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The Development of the *Terbang Buhun* Art As an Effort to Promote the Local Cultural Identity of Langensari Village, Solokan Jeruk Subdistrict

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Abstract
The Terbang Buhun Art is one of the Sundanese cultural heritages that remains alive in several areas of Bandung Regency, including Langensari Village in Solokanjeruk Subdistrict. Amid the tide of globalization and digitalization, this art form faces various challenges that could threaten its survival, including shifts in community cultural values, a lack of promotion through digital media, declining interest among the younger generation in traditional arts, and the risk of losing local cultural identity. This study aims to examine the role of cultural diplomacy through the Terbang Buhun art form in promoting local cultural identity in Langensari

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Village, analyze the impact of globalization on its existence, and identify community efforts to preserve and promote this art form. This study employs a descriptive qualitative approach using data collection techniques such as field observation, in-depth interviews, documentation, and literature review, as well as source triangulation to ensure data validity. This article serves as the initial part of an ongoing research series, outlining the conceptual framework, research questions, and a more operational research design that will be utilized in subsequent data collection phases.

Keywords: *Cultural Diplomacy; Terbang Buhun; Local Cultural Identity; Langensari Village; Globalization*

1. INTRODUCTION

Buhun art is a form of art of great cultural significance that has been passed down through generations within its local community, as it is closely tied to the rules and traditions long established by the ancestors. This traditional art form must be preserved and nurtured so that it continues to thrive and remains a vehicle for the aspirations of both the community and the artists who hold a deep passion for it (Anwar, 2023). One form of traditional art still found in various regions of West Java—particularly in the eastern part of Bandung Regency—is Terbang Buhun, a folk performance art performed in groups using a tambourine-like instrument, accompanied by the chanting of selawat, praises to Allah the Almighty, and the wisdom of the ancestors (Anwar, 2023; Hidayatulloh, 2019).

Terbang Buhun is also known as terbang pusaka, and in the past served as a medium for spreading Islam as well as a means of drawing closer to the Creator. This art form is believed to possess spiritual and mystical powers, so it is often included in ngaruwat ceremonies—such as ngaruat for children or ngaruat for homes—as an expression of gratitude and a prayer for safety (Anwar, 2023). Various Terbang Buhun groups still exist today in several regions, including the Terbang Buhun Sinar Pusaka Putra group in Karangtunggal Village, Paseh Subdistrict (Nurhakim, 2022), and the Seni Terbang Medal Keramat Cempaka Mulya group in Majalaya Subdistrict, which has even become the subject of a study on copyright protection (Perdian, 2016).

Nevertheless, the existence of Terbang Buhun is not immune to the challenges of the times. Anwar's (2023) study in Majalaya Subdistrict shows that the shift in society from an agrarian to an industrial model has also influenced the function of this art form, transforming it from its originally sacred nature to one that is more entertainment-oriented. Digitalization presents both a challenge and an opportunity: artistic groups that can adapt to social media platforms such as Facebook, YouTube, and TikTok—and secure support from local governments through public performance spaces—tend to be better equipped to survive the onslaught of modernization (Anwar, 2023; Bale Bandung, 2026). A similar trend is evident in other traditional arts in Indonesia, such as Dongkrek and the folk arts of Jurang Blimbing Tembalang, whose survival depends heavily on the extent to which communities can document and repackage these arts through media, in addition to conventional preservation efforts (Irhandayaningsih, 2018). This phenomenon also aligns with the trend of cultural commodification in the era of the global economy, when traditional arts begin to be repackaged into marketable products—whether through the tourism sector or digital media—as a strategy for survival amid global market pressures (Irianto, 2016).

A similar phenomenon has also drawn attention in Langensari Village, Solokan Jeruk Subdistrict, Bandung Regency, where the "Terbang Buhun Pusaka Sawargi"—a traditional art form still thriving among the local community—is practiced by a group of nine members. This region is no stranger to the spirit of preserving traditional arts; for example, Langensari Village once hosted classes and community concerts for Karinding—another traditional Sundanese musical art form—which were attended by community leaders and local village officials (Karinding Awi Pipir, 2016). However, based on the researcher's initial field observations, several issues were identified that could potentially threaten the survival of Terbang Buhun in Langensari Village, namely: (1) shifts in cultural values among the community due to the influence of external cultures; (2) a lack of promotion of this art form through digital media; (3) a decline in the younger generation's interest in participating in traditional arts; and (4) the risk of losing local cultural identity if these three issues are not addressed promptly.

Cultural diplomacy, according to Cummings (2003), is defined as the exchange of ideas, information, values, systems, traditions, beliefs, and other cultural aspects with the aim of fostering mutual understanding

among parties. This concept is closely related to the idea of "soft power" introduced by Nye—that is, the ability to influence others not through coercion ("hard power") but through the appeal of values, ideas, and culture—thereby enabling culture to serve as a resource exchanged to build mutual understanding among actors (Yani & Lusiana, 2018). Cultural diplomacy differs from mere cultural promotion: cultural diplomacy emphasizes a two-way relationship aimed at building mutual understanding among parties, whereas cultural promotion places greater emphasis on the one-way dissemination of information from cultural practitioners to the public (Trisni & Putri, 2023). It is important to highlight this distinction from the outset, as simply posting artistic content on social media does not necessarily fulfill the elements of exchange and mutual understanding that lie at the core of cultural diplomacy.

Based on these distinctions, this study positions cultural diplomacy through "Terbang Buhun" not merely as an activity to promote performances on digital media, but as a process that must be examined across three aspects: (1) the extent to which these activities involve an exchange of values and understanding between artists and audiences from outside the community, rather than merely one-way dissemination of information; (2) the actors involved in this process, including artists, community leaders, and the village government; and (3) how this process contributes to strengthening the local cultural identity of Langensari Village. These three aspects will be explored through field data in the next phase of the research, so that the claim of "cultural diplomacy" in this study can be empirically substantiated, rather than merely borrowed as a conceptual label.

Anwar's (2023) study on Terbang Buhun in Majalaya Subdistrict serves as one of the primary references for this research. That study examines the resilience of Terbang Buhun amid societal shifts from an agrarian to an industrial society, as well as the adaptation strategies employed by the arts group through the use of social media and support from the local government. Nurhakim's (2022) study examines the existence of Terbang Buhun Sinar Pusaka Putra in Karangtunggal Village, Paseh Subdistrict, focusing on its function within the ngaruat tradition, while Perdian's (2016) study highlights Terbang Buhun in Majalaya Subdistrict from the perspective of copyright protection.

Compared to these studies, this research has three fundamental differences. First, in terms of location, this study focuses on Langensari Village, Solokan Jeruk Subdistrict, which has never been the subject of academic research on its Terbang Buhun art form, unlike Majalaya (Anwar, 2023; Perdian, 2016) or Karangtunggal-Paseh (Nurhakim, 2022). Second, in terms of research focus, previous studies have primarily highlighted the resilience of this art form in the context of industrialization (Anwar, 2023), its ritual functions (Nurhakim, 2022), or aspects of copyright law (Perdian, 2016), whereas this study specifically examines Terbang Buhun as an instrument of cultural diplomacy for promoting local identity, explicitly distinguishing between mere promotional activities and those that genuinely fulfill the elements of a two-way exchange of values. Third, from the perspective of actors, this study also examines the role of village officials and community leaders as supporting actors in cultural diplomacy, a pattern also observed in the preservation of other traditional arts that rely on collaboration between artists and local stakeholders (Irianto, 2017; Irhandayaningsih, 2018).

The research questions for this study are: (a) What role does cultural diplomacy through the Terbang Buhun art form play in promoting local cultural identity in Langensari Village, Solokan Jeruk Subdistrict?; (b) What are the effects of globalization on the existence of the Terbang Buhun art form in Langensari Village?; (c) What efforts has the Terbang Buhun Group made to preserve and promote this art form amid the development of global culture?

The objectives of this study are (a) to describe the role of cultural development through the Terbang Buhun art form in promoting local cultural identity in Langensari Village, Solokan Jeruk Subdistrict; (b) to analyze the impact of globalization on the existence of the Terbang Buhun art form in Langensari Village; (c) To identify the efforts made by the community to preserve and promote Terbang Buhun art amid global cultural developments.

Theoretically, this study is expected to contribute to the field of cultural diplomacy and the preservation of traditional arts as part of local cultural identity, particularly by clarifying the conceptual distinction between cultural diplomacy and cultural promotion at the local community level. Practically, this study is expected to provide input for the community and the government of Langensari Village in formulating steps

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for the promotion and preservation of the Terbang Buhun art form, as well as to serve as a means for researchers to apply their knowledge through the Community Service Program (KKN).

2. METHOD

This study employs a qualitative approach using descriptive methods, specifically research intended to systematically describe a sociocultural phenomenon as it exists in the field (Sugiyono, 2012). The qualitative approach was chosen because this study seeks to gain an in-depth understanding of the meaning, processes, and social context behind the existence of the Terbang Buhun art form in Langensari Village, which cannot be fully measured quantitatively (Moleong, 2001). The research was conducted in Langensari Village, Solokan Jeruk Subdistrict, Bandung Regency, as part of the Community Service Program (KKN), with data collection scheduled for [months, year of implementation].

Informants were selected using purposive sampling, which involves selecting informants based on specific criteria relevant to the research objectives rather than at random, with the consideration that the selected informants possess knowledge of and are directly involved in the Terbang Buhun art form in Langensari Village (Sugiyono, 2012). The informant criteria are as follows:

a) Active practitioners of the Terbang Buhun art form in Langensari Village, serving as key informants who directly understand the practices and development of the art form; 3–4 individuals are planned.
b) Community members who understand the history and values of Terbang Buhun in the local area; 1–2 individuals are planned.
c) Community leaders or traditional leaders from Langensari Village, serving as supporting informants regarding the sociocultural context; 1–2 individuals are planned.
d) Langensari Village officials responsible for cultural or community affairs, serving as supporting informants regarding village policy and program support; 1 individual is planned.

The total number of informants is estimated at 6–9 people, with the possibility of adding more if data saturation has not been reached—that is, when additional interviews no longer yield new relevant information.

Data will be collected using four techniques. First, non-participatory and limited participatory field observations, which have already begun in the early stages of the research to observe the general conditions of the Terbang Buhun art form and related cultural elements in Langensari Village. Second, semi-structured in-depth interviews, using an interview guide developed based on the three research questions, were conducted face-to-face with an estimated duration of 45–60 minutes per informant, recorded with the informants' informed consent, and transcribed verbatim. Third, documentation, consisting of visual and audio recordings of artistic performances, archives, and written records obtained from the local community. Fourth, a literature review, which involved examining research reports, scientific journals, and other written sources discussing Terbang Buhun and the concept of cultural diplomacy, to serve as comparative material and to strengthen the analysis (Sugiyono, 2012).

Data validity was verified through source triangulation and methodological triangulation. Source triangulation was conducted by comparing information obtained from different categories of informants (artists, elders, community leaders, and village officials) to identify consistency or differences in perspectives regarding the same phenomenon. Methodological triangulation was conducted by comparing data obtained through interviews with the results of field observations and documentation, as is commonly done in similar qualitative research on the preservation of traditional arts (Irhandayaningsih, 2018). In addition, member checking will be conducted, which involves reconfirming the summary of interview results with the relevant informants to ensure that the researcher's interpretation aligns with the informants' intentions.

Data analysis was conducted using a descriptive-qualitative approach based on the interactive model by Miles and Huberman, through three stages: (1) data reduction, which involves selecting and simplifying data from interviews, observations, and documentation relevant to the three research questions; (2) data presentation, which involves organizing the reduced data into narrative and/or thematic matrix formats to make the patterns of relationships among the findings easier to understand; and (3) drawing

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conclusions/verification, which is the process of interpreting the emerging patterns to address the research questions, a process that will continue to be verified throughout the data collection process (Sugiyono, 2012). This article is written as the initial part of an ongoing research series; the Results and Discussion section will be prepared in the next phase after the in-depth interviews with informants in Langensari Village are completed, so that the data presented is truly based on valid and accountable field findings.

3. RESULTS AND DISCUSSION

Solokanjeruk

Solokanjeruk derives from the Sundanese words "solokan," meaning river or waterway, and "jero," meaning deep. Originally, there was a settlement on the banks of a solokan with fairly deep water, which came to be known as Lembur Solokanjero. Eventually, this name evolved into Solokanjeruk. Initially, Solokanjeruk was still part of Majalaya Subdistrict, but as its population grew and the area expanded, Majalaya Subdistrict was divided in 2001, and Solokanjeruk became its own subdistrict. Solokanjeruk Subdistrict in Bandung Regency consists of 7 villages: Bojongemas, Cibodas, Langensari, Padamukti, Panyadap, Rancakasumba, and Solokanjeruk.

Langensari Village

Langensari Village is one of the villages in this area known for its agrarian character and the village government's active support for agricultural programs as well as cultural and environmental preservation. Langensari Village is one of the villages where traditional cultural heritage and the arts remain alive within the community. The existence of these diverse traditional arts is a vital element of the Langensari Village community's identity and serves as a cultural heritage passed down from generation to generation. Amid the march of progress and the emergence of various forms of modern entertainment, the residents of Langensari Village continue to strive to preserve traditional arts as an integral part of the community's social and cultural life.

The cultural diversity in Langensari Village is evident in its various traditional art forms, such as the angklung, kuda renggong, and terbang. Each art form possesses distinct characteristics, values, and functions within community life. The angklung is a traditional musical art form that utilizes bamboo instruments and is often performed at various community events. On the other hand, kuda renggong is a performing art featuring trained and decorated horses, typically part of special events that hold social significance and entertain the community.

Terbang Buhun

In addition to these two art forms, Langensari Village also has Terbang Buhun as one of its traditional arts that holds historical and cultural value for the community. Terbang Buhun is an art form that relies on the terbang musical instrument as its primary medium of expression. The term "buhun" in the Sundanese language means something ancient or derived from past customs. Therefore, Terbang Buhun should be viewed not merely as a performing art but also as an element of cultural heritage that reflects the community's connection to the traditions of their ancestors.

The existence of Terbang Buhun holds significant meaning because it embodies values of unity, cooperation, respect for tradition, and the community's cultural identity. This art form is not merely entertainment but also serves as a space for the community to gather and strengthen social bonds. In various community activities, traditional arts such as Terbang Buhun can serve as a means to introduce and preserve local cultural values for younger generations. However, the march of time also presents challenges.

A thriving culture can foster a transition from conflictual relationships to more cooperative and peaceful ways of interacting. This change can be observed through several indicators, such as increased mutual trust among community members, a reduced perception of threat, greater cooperation—whether formal or informal—and the formation of a shared identity. In the long term, cultural success can transform the structure of a regional system, for example, shifting from a system dominated by the logic of power to one grounded in norms, cooperation, and collective security. Therefore, the success of a culture is measured

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not only by the expansion of the culture itself but also by its ability to transform patterns of interaction, perceptions, and relationships among key figures within the local context.

The Role of Cultural Development Through the "Terbang Buhun" Art Form in Promoting Local Cultural Identity in Langensari Village, Solokan Jeruk Subdistrict

The "Terbang Buhun" art form, performed by the group "Terbang Buhun Pusaka Sawargi," has become a local identity because it has been practiced for 10 generations. Its role is significant as it serves as an expression of gratitude to "Manunggal Ing Gusti" (the One and Only God) for His blessings (such as the construction of a house or a birth). There was one informant in this study, who is an elder and the leader of the Terbang Buhun team.



Figure 1. Leader of the Terbang Buhun Team.
Source: author, 2026

According to informant Bah Ana Maulana M., *"Terbang Buhun plays a significant role as a tool for cultural development; it can be said that Buhun is one of the most effective means of cultural development. In fact, following Terbang Buhun's performances in several regions, many people have expressed a desire to learn how to play the Terbang, and many are also interested in visiting Majalaya—not only Majalaya but also the other groups that participated in the performance held in the village of Langensari at that time. Terbang plays a vital role in the cultural development of Langensari in other villages. Through cultural exchange, relationship-building, cultural preservation, and public engagement, Terbang strengthens the ties between the two regions*." (Interview with Bah Ana, Sunday, August 9, 2026)

The Impact of Globalization on the Existence of Terbang Buhun Art in Langensari Village

Globalization has led to a shift in cultural values, as evidenced by changes in meanings—such as the offering ritual (sasajen), which is considered polytheistic; however, from a Sundanese perspective, sasajen is "sastra jendra hayuningrat pangruwaring ditu," meaning "the reading of life through the media that exist in the world."

Young people's interest in traditional arts is declining because they are viewed as outdated and due to shifts in cultural values.

Positive Impacts of Globalization on Local Culture

1) Technology-Based Preservation: Digitalization and social media provide a global platform for local cultures to be documented, promoted, and accessed by a wide international audience.
2) Cultural Innovation and Hybridization: Interaction with outside cultures can spark creativity among local artists to blend traditional and modern elements (such as contemporary music incorporating traditional instruments), making local cultural works more appealing to younger generations.
3) Enhanced Diplomacy and Tourism: International recognition of local culture (such as UNESCO's designation of intangible cultural heritage) can boost the local economy through cultural tourism and strengthen a country's cultural diplomacy.

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4) Awareness of Cultural Revitalization: The threat of cultural extinction due to the tide of globalization often sparks awareness among communities, academics, and local governments to actively revitalize and protect their cultural assets.

Efforts by the Terbang Buhun Group to preserve and promote the arts amid global cultural developments

Adapting to the surrounding community's circumstances without violating or deviating from the rules and values of this cultural art form—such as limiting performances to housewarming and birth celebrations, which can only be held indoors. Strengthening the spiritual and emotional values of the culture by adhering firmly to the principles and values inherent in the Terbang Buhun art form. Regeneration through spiritual selection to preserve its values.



Figure 2. Terbang Buhun performance
Source: author, 2026

The continued existence of Terbang Buhun in Langen Sari Village is inseparable from the role of practitioners and community leaders who, to this day, remain committed to the survival of this traditional art form. Among the key figures in the effort to preserve Terbang Buhun are Dani Kurniawan (Mang Ulu) and Kang Adi Haris Purkon. Both serve as representatives of the community who remain dedicated to traditional arts and actively work to ensure that Terbang Buhun remains recognized and passed down to future generations.



Figure 3. Two figures dedicated to the art form
Source: author, 2026

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This familial atmosphere illustrates the role of art activists and enthusiasts who care about the survival of Terbang Buhun—as driving forces who regularly gather to discuss preservation strategies for maintaining and promoting the art form amid the evolution of global culture. such discussion forums serve as vital platforms for planning practice sessions, passing down knowledge to the younger generation, scheduling performances, and devising ways to introduce Terbang Buhun through various media so that the local cultural identity of Langensari Village remains vibrant and is recognized more widely.

4. CONCLUSION

Based on the research conducted, Terbang Buhun Pusaka Sawargi plays a crucial role in preserving the local cultural identity of Langensari Village. In addition to being an art form passed down from generation to generation, Terbang Buhun also serves as a means of introducing local culture, strengthening social bonds, and upholding the community's spiritual values. Globalization has both positive and negative effects on its survival. On the one hand, globalization can lead to shifts in values and diminish interest among the younger generation; on the other hand, technological advancements can provide an opportunity to introduce and preserve Terbang Buhun on a broader scale. Therefore, the preservation of Terbang Buhun must be carried out through regeneration, the reinforcement of cultural values, and adaptation to the changing times without neglecting its traditional rules and values. The roles of artists and community leaders such as Mang Ulu and Kang Adi are also crucial in ensuring the continuity of this art form.

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