



CATHARSIS 11 (2) 2022  
109-123

p-ISSN 2252-6900 I e-ISSN 2502-4531



## Catharsis: Journal of Arts Education

<http://journal.unnes.ac.id/sju/index.php/chatarsis>

---

### Creativity in Rejung Oral Literature Art in Bengkulu

Elsa Nanda Shabrina✉, Udi Utomo, Sunarto Sunarto  
Email: [elsans111@gmail.com](mailto:elsans111@gmail.com)

Universitas Negeri Semarang, Indonesia

Received 15 May 2021, Accepted 22 July 2022, Published 15 September 2022

#### Abstrack

Traditional art is a regional art that becomes the identity of its supporting community. The changing times have resulted in abandoning traditional arts, but a process of change or renewal cannot be avoided. Therefore, it requires awareness from artists or supporting communities, creative thinking, and a creative process to make traditional arts continue to develop in the community. Through creativity, it is expected that a person or a group of people can innovate to inherit and preserve traditional art. This study has examined a music community, the BESOK, which has created creativity in the Rejung Bengkulu art. The approach in this study used descriptive qualitative methods with case studies (real-life events). Data and data sources were obtained through primary data and secondary data. Data collection used observation, interviews, and documentation studies. The validity technique employed the criterion of the degree of confidence (credibility) with the triangulation technique. Data analysis was conducted through data collection, reduction, presentation, and verification. The results of the study are as follows. The creativity carried out by the BESOK community is due to the emergence of the personnel's restlessness by seeing the phenomena and facts around them. They feel that the traditional art of Rejung is starting to be forgotten, and only a few people who play and know it. Thus, the nature of their initiative and motivation to carry out the preservation and existence of a Bengkulu traditional art emerges. Through the BESOK community's creativity, four dimensions of creativity were analyzed through the art. They are the personal dimension, the press dimension, the process dimension, and the product dimension.

**Keywords:** Creativity, Creativity Dimension, Traditional Arts, Rejung

**DOI :** <https://doi.org/10.15294/catharsis.v11i2.57309>

## INTRODUCTION

*Budaya* or culture comes from the translation of the word culture. The word culture in Latin is *cultura* which means to maintain, manage, and do. It means that the scope of culture becomes very broad, as wide as human life. Human life will maintain, manage, and do various things that produce cultural acts. The word culture is also a language from Sanskrit, namely '*budhayah*,' which is a plural form of *buddhi* that means mind or reason. Krober and Kluckhohn (Alisjahbana, 1986:207-208) said that the definition of culture is the complex whole of human life, including law, art, morals, customs, and all other skills acquired by humans as members of society (Endraswara, 2014).

Regarding culture, art is included as part of the elements of culture. As an element of culture, art does not solely touch the dimension of beauty, but it is also related to all cultural problems. In other words, art and culture are inseparable because they are very dynamic aspects of human life related to the aesthetic expression and creation of humans or society. Society is the main factor in realizing that culture and arts exist, survive, and develop. It is because art and culture will grow and develop in society along with the growth of social and cultural development of the supportive community (Koentjaraningrat, 1993:115).

Regarding art that grows and develops in the local community, it is called traditional art. Traditional art comes from the regional culture that has been passed down from generation to generation. Alwi (2003) stated that traditional art is art created by the community that contains many elements of beauty in which the results become common property. Achmad in (Galuh Prestisa, 2013) argued that traditional art is a form of art that is sourced and felt to be owned by the local community. It has the supportive community's characteristics, identity, and personality mirrors.

Regarding traditional arts, each region in Indonesia has its traditional arts that are the hallmark of identity, and it has uniqueness and different functions, including in the Bengkulu area. There are several traditional arts in Bengkulu in terms of dance, namely the Bidadari Teminang Anak Dance, Tombak Kerbau Dance, Putri Gading Cempaka Dance, Pukek Dance, Kejei Dance, Penyambutan Dance, Mainangan, and Dewa Sembilan Dance. For traditional musical instruments, Bengkulu is famous for its Dol, Serunai, Accordion/Harmonium, Kulintang, Tassa or Rebana Kerincing, Gendang Panjang and Genderang Perang. Bengkulu also has traditional music, namely Rejung. The Rejung is an oral tradition art in the form of poems accompanied by a musical instrument in the form of a single guitar. It also functions as an emotional expression of a person, an expression of attitudes and beliefs, and local cultural values. It serves as a medium for delivering traditional norms, entertainment for the community, and ethnic identity (Sari & Udi Utomo, 2018).

In Rejung art, there are two aspects of art, namely, music and literature. They can be seen through the presentation of musical instruments in the form of a single guitar used and vocal music used in art, manifested in songs or singing (Sarwit Sarwono et al., 2012). Rejung art, in general, is the art of the Serawai tribe which includes Rejang Lebong, Seluma, South Bengkulu, Kaur, and includes the Pasemah tribe, as well as several other areas.

Rejung is a traditional art because it grows and develops in the local community around Bengkulu. It used to develop as an outpouring of the hearts of people who had just returned from work, making it entertainment at that time. It is in line with the opinion of (Sarwit Sarwono et al., 2012), which said that the art of Rejung emerged and developed for quite a long time and showed simplicity following the community's lifestyle as traditional farmers.

The uniqueness of Rejung art is from the single guitar playing, its characteristics,

and the sung poems. The tuning (stem) used in a single guitar is not the same as the tuning (stem) guitar in general. In Rejung Rejang Lebong, the guitar pattern playing uses minor scales. The poems sung in the Rejung show use the local language, the Rejang language. As oral literature that developed in society, Rejung's poetry has a moral message, advice, satire, someone's story, and an expression of feelings between young people and utterances that are felt in the heart, such as complaining, lamenting fate, and regretting life using the local language (Budrianto, Wilma Sriwulan, 2018).

In the current era, Rejung has almost been forgotten due to the progress of the times. The changes in society have caused this traditional art to be abandoned. It is in line with Erric Syah, who stated that the emergence of modernization had influenced the development of the traditional arts (Sarwit Sarwono et al. 2012). Based on the phenomenon happening in today's society, the art of Rejung is currently only played by the elders, and not many play it anymore. The changing times are increasingly developing as it is today, and they have made the younger generation start to leave this art because it is considered ancient; some people even do not know about the existence of the art of Rejung. It is because sophisticated entertainment has quickly removed the position of Rejung art in the hearts of the people. It is difficult to find people who still want the Rejung tradition in social life, especially in the association of young people (Erric Syah, 2012).

Traditional art can be said to be unable to compete with modern popular art. It is shown by the declining public interest in watching or studying the traditional arts. The more progress the society, the greater the influence from outside that the community receives. It has become a threat to traditional arts if the current generation begins to leave the arts because it will omit the characteristics and identity of the area.

The changing times that are increasingly advanced and modern are a process of change

or renewal that cannot be avoided. It is because the development and changes of an increasingly modern era require the community to be able to develop their creativity so that the traditional arts are not eroded by the times. The emergence of creativity is due to the adaptation that occurs because of societal changes. Creativity can be referred to as a form of preservation, particularly in the traditional arts.

These changes in the form of art forms and themes cannot be avoided because traditional arts (ethnic) undergo adjustments in order to maintain their existence (Suherni, 2013). In this condition, the importance of awareness from artists or supporting communities as well as creative thinking and creative process to make these traditional arts continue to thrive in the community. The importance of the community and art actors to carry out a modification or renewal in traditional arts has made these traditional arts still exist and develop (Sugiarto, 2019).

It is in line with Sumaryono (Primastri, 2017), who stated that a traditional art would be said to live or exist if it can be manipulated and adapted to changes following the dynamics of the social life of its people.

Creativity can be defined as the ability of individuals to generate new and useful ideas and be more likely to create their innovations (Somech and Drach- Zahavy, (Sultika & Hartijasti, 2017). In other words, creativity produces new works that can be accepted, maintained, and used by a group at a certain time. Creativity is also referred to as a person's ability to give birth to something new, both in the form of ideas and works which are relatively different from what has existed before (Ajie, 2013).

It can be concluded that creativity is a thought, idea, or notion to produce new work or product that is different from the previous one to innovate to inherit and preserve art.

Through creativity, the BESOK Community has provided a breakthrough in preserving Rejung art. Culturally, traditional arts are usually a vehicle for transmitting the

inheritance of values from generation to generation. BESOK is a modern Rejung music community that brings and works on traditional Rejung arts so the public can hear them in the current era. It is a traditional music group that blends modernly.

The idea for BESOK's music came from the folklore of Rejang Lebong Regency by using a major tone accompanied by a single guitar and then combined with several other musical instruments to strengthen the single guitar pattern and Rejung songs. Creativity is the foundation for the BESOK Community in performing and creating a work of art using Rejung art.

Based on the background description above, the writer is interested in analyzing creativity in the oral literary arts of Rejung. The problem of this article examines: (1) How does the BESOK Community carry out the creativity in maintaining the oral literary arts of Rejung Bengkulu.

The purpose of the study was to analyze the creativity and dimensions of the oral literary arts of Rejung in maintaining their arts in Bengkulu.

Many studies have been conducted on the creativity of a work of art, and several are studies on the art of Rejung. However, there are few studies on the creative arts of Rejung Bengkulu, especially those related to the work of the BESOK Community. The researcher has explored information from previous studies as comparison material to obtain previously available information about the theory related to the topic used to obtain the scientific theoretical basis relevant to this research:

Several relevant studies to the topic of research and one of them is an article by Dyah Tjaturrini (2018) entitled *Calengsai: Creativity and Innovation of Art Workers in Maintaining Traditional Arts Volume 9*, which has explained that traditional arts are not only a heritage of a nation, but it is also a tool/media to represent the identity of a society. Traditional arts such as *calung* and *lengger* must be maintained or preserved even though many modern arts have

entered and made the current generation lose their interest in the traditional arts. Maintaining traditional arts must be pursued in various ways, for example, by innovating, creating, and collaborating with other arts to produce a new art without losing the essence of each of these arts (Tjaturrini, 2018).

An article by Dwi Putri Agustini (2019) with the article title *Rejung Pesirah Music Group: Adaptation Strategies for the Palembang Society* explained that the Rejung Pesirah Group applies a strategy in the form of an act of behavior, creative thinking, and responds to changes as well as needs as a desire to develop in the face of changing environment through learning and cultural change. It includes composing songs, arrangements, and instruments in the Rejung Pesirah music group (Agustini, 2019).

Based on the explanation of previous research above, the present research article is relevant. However, the difference between this study and previous studies is that it shows the nature of the novelty in studying the creativity of Rejung Art as well as originality and authenticity. The relevance is used as a reference and comparison material in developing research topics for the present researchers.

Art can be said to be the result of human work or the expression of the human soul (Rondhi, 2017). It is part of the cultural elements that society plays a role. Culture can be interpreted as a habit carried out continuously, becoming a tradition for the community. Sociologically, tradition can be interpreted as a belief in a hereditary way that can be maintained (Soekanto, 1993). As explained above, tradition is a habit continuously carried out repeatedly in society so that it can be categorized as history in customs, language, community belief systems, and arts.

In terms of art, traditional art is a form of culture that makes traditional art a genetic heritage that exists in every region, and its nature must be preserved. Murgiyanto also argued that a tradition is usually defined as a

way of passing on thoughts, habits, beliefs, and arts from generation to generation or from ancestors to posterity orally (Hidayat et al., 2019).

Creativity can be defined as the ability of individuals to generate new and useful ideas and be more likely to create innovations. Somech and Drach-Zhavy (Sultika & Hartijasti, 2017) and James Gallagher in (Rusdi, 2018) have defined creativity as a mental process in which each individual can create new ideas and products or recombine existing ideas and products. Then, each individual can generate new ideas and products by utilizing these mental processes.

Rhodes (1961) stated that creativity has four dimensions, referred to as "*the Four P's of Creativity*," which include the dimensions of person, process, press, and product. It is in line with Amabile (1983), who stated that there are three dimensions in creativity, namely the dimensions of process, person, and creative product (Supriadi, 1997). Based on the explanations of the two experts above, this study will analyze using the four dimensions of person, process, press, and product following the Four P of Creativity.

The personal dimension is called the creative personality. Gardner (Woolfolk, 1995) stated that a creative person could solve problems regularly, design products, define problems, and regard them as new products (Djudin, 2011). Meanwhile, Guilford argued that creative personality includes cognitive dimensions (which include talent) and non-cognitive dimensions (which include interests, attitudes, and thinking styles).

Creative work is not born by coincidence but through a series of creative processes known as process dimensions that require strong capacity, skills, and motivation. Three factors determine a person's creative process: high motivation or commitment, skills in the field occupied, and creative skills (Supriadi, 1997). According to Rothenberg (1976), the creative process is identical to Janusian Thinking, namely the divergent creative process by identifying various

thoughts, even contradictory ones, into a new thought.

The creative process has four stages: preparation, incubation, illumination, and verification (Supriadi, 1997).

Later, the creative potential of each influence is influenced by a supportive environment because a good environment can act as one of the pushers or 'press' to develop a creative mind for individuals. Creativity is also the result of interaction between individual factors in the form of self-support, desire, motivation, or strong desire from oneself. In addition to internal (internal) factors, environmental (external) factors also affect this dimension of the press, such as an environment that fosters and encourages creative thoughts, feelings, attitudes, and behavior by providing opportunities for anyone to be creative.

The last dimension is the product dimension which refers to the results of one's actions, performance, or work in the form of goods or ideas. The product dimension is a criterion that explicitly determines a person's creativity, called the 'peak criterion' (the ultimate criterion). Identifying creativity is carried out through an evaluation operation through an objective analysis of the product, copyright, or work.

Stein (1967, 1963) stated that "the creative work is a novel work that is accepted as tenable or useful or satisfying by a group at some points in the time," which means that an innovative product must be useful and satisfying in order to be judged by other people. The results of the creative process must be communicated to other people so that the innovative products in the form of works or creations can be validated by people who are experts in the field, the same as the other artists in the same field.

## METHODS

This research was conducted using a qualitative type approach by explaining descriptively with case studies (real-life

events). This research was conducted at the BESOK Community basecamp at Jalan Merapi Ujung 19 number 23, Panorama, Bengkulu and Bengkulu Cultural Park in the Bengkulu Artists Association room which is located at Jalan Pembangunan, Padang Harapan, Jemb Kecil, Singaran Pati District, Bengkulu City.

The research data used primary and secondary data. Primary data were obtained through direct observation and in-depth interviews with the representations of the BESOK Community, Rejung Arts (Mr. Basir), and the Head of Culture (Mr. Adang Parlindungan). The interview is about the origins of Rejung art and the creativity of the BESOK Community to maintain and popularize Rejung Art. Meanwhile, the documentation is in the form of taking photos/videos taken when conducting the research. Meanwhile, secondary data was obtained indirectly by studying the documents in the form of books, articles/journals, and other research-related scientific sources (Sugiarto, 2015).

Data collection techniques used were observation, interviews, and documentation studies.

The examination of the data validity is to prove that this research is scientific, and it uses the criterion of the degree of trust (credibility) with triangulation techniques using data sources.

Subsequently, the research data analysis technique uses three flows of activities that occur simultaneously, namely data reduction, data presentation, and conclusion drawing/verification. In the first analysis step, (a) data collection, (b) data reduction by disaggregating or focusing, and (c) presenting data until finding (d) conclusions or verification.

## RESULTS AND DISCUSSION

### The Background of the BESOK Community

The BESOK community is a modern Rejung music community formed on March

30, 2018. It was initiated by personnel who hung out together, and unintentionally, there was an event that needed a performer or guest star at that time. For this reason, the founder of the BESOK community, which initially consisted of five people, agreed to create a group that played a single guitar. At first, each of the initial personnel could play music with the genre of modern ethnicity.

The name BESOK (tomorrow) means that there will always be tomorrow, and as tomorrow is a mystery, no one knows what will happen. Tomorrow will always exist and will never stop except for the end of time, so the philosophy is that it is hoped that this group or community will never stop and will always exist like tomorrow. BESOK personnel consists of five players and two additional players. The five core personnel are Pandu Dian Samaran (as a guitarist and vocal), Ahmad Yani (percussion), Yolanda Reliansyah (ethnic percussion), Budiman Susanto (bass), and Ferdinand Wahyu Satria (melodic). This community also has a manager named S. Hendrano, who manages and helps this community to be more organized in appearance, concept, art, and personnel.

The musical composition of BESOK comes from the folklore of Rejang Lebong Regency by using a major tone accompanied by a single guitar and combined with several other musical instruments to strengthen the single guitar pattern and the Rejung song. The community also has five original works entitled Bujang Romunggai, Mantra Bertahan, Bumi Raflessia, and Percakapan Pohon, and the last song, which still has no title, is still in the process of being made.

Four of the five works in the poem use Indonesian, and one work, namely Bujang Romunggai, uses the local language, namely the Rejang language. Talking about the art tradition, Rejung contains lamentations that are poured through a song and accompanied by a single guitar. However, the song sung by this BESOK Community has an implied meaning in the form of hope, and it does not

fully lament because the community carries the Rejung from Rejang Lebong. Their songs usually use a major scale and a few minor note scales.

### **The Origin of Rejung Art**

Rejung is one of the traditional arts originating from Bengkulu, particularly in the Serawai tribal community, consisting of music and literary arts. It functions as an emotional expression of a person, an expression of attitudes and beliefs, and local cultural values. Rejung serves as a medium for delivering traditional norms, entertainment for the community, and ethnic identity (Sari & Udi Utomo, 2018).

Traditionally, Rejung can be played solo or in a duo. In the solo show, the singer and the solo guitar player are performed by one person, while in the duo show, the singer and the guitar player are two different people. There has been no information about this artist's creator due to the lack of data or documents written by the Bengkulu people. This art has developed in some Bengkulu areas, such as Seluma, South Bengkulu, Kaur, and Rejang Lebong areas.

Based on an interview with the Head of Culture Division of Bengkulu City, Mr. Adang Parlindungan, he said there is no actual data regarding the origin of the art of Rejung. Its origin is only conveyed by word of mouth and develops only in the Rejung artists' circle. Mr. Adang Parlindungan stated that the Rejung art from Seluma and Kaur is registered with BBTP so that no other parties would claim the art as theirs. The process of collecting all data regarding the origin of the Rejung art is currently underway, and the patent will be carried out, which is planned to be carried out in October 2022. The data collection is being carried out by the local governments of Kaur Regency and Seluma Regency, which will be collected and given to the provincial government.

In addition, based on an interview with a traditional Rejung artist, Mr. Basir, he stated that the origin of this Rejung art was originally

sung by Syainudin Tunanetra (the blind Syainudin). He said that the origin of Rejung was originally sung by Syainudin, who performed the song Antar Eight, which was about lamenting the fate of him being born as a blind person.

Mr. Basir stated that several young people on one afternoon brought the guitar at that time, then Syainudin borrowed, played the guitar, and performed the song Antar Eight in his front yard. When they sang the song and played the guitar, the reaction from the audience and those who listened to his guitar playing and Rejung's singing made everyone there feel sad and cry because the lyrics of the song (Antar Eight) and Rejung's single guitar playing is very heartbreaking for those who listened to it.

Pandu Dian Samaran, one of the members of the BESOK Community, stated that when talking about tradition, Rejung is a lamentation that is poured through song or poetry accompanied by a single guitar. Pandu explains that people who had problems in their lives or anxiety in ancient times could only pour the story or lament through the song from the Rejung. It is different from the present era where we can tell the problems of life with other people.

### **Rejung Art Creativity in BESOK Communities**

Traditional art is a cultural heritage in each region in Indonesia, and it has become an identity for the supporting community. If traditional art is not preserved and popularized, it will disappear with the times. Therefore, it takes a person or group of people in the supportive community to carry out the preservation. Preservation can be conducted traditionally or by performing creativity on the art. Creativity is a thought, idea, or notion to produce new work or product that is different from the previous one to innovate as an effort to inherit and preserve art. Because, in essence, being creative means generating something or creating something that does not yet exist (Sasongko, 2017).

Sugiarto (2019) stated that creative individuals who experience a creative process with the support and encouragement of themselves and the environment would produce creative products. Creative people usually focus on personal abilities, motivations, attitudes, and values (Puspita et al., 2020).

The restlessness felt by this group of young people (the BESOK Community) was caused by the fact that it occurred in the community that traditional arts were starting to become few. Only a few people played them and raised their ideas, especially in music. However, the equity in preserving traditional arts in Bengkulu is not completely conducted perfectly. The traditional art that exists and is often brought up is Dol.

Dol is a traditional musical instrument played by beating it and has become one of the icons of musical instruments in Bengkulu, which is used in the celebration of tabot and the accompaniment of music as well as dance in Bengkulu. Many traditional arts in Bengkulu must be preserved, for example, the art of Rejung. Many traditional arts have started to be abandoned, especially Rejung art. The players are no longer young. Therefore, if there are no more young people who exist and preserve it, the traditional arts that have become the identity of the Bengkulu people will be lost. It is the background behind the BESOK Community in creating their works regarding Rejung.

The initiative attitude of each person has made this community agree to adopt a single guitar as an idea. It agreed with Plucker (2004), who stated that creativity is an interaction between talent, process, and environment where an individual or a group of people produces something new and useful as defined in the context of the social environment (Jordanous, 2016).

By looking at the phenomena that have occurred, the internal encouragement of the BESOK Community is inspired to do creativity in Rejung art and work on it in a modern way so that the public can hear it in

the current era. In addition to internal encouragement, each BESOK personnel has basic skills in playing musical instruments. During the work process, an artist must have the maximum ability, various educational experiences, and even environment and lineage (Saepudin, 2005).

Based on the interviews and documentation conducted by researchers on BESOK personnel, Pandu Dian Samaran, Ahmad Yani, Yolanda Reliansyah, Budiman Susanto, and Ferdinand Wahyu Satria; have been active in music since school and college. Each of them has been active in doing music performances in which they pour their passion for music into traditional art and literature. It positively impacts the traditional arts (Rejung) that are appointed, and the impact is preserving and popularizing the cultural heritage and the identity of the Bengkulu region.

The basic skills possessed by each personnel make the music composing and practice easier in creating works from Rejung in a modern way. The process of making music and poetry compositions is carried out together with the drafter, Pandu Dian Samaran. The ideas from BESOK can be based on current phenomena or the feelings felt by the personnel.

When an artist sees a phenomenon and experiences it, an afterthought or imagination will appear to make a change. Following his motivation and courage, an artist will carry out the creative process with his abilities (Saepudin, 2005). In addition to seeing phenomena that occur surrounds them, the BESOK community also obtains ideas from their artworks through folklore in the Bengkulu area. By looking at phenomena and folklore, this community can produce and create works in performing Rejung performances from the inspirations they get around them.

The creativity carried out by the BESOK community is in terms of the instruments or musical instruments used. They use several additional musical instruments that



vary in the form of the Rejung presentation displayed. The guitar is the main musical instrument in the solo guitar playing at the Rejung Arts. During the guitar playing by Pandu Dian Samaran, he stated that his guitar playing technique is different from Rejung traditional single guitar playing. He continued that as a guitar player in the BESOK community, the guitar settings follow international or chord settings.

In performing their songs, one of which is Bujang Romunggai, the icon of this community. They play chords on two sharp, namely the D major chord. As for Rejung's guitar settings, traditionally, most use three chords; but they also usually use only one chord that adjusts to the vocals and songs. Guitar playing, whether traditional or in the BESOK community, is played by picking. In addition to the guitar, there are other musical instruments such as bass, percussion, chimes, floor percussion, djembe, udu, saluang, and several additional musical instruments adjusted to Rejung's appearance and concept displayed.



**Figure 1.** Some music instruments used by the BESOK community  
(source: the Instagram account of BESOK <https://www.instagram.com/b.e.s.o.k/>)

Later, in addition to Bujang Romunggai, the other two works are sung in Indonesian to give the public or the audience a better understanding of the content. The target of the audience of BESOK itself is the audience of all ages and levels of society. Whether it is young people from inside or outside the Bengkulu area, it can be proven that this community does not only perform

performances within their region but also outside the region.

BESOK would participate in the Noice In Silence event as the upcoming events. It is a music performance event featuring sounds typical of Nusantara to realize the existence of an isolated region. It has embraced ten music groups spread across nine archipelago regions, one of which is the BESOK community in Bengkulu. This show was performed by live streaming on the Indonesia World Music Series Youtube channel on July 17, 2021, and Roots Music Performance presented it. Therefore, BESOK does not only preserve the art of Rejung in the Bengkulu area but also introduces the art outside their area. Furthermore, the current pandemic did not hinder their creativity in making music and preserving the art of Rejung.

Apart from adding and performing creativity in a more modern form of Rejung, Mr. Pandu stated that this community does not only sell the works of art that are shown but also the concepts that are displayed. Although the work presented in each performance is the same, the concept used is different in each performance. For example, the Bujang Romunggai song, which has become the icon of BESOK and is always performed at every performance, has a completely different concept.

The concept presented is adjusted to the show's theme or the phenomenon that is still happening at that time. For example, the issue of the Music Bill, which was being discussed, has become a controversy for many Indonesian musicians who firmly reject the ratification of the Music Bill. The reaction came as the draft of the bill was considered to have many problems, and it could limit, hinder the support for the development of the creative process, and repress the music workers (Erdianto, 2019). Therefore, the BESOK community used the concept of presenting and voicing a form of rejection of the Music Bill by wearing white clothes and scribbling the clothes using black pilox. The

scribbles contained the voices of Bengkulu artists who rejected the Music Bill at that time.

Hendrano as the Manager of BESOK added that the concept refers to the concept of every performance. Starting from the art, artists, costumes, and other supporting elements. Later, all those elements were discussed and thought about by all personnel.



**Figure 2.** One of the BESOK performances which wearing the costume based on the concept discussed

(Source: the Instagram account of BESOK <https://www.instagram.com/b.e.s.o.k/>)

The thing described by the BESOK community above is a process of creativity towards traditional arts, namely Rejung art. The community has created a new work of art that aims to preserve the traditional arts in Bengkulu with a different way of packaging, and it is different from the previous one. Rhodes stated in his theory that creativity has four dimensions or what is referred to as "the Four P's of Creativity," which include the dimensions of person, process, press, and product where the theory is used to dissect how creativity occurs in the BESOK community in the Rejung arts as a whole modern art.

### **Creativity Dimension in the BESOK Community in Rejung Art**

Chetan Wilia has concluded, based on several definitions from experts, that creativity has four components, including (1) creativity is the main ability of an individual, (2) creativity is considered as a deliberate process activity, (3) creative process arises or occurs in a certain environmental context, and (4)

creative process requires tangible and intangible products that are new, original, and have value in use (Walia, 2019).

This opinion follows Rhodes (1961) that there are four dimensions of creativity in realizing the existence of creativity. They are the person, process, press, and product dimensions (Rhodes, 1961). The dimension of creativity that will be analyzed is the BESOK community for Rejung art in Bengkulu.

### **The Person Dimension in BESOK Community**

The person dimension is called creative personality. Gardner stated that a creative person could solve problems regularly, design products, define problems, and regard them as new products. What happened to the BESOK Community is following what was stated by Guilford regarding creative personality both cognitively (talents) and non-cognitively (interests, attitudes, and thinking styles) (Supriadi, 1997). The things described earlier are a form of creative personality that shapes them to develop into creative individuals and are the basis for creating works to be a solution in preserving and making the existence of Rejung art.

Cognitively (talent), each personnel of BESOK already has basic skills in playing musical instruments since they were at school and actively participated in music events during school or college. Therefore, it can simplify the process of creating works of art and musical compositions, which will be shown in a non-cognitive manner (interests, attitudes, and thinking styles). This community has shown an attitude of initiative and interest in each personnel in carrying out the process of preserving and making traditional arts exist. By looking at the phenomena around them that are happening now, this community consciously wants to make a breakthrough in traditional art by creating art more modernly so that everyone in the current generation can hear it.

### **Process Dimension in the BESOK community**

Next is the process dimension. Creativity requires a process or stage to make it happen (Witriani et al., 2019). Wallas suggested that the creation process has four stages: preparation, incubation, illumination, and verification (Supriadi, 1997). The saturation stage is when someone's mind uses a collection of facts and data as the basis for generating new ideas. The preparation stage is collecting data and facts that are used as a basis for generating new ideas. In this stage, the experience and information that a person has made it easier and smoother for him/her to create a work of art.

While creating their works, the BESOK community started from an initiative of personnel who were originally friends in the same circle and asked to perform musical performances. In addition, they had the idea to bring a single guitar (Rejung) which was supported by each of the BESOK personnel who had skills in playing music with the modern ethnic genre. Besides, other things that underlie why this community presents Rejung art is by looking at the facts in the field or the phenomena around them. Based on this reason, this community is aware of a problem experienced by the arts of Rejung Bengkulu and consciously initiates and has the desire to make a breakthrough for creating art by adopting Rejung as an arable idea so that it can be introduced to the public in the current era.

The incubation stage is a process of solving a problem in which a person's idea is 'incubated' in the preconscious until inspiration arises to solve the problem (Supriadi, 1997). All information data and experiences that have been collected are then processed and enriched with inputs from the subconscious, such as intuition. At this stage, the artist has high imagination to get new works. After collecting information and phenomena that are around and incubated, this community's incubation period is carried out by selecting Rejung. The selection of

Rejung resulted in Rejung, which came from Rejang Lebong, and it was because based on the collection of facts and information carried out by BESOK personnel, it was consciously and subconsciously formulated to lead to problem-solving in this Rejung art. With the claim that Rejung is said to be an outpouring of heart, and lamentation, for the sadness experienced by the dancer, this community provides an idea and another alternative to the Rejung art. The question about how Rejung art is not only pure as an outpouring of the heart when it is sad and lamenting, but it can bring hope in it. Therefore, this made the BESOK community agree to sing Rejung from Rejang Lebong.

The illumination stage is the stage when the information and experience are complete, and the arrangement is perfect. Csikszentmihalyi (1996) argued that this stage is often referred to as the "insight" or "aha" moment. It can be referred to as the stage in compiling song material after discovery and reflection in the idea incubation stage (Tolah, 2014).

A good idea is based on facts and complete information at this stage. Then, the selection of musical instruments and poetry shows the in-depth processing of ideas. The musical instrument used is adjusted to the work of the drafter of BESOK, namely Pandu Dian Samaran. After that, it is discussed and agreed upon by the other personnel. The musical instruments used are guitar, bass, drums, percussion, ethnic percussion, melodic such as balira, flute, kulintang, and triangle or other musical instruments according to the needs of the work. In addition to musical instruments, the poetry in the song that will be sung is also a consideration in its composition. The idea of the poem that was created is based on folklore, phenomena around it, and even feelings or events experienced by the personnel of BESOK themselves.

The last stage is evaluation (verification). It is the stage where the new idea or creation must be tested against reality (Sriti Mayang Sari, 2005). The evaluation

method used in the BESOK community is to perform at the end of each performance to get feedback from the artists who watch their performances. In addition, the next measure of success is in terms of the audience, who are always enthusiastic about giving applause and praise at the end of their performance. Furthermore, evaluation is carried out in the regular gathering during the training or working on new works.

#### Press Dimension on the BESOK Community

Regarding creativity, it is inseparable from motivation or encouragement from inside each individual and the surrounding environment. Creativity can develop if there is a "press" or encouragement, both from inside (internal drive, desire, motivation, or a strong desire from oneself) to create, or from outside, namely, an environment that fosters and encourages thoughts, feelings, attitudes, and behavior (Sriti Mayang Sari, 2005). Humans are creatures who need encouragement in doing art because they and art are two inseparable things from the process of developing their lives.

Art itself is part of artistic and aesthetic activities that produce a creative process in the form of creating a work of art or art product. The BESOK community can create a modern Rejung artwork in carrying out artistic activities by looking at the phenomena that are happening now.

Apart from individual or internal factors in the form of self-motivation, desire, and motivation, the creative potential of each individual is also influenced by a supportive environment. The environment plays a role as a supporting factor in developing creativity.

Freud stated that creativity could be formed through the family, school, and community environment. The three environments are interrelated in developing creativity (Ridwan et al., 2020).

Based on interviews with the BESOK community regarding the environment as a supporting factor in the creative process, as long as they carry out the work process, either

externally or in the environment, it always gets a positive and good response and blessing. In addition, the government itself also supports them well. It can be seen from several local governments in the culture and tourism department who are always invited to their events. Even the Governor of Bengkulu has provided an opportunity or project to work on music entitled Visit Bengkulu to introduce the culture of Bengkulu province.

The press dimension or the encouragement factor in creativity both internally and externally that occurs and is felt by the BESOK personnel has a great influence on creating art on modern Rejung art. Therefore, this support has fostered creative behavior, which will lead to an idea or notion in the form of creative thinking to create a product or work of art.

#### Product Dimension in BESOK Community

In the last dimension of creativity according to Rhodes, the product dimension is a criterion that is considered and seen as explicit in determining a person's creativity, or it can be referred to as the ultimate criteria (Supriadi, 1997). A product of art emphasizes two dimensions: novelty and usefulness. Artwork can be considered a creative object when other people value it as creative and provides benefits in a certain socio-cultural context (Brem et al., 2016). It can be seen in the BESOK community, which has been creating Rejung art modernly. It is novel in terms of compositional aspects. The creation of the Rejung art created by BESOK has provided benefits for the existence of this traditional art.

In addition, an innovative product displayed by an individual is also proven by his/her creative works, which becomes the measure: of whether he/she deserves to be called a special creative person or not. In its evaluation process, creativity is identified through an objective analysis of the product and subjective considerations by researchers or a panel of experts and tests (Ajie, 2013).

In this dimension, the BESOK community is identified, tested, or validated against their artwork or art products. Evaluations are carried out to provide criticism and suggestions and are reviewed by people who understand art.

The BESOK community has the opportunity to have their work reviewed by Iga Massardi. Iga Dada Yudhistira Massardi or known as Iga Massardi, is an Indonesian musician, vocalist, and guitarist from the Bara Suara band. One of the characteristics of Iga Massardi is that he consistently wears batik clothes and neat hair. He said that was how to preserve Indonesian culture (source: Wikipedia). Furthermore, Riau Rhythm, a traditional Malay folklore music group from Pekanbaru city, Riau, which combines western musical instruments in their performances, has provided support, criticism, and suggestions in BESOK's performances and works.

The BESOK community is not only active in displaying their work directly or offline at certain events but also in sharing their work and the process of creating social media, both on Instagram and YouTube. One of the posts from BESOK that shares their work has received a good response from an Indonesian musician, Tony Prabowo. His name is known as an instrumental music composer who combines elements of Indonesian traditional music with international music (source: Wikipedia).

The BESOK community is very accepting of all criticism and suggestions that make them better in the future, both in processing and producing other works. The evaluation and validation can create a stimulus for everyone who accepts it so that the creative process will continue. Creativity will always be poured into a product or work of art, such as the oral literary art of Rejung by the BESOK community with a modern way of expression.

## CONCLUSION

The creativity carried out by the BESOK community is one of the efforts they have been making in preserving and keeping the traditional arts. The BESOK community has given a new 'face' to Rejung art so that it can be heard by current society. Traditional arts, such as Rejung, should be preserved, so they are not forgotten and lost over time. It is because traditional art is a medium that represents identity for the local community. Therefore, it is hoped that it can positively impact Rejung art or even other traditional arts through the creativity and innovation carried out by the BESOK community. Furthermore, it is hoped that the younger generation is aware of the importance of regional art and will take part in preserving this traditional art.

## REFERENCES

- Agustini, D. P. (2019). Kelompok Musik Rejung Pesirah: Strategi Adaptasi Pada Masyarakat Palembang. *Tonika: Jurnal Penelitian Dan Pengkajian Seni*, 2(2), 27–37.
- Ajie, M. D. (2013). Konsep Kreativitas. *Journal of Chemical Information and Modeling*, 53(9), 1689–1699.
- Brem, A., Puente-Diaz, R., & Agogu  , M. (2016). Creativity and Innovation: State of the Art and Future Perspectives for Research. *International Journal of Innovation Management*, 20(4), 1–12.
- Budrianto, Wilma Sriwulan, M. R. (2018). Apropriasi Gitar Dalam Kesenian Rejung Pada Masyarakat Suku Bashemah Kabupaten Kaur Provinsi Bengkulu. *Gorga Jurnal Seni Rupa*, 07(02), 94–100.
- Djudin, T. (2011). Mendekati Makna “Kreativitas” dan Model Pembelajaran Syntetic. *Jurnal Cakrawala Kependidikan*, 9(1), 1–10.
- Galuh Prestisa, B. S. (2013). Bentuk Pertunjukan dan Nilai Estetis Kesenian

- Tradisional Terbang Kencer Baitussolikhin di Desa Bumijawa Kecamatan Bumijawa Kabupaten. *Jurnal Seni Musik*, 2(2), 1–14.
- Hidayat, H. A., Wimbrayardi, W., & Putra, A. D. (2019). Seni Tradisi Dan Kreativitas Dalam Kebudayaan Minangkabau. *Musikolastika: Jurnal Pertunjukan Dan Pendidikan Musik*, 1(2), 65–73.
- Jordanous, A. (2016). Four PPP Perspectives on computational creativity in theory and in practice. *Connection Science*, 28(2), 194–216.
- Primastri, M. D. (2017). Eksistensi Kesenian Masyarakat Transmigran Di Kabupaten Pringsewu Lampung Studi Kasus Kesenian Kuda Kepang Turonggo Mudo Putro Wijoyo. *Joged*, 10(2), 563–576.
- Puspita, N. R., Utomo, U., & Florentinus, T. S. (2020). Creativity of Cengklungan Artists in Podho Rukun Temanggung Community. *Catharsis: Journal of Arts Education*, 9(2), 85–96.
- Rhodes, M. (1961). An Analysis of Creativity. *JSTOR*, 42(7), 305–310.
- Ridwan, R., Narawati, T., Karwati, U., & Sukmayadi, Y. (2020). Creativity and Innovation of Artist in Maintaining and Developing the Songah Tradition Art. *Harmonia: Journal of Arts Research and Education*, 20(2), 213–222.
- Rondhi, M. (2017). Apresiasi Seni dalam Konteks Pendidikan Seni. *Imajinasi*, 11(1), 9–18.
- Rusdi, R. (2018). Implementasi Teori Kreativitas Graham Wallas Dalam Sekolah Kepenulisan di Pesantren Mahasiswa Hasyim Asy'ari Cabeyan Yogyakarta. *Muslim Heritage*, 2(2), 259.
- Saepudin, A. (2005). Kreativitas Berbasis Seni Tradisi: Upaya Menuju Identitas Bangsa. *Panggung*, 35, 50–56.
- Sari, R. N., & Udi Utomo. (2018). The Change of Function of Rejung Arts in Pagaram City. *CATHARSIS: Journal of Arts Education*, 7(1), 109–116.
- Sarwit Sarwono, Ernati, Erric Syah, Rois Leonard Arios, J. (2012). *BUNGA RAMPAI Budaya Masyarakat Bengkulu : Tradisi Berladang, Kepemimpinan, dan Eksistensi Seni* (N. Effendi (ed.); Cetakan Pe). BPSNT Padang Press.
- Sasongko, W. S. (2017). Kreativitas Musik pada Grup Kentongan Adiyasa di Kabupaten Banyumas. *Seni Musik Unnes*, 6(2), 66–80.
- Soekanto. (1993). *Kamus Sosiologi*. PT Raja Grafindo Persada.
- Sriti, Mayang Sari. (2005). Peran Ruang Dalam Menunjang Perkembangan Kreativitas Anak. *Dimensi Interior*, 3(1), 80–93.
- Sugiarto, E. (2019). Kreativitas, Seni, dan Pembelajarannya. Yogyakarta: LKiS.
- Sugiarto, E. (2015). “Kajian Interdisiplin dalam Penelitian Pendidikan Seni Rupa: Substansi Kajian dan Implikasi Metodologis”. *Imajinasi: Jurnal Seni*, 9(1), 25–30.
- Suhermi. (2013). Etnisitas, Kreatifitas, dan Identitas Dalam Wacana Seni Budaya Bangsa. *Dewa Ruci*, 8(2), 178–196.
- Sultika, B., & Hartijasti, Y. (2017). Faktor-Faktor Yang Memengaruhi Kreativitas Dan Orientasi Inovasi Di Tempat Bekerja. *Jurnal Riset Bisnis Dan Manajemen Tirtayasa*, 1(2), 179–199.
- Supriadi, D. (1997). *Kreativitas, Kebudayaan, dan Perkembangan IPTEK* (Cetakan Ke). CV ALFABETA.
- Tjaturrini, D. (2018). Calengsai : Kreativitas dan Inovasi Pekerja Seni dalam Mempertahankan Kesenian Tradisional. *Ilmiah Lingua Idea*, 9(2), 1–12.
- Tolah, A. F. (2014). Proses Berkarya Grup Musik Distorsi Akustik. *Catharsis: Journal of Arts Education*, 3(2), 40–46.
- Walia, C. (2019). A Dynamic Definition of Creativity. *Creativity Research Journal*, 31(3), 237–247.
- Witriani, R., Sumaryanto, T., & Kelud, J. (2019). Catharsis: Journal of Arts Education Form of Performance and Creativity of the Sisingaan Art in Wanareja Group in

Subang Regency, West Java. *Catharsis*,  
8(2), 127–134.