the procession of Reak art creations returns to its original location, a *saweran* will then be held by sprinkling much money and candies which will be given. The arts, and those whose job it is to be sawer are elders in the area. The art of Reak has no difference in its origin from the art of Reak *buhun*, which distinguishes several types of groups of Reak types from one creation, additional creations and collaboration must also follow the *waditra* Reak order that has been determined regarding the type of Reak, from the Reak structure.

Community Perceptions of Reak

Based on the research results and related to Talcot Parson's theory of Structural Functional, several functions are associated with all activities fulfilling the needs of a system in society (Coleman, 1986; Smelser et al., 2001). Considering that society itself consists of many different individuals, this can cause several problems and to answer these problems (Rahman, 2021; Rahman & Mufti, 2021), he formulates several propositions and says that the integration of society is caused by; there are cultural values that are shared, which are institutionalized into social norms, and internalized by individuals become motivations (Halimah, 2021).

Reak art creations are a culture that still exists among the people of Cimekar Village. Still, of course, there are different views between the people of Cimekar Village in the past and the people of Cimekar Village today, especially among the residents of the Bumi Langgeng Housing community in staging Reak art creations. If in the past the, people were enthusiastic about holding events for producing Reak art creations and thought that Reak art creations were as if a culture that had to be carried out by every individual in their childhood, but the situation is different today because people are reluctant to hold events. The staging of Reak art creations is due to the large number of people who do not take part in staging Reak art creations and the large number of immigrant residents who do not like the staging of Reak art creations.

The first interview was conducted on Thursday April 23, 2015 with Mr. Adang Masdar (50 years) as a teacher and elder who is located at Bumi Langgeng Housing block 40 No 06 Rt 01 Rw 22. When asked about the public's perception of staging creations Reak art. Mr. Ustadz Adang Masdar said that; “Reak art creations are art creations that have many negative values and I don't respond well to Reak art creations because in terms of Reak religion

it is very contradictory because it is related to demonic spirits and drinking alcohol due to the staging of Reak art creations. many people who leave worship such as prayers from morning to evening continue to follow the performances of Reak art creations." (Masdar, 2015).

The second interview was conducted on Friday April 24 2015 with Mrs. Yeyet (45 years) as Mrs. Rt 03 whose address is Housing Bumi Langgeng Rt 03 Rw 22. When asked about the public's perception of the staging of Reak art creations, Yeyet said as follows: "From the access road series, they should have a special schedule of attractions in the field or not in the vicinity of those whose purpose is not to have attractions anywhere and not too far. The procession, which is called a public road, is very disturbing, especially if we have urgent interests. k, you have to know when to practice, if you want to practice, you can as long as it's not disturbing people's worship time, if you want to practice, for example once a week or how much, you have to do it regularly. If you see the change, it's actually getting worse, that's what makes you drunk" (Yeyet, 2015).

The third interview was conducted on Friday, April 24 2015 with Mrs. Sri Budi (40 years) a neighborhood cadre whose address is at Bumi Langgeng Rt 03 Rw 22 Housing. When asked about the public's perception of the performance of Reak art creations. Sri Budi said the same thing:

In my opinion, Reak current art creations are no longer suitable. They are damaging the younger generation because now Reak has been polluted by drunken people who are possessed, which makes people see Reak in a very negative side because Reak said in the past there was no term for drunkenness that's what it's like. And I feel disturbed because with an irregular training schedule that should be used for rest at night, it's better if it's until 9 or 10 o'clock until 12 o'clock until 1 o'clock, that's the time to rest, what else for people who are at work, their rest time is disturbed. The changes that I have seen from the past are getting worse because more and more young people are joining in. It's better if they join in on the procession. It is what followed their drunkenness (Budi, 2015).

Based on the narrative of the informant above, Reak artistic creations have several negative values such as irregular practice times, traffic jams, drunkenness, and possession so they disrupt the activities of local residents and damage the younger generation.

The fourth interview was conducted on Saturday April 25 2015 with Mrs. Yanah (50 years old) as Diniyah's teacher who is located at Bumi Langgeng Housing Rt 04 Rw 22. When asked about the public's perception of the performance of Reak art creations. Yanah said the following:

In my opinion, the staging of Reak art creations is very detrimental and damaging, because when I was in college, my boarding house was in the Cipadung area, I saw Reak art creations, people like to eat glass, gets possessed by spirit, drunk, and in the past it happened to be a resident near my boarding house like to follow Reak, as a result, their bodies are damaged, injured and sick, maybe the effects of eating glass, drunkenness and possession, until I moved to Bumi Langgeng Housing I wouldn't say I liked Reak art creations and I felt disturbed from the start walking during practice and others; not infrequently, people are afraid because of that (drunk possessed and his barong form). What I see is that there has been no change from before, that's all. And what I'm afraid of will be followed by the next generation of young people (Yanah, 2015).

The fifth interview was conducted on Sunday April 26 2015 with Mrs. Sari Saidah (40 years) as the principal and teacher of Diniyah who is located at Bumi Langgeng Housing Rt 01 Rw 22. When asked about the public's perception of the staging of Reak art creations. Sari Saidah said the same thing:

To me, Reak art creations are scary creations and make some residents afraid and traumatized, so I don't like Reak art creations because when I first moved to Bumi Langgeng Housing I was just watching the performance of Reak art creations while I was watching the performance. Reak creation suddenly the barong begged for money and those who were possessed chased my child until he passed out, from there I was also traumatized and very disturbing and I felt rishi because the access road became jammed during irregular practice some drank alcohol commotion and in a trance (Saidah, 2015).

Based on what the informant said above, it is clear that the people of Bumi Langgeng Housing are not interested in Reak art creations, that road access is obstructed. It causes traffic jams, irregular practice times,

drunkenness and possession, which disturb residents, so most people are afraid and traumatized by seeing the creations. Reak art. In addition to the fact that the Bumi Langgeng Housing community is less interested in Reak artistic creations, it is also because most of the Bumi Langgeng Housing community are mostly immigrants which allows them not to participate in preserving Reak artistic creations.

The sixth interview was conducted on Friday, May 9 2015, with Mr. Aliyudin (40 years) as an ustadz/ Lecturer of Da'wah and Communication at UIN Bandung, located at Bumi Langgeng Housing Rt 02 Rw 22. When asked about the public's perception of the performance of artistic creations Reak, Mr. Aliyudin said the following:

In my opinion, Reak art creations have two perceptions. If it is related to culture, Reak art creations are magnificent and must be preserved. If you look at it from a religious perspective, it is obvious that there are people who drink liquor, are possessed, and often have commotions. If I see the people holding this Reak art creation, I am also happy to see it because there are still people who are preserving Reak art creations. But personally, I have never celebrated Reak art creations and have never thought about celebrating Reak art creations. I prefer Islamic celebrations (Aliyudin, 2015).

Based on the narrative of the informant above, it can be said that if there are immigrant communities in Bumi Langgeng housing, generally in Cimekar Village, Cileunyi District, Bandung Regency who do not participate in preserving Reak artistic creations, there is likely little awareness among the community members to continue implementing and holding Reak artistic creations.

Interview seven was conducted on Saturday, May 9, 2015, with Mrs. Munjidah (40 years) as a migrant community whose address is Bumi Langgeng Housing Rt 01 Rw 22. When asked about the maintenance pattern for Reak art creations, as said by Munjidah:

In my opinion, Reak are reactive in ordinary art creations. Because when I first moved to Langgeng, the housing community was so enthusiastic about seeing Reak art creations because back then the residents of Bumi Langgeng Housing did not have as many residents as they do now and maybe felt strange because there were no Reak art creations in their hometown. See less interested in Reak artistic creations, but it is natural that in a society there are changes, including cultural matters, especially in today's modern times (Munjidah, 2015).

Based on the informants above, it is clear that every individual must know the importance of maintaining a culture that already exists in society, so society must continue to preserve and maintain its continuity. Many of the statements stated by the informants above can be analyzed from the theoretical concepts of practice Pierre Bourdieu in Geroge Ritzer and Goodman (2010) says that habitus that existed at a particular time was the result of a collective creation that took place over a relatively long historical period, habitus which is a historical product. Creating individual and collective action and thereby conforming to patterns established by history. Certain individual habits are acquired through life experience and have a particular function in the history of the social world where the practice occurs. Habitus can last long and change because it can be transferred from one field to another (Belland, 2009; Harmon, Howard, & Sharrad, 2022; Reay, 2004). Habitus can be considered cultural unconscious, namely the influence of history that is unconsciously considered natural. This means that habitus is not innate knowledge. Habitus is a historical product formed after humans are born and interact with society in a certain space. And capital is all aspects of needs that must be owned and cultivated by every human being to maintain their survival, whether physical or not (Belland, 2009; Cockerham, 2022; Goxe, Mayrhofer, & Kuivalainen, 2022; Harmon et al., 2022; Reay, 2004).

The existence of Reak art creations in Cimekar Village, Cileunyi sub-district, Bandung regency is a culture born from individuals who live together and interact with each other in social life. Some people still preserve and accept Reak art creations well, or people who don't participate preserving and not receiving the staging of Reak artistic creations are all inseparable from the daily habits of the individual, so to maintain and maintain the continuity of Reak artistic creations, every individual in the Bumi Langgeng Housing community generally in Cimekar Village, Cileunyi subdistrict, Bandung regency must have awareness in preserving and receiving Reak artistic creations. This negative perception is influenced by factors of education, livelihood and religion.

The third interview was conducted on Friday April 17 2015, with Mr. Sidiq Suparno (48 years) as a community figure/businessman or PDIP party politician whose address is at Bumi Langgeng housing block 45 No. 23 Rt 4

Rw 22. When asked about public perception of the staging of Reak artistic creations. Mr. Mahdi is a native resident of Cimekar Village, which is located in Sekejengkol village. He said that:

As a native, I and my family still preserve Reak art creations for big events such as circumcisions, weddings and the 17th August event. I always remind the children in the village area to keep loving and preserving these Reak art creations. Thank God, the children in my village are very enthusiastic about celebrating and preserving Reak artistic creations (Mahdi, 2015).

These two factors have led to different responses among community members toward the continuity of the staging of Reak artistic creations. From what was obtained from the informants, the author can conclude that the influence of public perceptions of the staging of Reak art creations in the Cimekar Village community, especially in Bumi Langgeng Housing, Cileunyi District, Bandung Regency can result in a decline in interest in Reak art creations due to various factors, including due to the existence of the community, who are no longer interested in celebrating Reak artistic creations, are not interested in watching Reak artistic creations and are not interested in preserving Reak artistic creations as a result of busy work and immigrant communities who do not know and do not participate in preserving Reak artistic creations and who have started to feel bored with Reak art creations.

According to research observations in the field, the pattern of maintenance of Reak artistic creations in the Bumi Langgeng Housing community, Cimekar Village, Cileunyi sub-district, Bandung district in the past and now has indeed changed, six informants, including the following confirmed this.

The first interview was conducted on Tuesday, May 19 2015, with Mr. Maska Putra (58 years), the owner of the Reak art creation studio, which is located in Sekejengkol village. When asked about the Maintenance Pattern of Reak Art Creations in the Community at Bumi Langgeng Housing. The second interview was conducted on Tuesday, May 19 2015, with Mr. Lili Mulyana (57 years) as the secretary of Cimekar Village. When asked about the maintenance pattern for Reak art creations. Based on the narrative of the informant above, it is clear that Reak artistic creations must be maintained, even though the Bumi Langgeng Residential community in general, in Cimekar Village, Cileunyi District, Bandung Regency, have different levels of activity. Because if Reak art creations are no longer maintained, it is certain that gradually Reak art creations will disappear amid the Bumilanggeng housing community, generally in Cimekar Village, Cileunyi sub-district, Bandung regency, because protecting and maintaining Reak existing art creations becomes obligation for every individual in society (Putra, 2015). The steps taken by the elders of Cimekar Village have been quite positive, namely by promoting Reak art creations at every official event in Cimekar Village; it is hoped that Reak art creations will still be in demand by the community (Mulyana, 2015).

The third interview was conducted on Wednesday, May 20 2015, with Mr. Iyan Supriatna (40 years) as the head of Rt 02 whose address is Bumi Langgeng Housing Rt 02 Rw 22. When asked about the maintenance pattern for Reak art creations, as stated by Iyan Supriatna:

I have never made a Reak art creation for my child, and the reason I never made a Reak art creation for my child is because I was busy working out of town, and my wife was also working, so there was no time to hold the Reak art creation (Supriyatna, 2015).

From what was conveyed by the informant above, it shows that the cause of the change in the pattern of maintenance of Reak art creations occurred due to the busyness of individuals in the Bumi Langgeng Residential community, Cimekar Village, Cileunyi sub-district, Bandung district, so that among the community members they did not take the time to hold Reak art creations.

The fourth interview was conducted on Wednesday May 20 2015 with Mr. Ustadz Zaenal (38 years) as the head of DKM whose address is at Bumi Langgeng Housing Rt 02 Rw 22. When asked about the maintenance pattern for Reak artistic creations as said by Zaenal Arifin: "When I first moved to Langgeng, I often saw Reak art creations because I did not know what Reak art creations were because they weren't in my village. Still, now that I know what Reak art creations are, I am less enthusiastic about Reak art creations this. There is no intention to hold Reak art creations, perhaps because his attention has shifted to modern things, such as dangdut rock pop and others (Arifin, 2015)."

Based on the informant's statement above, in maintaining the pattern of maintaining Reak artistic creations, each individual must know about the importance of maintaining a culture that already exists in society.

The fifth interview was conducted on Thursday May 21, 2015 with Ibu Nasibah (41 years) as a kindergarten teacher whose address is at Bumi Langgeng Housing Rt 02 Rw 22. When asked about the maintenance pattern for Reak art creations, Nasibah also conveyed this. I have never made Reak art creations for my child because I am a foreigner here and I am busy working, it just so happens that my child is not that interested in Reak art creations (Nasibah, 2015).

Based on the narrative of the informant above, it can also be said that different activities and the majority of immigrants are indeed the cause of individuals never holding Reak art creations. In the daily work of the people of Cimekar Village, Cileunyi District, Bandung Regency, which used to be different from the people of Cimekar Village, Cileunyi District, Bandung Regency today. In the past, almost all the people in Cimekar Village, Cileunyi sub-district, Bandung regency, worked as farmers who had a lot of time to stay at home. Still, nowadays the people already have their own different professions and activities and have lots of housing.

The sixth interview was conducted on Thursday May 21 2015 with Mr. Asep Saepudin (53 years), a police officer whose address is at Bumi Langgeng Housing Rt 02 Rw 22. When asked about the maintenance pattern for Reak art creations as conveyed by Asep Saepudin:

In my opinion, the reason why the people of Cimekar Village, especially those in Bumi Langgeng housing, don't celebrate Reak art creations is because at present the work of each individual is also more diverse police, civil servants and others because the majority are farmers so the community has a lot of free time to stay at home and can take the time to hold Reak art creations. Of course there will be no Reak art creations (Saepudin, 2015).

Based on the narrative of the informant above, it can be concluded that the different levels of activity between the people of Cimekar Village in the past and the present have led to a different pattern of maintaining Reak artistic creations. The people of Cimekar Village, where in the past almost all members of the community worked as farmers, each individual always took the time to make art creations, took the time to hold Reak art creations and it was as if Reak art creations were considered a culture that every individual must carry out. But nowadays, when the people have different activities and the large number of immigrants makes every individual in the community not take the time to hold Reak art creation events. This modern era indeed brings changes in society, one of which is a culture change, as happened in the maintenance pattern of Reak artistic creations. Ancient society and today's society have different interests in Reak art creations.

The seventh interview was conducted on Friday May 22 2015, at 17.00 WIT with Mrs. Eja Suteja (57 years) as a native who has her address at Bumi Langgeng Housing Rt 01 Rw 22. When asked about the Maintenance Pattern of Reak Art Creations in the Community at Bumi Langgeng Housing. He said the following:

I really regret it when Reak art creations almost disappear, because I myself am one of the original residents here and I am one of those people who really love Reak art creations, I can only remind my children and grandchildren, so they want and take the time to hold this Reak art creation, because when I was young, the people of Cimekar Village always carried out Reak art creations, almost every child had the experience of celebrating Reak art creations when they were circumcised. But this is different from now, among the members of the community it is rare to hold Reak art creations (Suteja, 2015).

Based on the informant's statements above, it can be said that there are different maintenance patterns between the former Cimekar Village community and the current Village community. In the past, the people of Cimekar Village were still very enthusiastic about holding Reak art creations, but it was different from the people of Cimekar Village today. Changes in the pattern of maintenance there must be a factor behind the change in the pattern of maintenance in the past with the present, which is a different activity among the people.

The eighth interview was conducted on Saturday May 23 2015 with Mrs. Dewi Lestari (36 years old) as a native who had just held a Reak art creation event located at Bumi Langgeng Housing Rt 02 Rw 22. When asked about public perceptions on the staging of Reak artistic creations. In this regard, the author directly interviewed his informant, Dewi Lestari:

Incidentally my parents live not far from here, so I can hold an art creation event for my child who happened to be circumcised a few days ago because the Bumi Langgeng Housing Complex is not allowed to enter the residential area, so I held this event at my parents' house which is still in the same village as where I live. My goal is to hold Reak art creations because Reak has become a culture in the people of Cimekar Village, even though at present there are not as many Reak art creations as before, but I hope that by holding Reak art creations I hope it will help the continuity of Reak art creations. Actually, it is almost lost in our society, especially in Bumi Langgeng housing, and in my opinion, it is very positive if every individual participates in holding Reak art creations, namely so that Reak art creations are maintained and preserved amid today's modern society (Lestari, 2015).

Maintaining the maintenance pattern of Reak artistic creations is related to the concept of AGIL in the theory of functional structure put forward by Talcott Parsons (Parsons, 1939). All functions in society are associated as all forms of activity directed at fulfilling a system that exists in society, and in this case, the community must be able to maintain, repair, and even renew (van Aaken, Rost, & Seidl, 2022). Reak existing artistic creations, because remembering society is a group of people who live together and produce culture, then culture will not exist without community, and vice versa every society that lives together will create a culture which becomes the identity and pride of each of its people (Maharani, 2021; Nurmallasari, 2021). And to fulfill the things mentioned above, the Bumi Langgeng Residential community in Cimekar Village, Cileunyi District, Bandung Regency must be able to maintain Reak artistic creations and maintain their maintenance patterns.

3. CONCLUSIONS

The Bumi Langgeng Housing community's perceptions of the continuity of Reak artistic creations have resulted in different perceptions. Positive perceptions in accepting the continuation of Reak artistic creations is given by the housing community who still preserve Reak artistic creations, such as elders, native villagers who live in housing and the Bumi Langgeng Housing community who feel comfortable with the staging of Reak artistic creations. Negative perceptions of the stage of Reak art creations given by the housing community who no longer accept Reak artistic creations enter the housing complex area and do not participate in carrying out Reak artistic creations on the grounds of the busyness of the community members, the growing sense of boredom and a large number of immigrant communities in Bumi Langgeng Housing. The maintenance pattern of Reak art creations in Bumi Langgeng Housing in Cimekar Village is no longer well maintained because the community rarely holds Reak art creations. However, the elders of Cimekar Village still keep Reak art creations, and the way to defend it is by staging art creations Reak in every event held at the village office.

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