Regenerative-Relational Tritangtu : Sundanese Tritangtu Transformation as Local Wisdom on Indonesia

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Abstract
Tritangtu or a trinity mindset is Sundanese and Minang communities cosmologist that consist of three entities (three patterns). According to Jakob Sumardjo at the primordial community either Sundanese, Minangkabau, Batak, Malay, Nias, Mentawai, Madura (moor), Nusa Tenggara, South Moluccas, Dayak, North Sulawesi, Central Sulawesi, South Sulawesi occupies the Upper World as entity that has women principle and Under World has men principle, the marriage consequence or harmony both occupies the human Middle World differently. In the Sundanese community, the Upper World occupy the trinity Focus, while the Minang community focused on the Middle World. From the field research, tritangtu as the local wisdom was also underlying the creative actors mental structure on making the work either in the form of performance, artifacts philosophy value and other cultural product in Indonesian community. Tritangtu on the culture and art education in West Java was discoursed as the primordial community mindset while the contemporary community also have the trinity mindset in the other form with three similar entity.This study used ethnographic methods with data collection techniques were participant observation, in-depth interviews and documentation. The object of study is the creative actors practice at the design field in Bandung.The results of study pointed out the Sundanese tritangtu transformation from the permanent structure to dynamic structure. Changes in the structure is determined by the relation between the design elements forming structure with the global market segmentation. Lending the Sunda identity marker especially the folk culture or the past traditions as regenerative effort in the attempt to harmonize the three patterns on encountering and won a free-market competition in Indonesia
Keywords: Tritangtu, Sundanese, Local Wisdom, Indonesia, Tritangtu Transformation

1. Introduction
The Sundanese culture and art educational discourse about tritangtu or trinity mindset is Sundanese and Minang communities cosmologists that consists of three entities (three patterns). According to Jakob Sumardjo (2010: 247-249) at the primordial community either Sundanese, Minangkabau, Batak, Malay, Nias, Mentawai, Madura (moor), Nusa Tenggara, South Moluccas, Dayak, North Sulawesi, Central Sulawesi, South Sulawesi occupies the Upper World as entity that has women principle and Under World has men principle, the marriage consequence or harmony both occupies the human Middle World differently. In the Sundanese community, the Upper World occupy the trinity Focus, while the Minang community focused on the Middle World. Tritangtu on the culture and art education in West Java was discoursed as the primordial community mindset while the contemporary community also have the trinity mindset in the other form with three similar entity.

Tritangtu is one of the Sundanese community local wisdom. The term of local wisdom (Ayatrohaedi in Rosidi, 2011:29) is translation of the *local genius* the first introduced by Quaritch Wales in 1948-1949, which means the ability of local culture on encountering the influence of foreign culture when both cultures are related. FD Bosch (Rosidi, 2011: 30) adds the importance of community members creativity on developing their culture in case of acculturation (come the outside influences that different with their own culture).

> *"... that outside influences (India) we do not swallow or imitate only, creating and formulating beliefs in contrast to those influence it, because has incorporateed the existing elements in our own culture ...JLA Brandes and NJ Krom showed that there were ten activities that have been held by the Javanese prior to the arrival of the Indians, namely(1) puppet, (2) gamelan, (3) metrik itself, (4) batik, (5) metal work, (6) its own currency, (7) shipping technology, (8) astronomy, (9) cultivation of rice on the wet fileld, (10) highly ordered system of government"(Rosidi, 2011, 30-32).*

2. Method
This study used ethnographic methods with data collection techniques were participant observation, in-depth interviews and documentation. The observervation involved as creative actor in the design field was carried out in order the researcher has knowledge and experience are perceived by the informant. In-depth interviews was conducted on the creative actors have the design work with the hybridity characteristics and derived from the Sundanese ethnic. The documentation study to be supplement discourse particularly the work that has been published, sold and as reference of the culture and arts education in Indonesia.

3. Result and Discussion

The three's entities model have been existing for the other thousands of years initiated by Plato, Aristotle, the Stoics, Boethius, Bacon, Leiniz, Pierce, Husserl, Ogden and Richards and Morris. The following the three's entities table in the table sign triadic model. (table 1)

In the sign triadic model of Ogden and Richard for example have symbol entity, idea or references and guideline. These three entities are the structure is permanent as described below: (figure 1)

Likewise with its sign trichotomy models Charles Sanders Pierce, who has three entities namely representamen, object and interpretant. (table 2)

The Pierce trichotomy has form triangle and its structure is permanent as described below: (figure 2)

The other three's entities are triadic structure of Hegel (Hegel, 2008: 18) that were subjective, objective and absolute. As for the triadic structure of Hegel (Hegel, 2008: 251), among others, logic of being (quality, quantity and measure); logic of essence (reflection within itself, appearance and actuality; logic of notion (subjectivity, Objectivity and the idea. Structures triadic was not terminated, such as sub being (quality) is further divided into (being, nothing and becoming). The following was the Hegel's logic science table: (table 3)

The Hegel's triadic structure model has semi permanent structure that is derived from the three subsystems as the following models: (figure 3)

From various entities three has developed before in the development of Western theories, particularly in Indonesia particularly the Sundanese has also three patterns are often referred to Tritangtu. Tritangtu (Sumardjo, 2011: 130-131) is the permanent Sundanese principle. Tritangtu or trinity mindset (Sumardjo, 2010: 246) is and Minang and Sundanese community cosmologist that consists of the three entities (three patterns). This triangle relationship structure is described by Jakob Sumardjo as follows: (figure 4)

Tritangtu Cosmology or triwarga also explained in *Sanghyang Siksakandang Karesian* which have equivalent levels in the earth (world).

> *Ini tri-tangtu di bumi. Bayu kita pina[h] ka perbu, sabda kita pina[h]ka rama, h(e)dap kita pina[h]ka resi. Ya tritangtu di bumi, ya kangken pineguh ning bwana ngara(n)na. Ini Triwarga di lamba. Wisnu kangken prabu, Brahma kangken rama, Isora kangken res. Nya mana tritan(g)tu pineguh ning bwana, triwarga hurip ning jagat. (Danasasmita, 1987: 90)*

(figure 5)

> Translation: ... three terms in the world. Our prosperity is like the king, our said is like rama, our mind is like a hermit. These are tritangtu in life, called "peneguh dunia". It's life's triwarga. Vishnu is like prabu, Brahma is like rama, Isora like sage. That's why tritangtu become "peneguh dunia", triwarga become a life in the world. (Danasasmita, 1987: 114-115)

Cosmology or spatial universe (Darsa, 2011:11) in the teachings of the pre-Islamic Sundanese described in the text Hayu Sang Hyang consisting of 3 arrangement, namely: (1) the composition of the underworld, saptapala "seven countries", (2) buhloka is earth where we are today called pratiwi madyapada or "world in which human" and (3) the composition of the above world, saptabuana or buanapitu "seven heaven".

Tritangtu in its development experiences transformation. The transformation concept is understood in Structural Anthropology according to Heddy Ahimsa Putra (2001: 61-65) as the form transformation or altered in Ngoko Java ngoko. There is change in the surface level while in the deeper level the changes do not occur. Furthermore, Heddy Ahimsa Putra describes several transformation models i.e., First, the existence of differences and alteration, but the meaning or message contained are still similar. Second, the alteration on the surface is still similar although the order is different. This called by Heddy Ahimsa as structural transformation that is the form transformation the surface level only. Third, the alteration in the elements order that build the structure, but also the loss of certain elements in it and the core of messages delivered or structures within was not change. Transformation is no other than code transformation. Explanation of cultural transformation in the West Java, especially Sunda is confirmed by Jakob Sumardjo as follows:

> *"... the story of culture transformation in West Java derived from the Sundanese primordial culture, to the Hindu-Sundanese, Islam and the modern culture, through its literary heritage, both oral or written. The stories of Sundanese myth are transformed into poem stories. From the poem stories is transformed into Islam insight and modern insight. The Sundanese expression will not disappear from the earth surface, is the truth "(Sumardjo, 2011: 130)*

Transformation is occurred the Sundanese tritangtu from permanent structure into dynamic structure. The structure changes is determined by the relation between the design elements forming structure with global market segmentation. The following the transformation forms of Sundanese tritangtu from the Sundanese primordial culture to postmodern culture: (figure 6)

Lending the Sundanese identity marker particularly tritangtu as part of the Sundanese primordial

culture as regenerarif efforts in attempt to always creating the conformity or harmony between the culture interests, to face the globalization and won the free market competition in Indonesia. (figure 7)

The three's pattern transformation of tritangtu become regenerative-relational tritangtu in Indonesia cultural and arts education discourse describes several things: First, there is change of culture view of the old Sundanese community and contemporary Sundanese community. Second, the economic competition affects the Sundanese community cultural behavior. Third, the Sundanese community people still maintain the conformity and harmony. The third form or the middle way shape as the form of tolerances on interaction with others. This showed by the pattern that always three. The similar three's entity at once different with the initial system. Fourth, the subsystems that formed describes the structural transformation from static to dynamic.

4. Conclusion

The results of study showed that tritangtu as the local wisdom is also underlying the creative actors mental structures on creating the work both in the form of perfoemance, artifacts philosophy value and other cultural products in Indonesia community. Transformation is occurred the Sundanese tritangtu from static structure into dynamic structure. The structure changes is determined by the relation between the design elements forming structure with global market segmentation. Lending the Sundanese identity marker particularly the people culture or the past tradition as regenerarif efforts in attempt to harmonize the three pattern on encountering and won the free market competition in IndonesiaFrom the above result of research it is need to further research about the other cultures mindset with the cultural and art objects in Indonesia.

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Table 1. Sign Triadic Model

No.		Sign	Sign Vehicles (1)	Sense (2)	Referent (3)
1.	Plato (ca 400 B.C)	name	sound	Idea, content	thing
2.	Aristotle (ca 350 B.C)	[sign]	sound	affections	Thing (pragma)
3.	Stoics (ca 250 B.C)	[sign]	Semainon	Semainomenon, lekton	Object or event
4.	Boethius (ca 500)	[word]	Voice	concept	Thing
5.	Bacon (1605)	[word]	Word	notion	Thing
6.	Leibniz (ca 1700)	[sign]	Sign character	concept	Thing
7.	Peirce	sign	Representamen	interpretant	Object
8.	Husserl (1900)	sign	Expression	meaning	Thing
9.	Ogden & Richards (1923)	-	Symbol	Thought or reference	Referent
10.	Morris	sign	Sign vehicle	significatum	denotatum

Source : (Noth, 1995:90)

Figure 1. The Sign model of Ogden and Richard

Source : (Sobur, 2004: 159)

Table 2. Pierce three trichotomies of signs

No.	Trichotomy \ Category	1 of the representamen	2 of relation to object	3 of the relation to interpretant
1	Firstness	qualisign	Icon	Rheme
2	Secondness	Sinsign	Index	Dicent
3	Thirdness	Legisign	symbol	argument

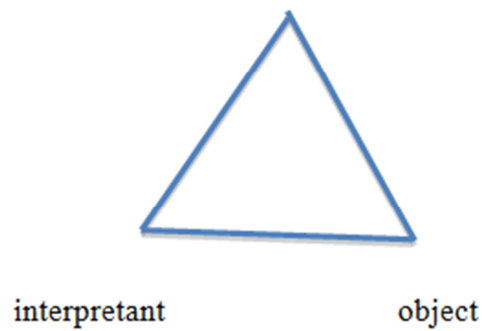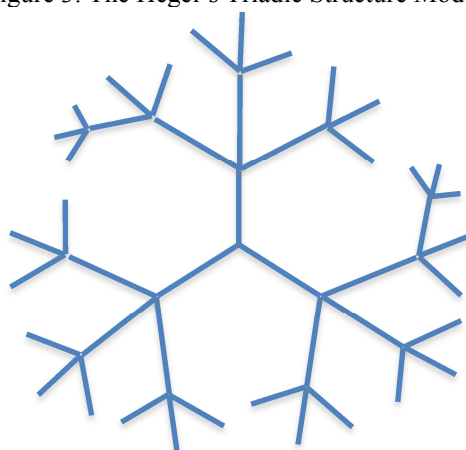Sumber : (Noth, 1995:45)

Figure 2. The Pierce's Trichotomy Model

Table 3. Hegel's Science of Logic

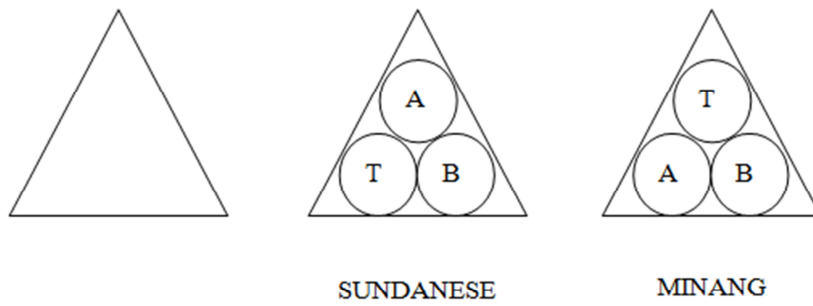| No.	Main Part	Heading	Subheading	Topic
1.	The Logic of Being	Quality	Being	Being, Nothing, Becoming
			Determinate Being	
			Being for self	
		Quantity	Quantity	
			Quantum	
			The Quantitative Relation	
		Measure	Specific Quantity	
			Real Measure	
			The Becoming of Essence	
2.	The Logic of Essence	Essence as Reflection Within Itself	Illusory Being	
			Determinations of Reflection	
			Ground	
		Appearance	Existence	
			Appearance	
			The Essential Relation	
		Actuality	The Absolute	
			Actuality	
			Absolute Relation	
3.	The Logic of Notion	Subjectivity	The Notion	The Universal Notion, The Particular Notion, The Individual
			The Judgement	
			The Syllogism	
		Objectivity	Mechanism	
			Chemism	
			Teleology	
		The Idea	Life	
			The Idea of Cognition	
			The Absolute Idea	

Source : (Hegel, 2008: 252)

Figure 3. The Hegel's Triadic Structure Model

Source : Visualization by writer, 2013
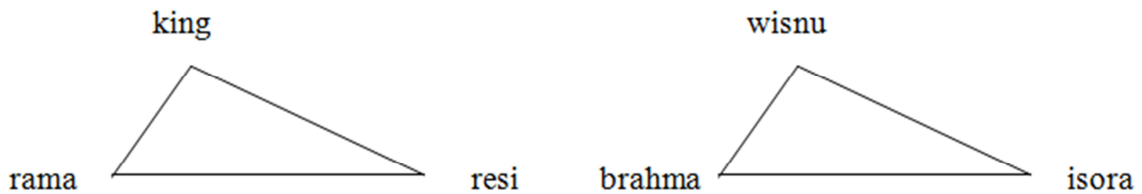
Figure 4. The Pattern of Three or Tritangtu

SUNDANESE   MINANG

Source : Sumardjo, 2010: 246

A = Above World   A = Women
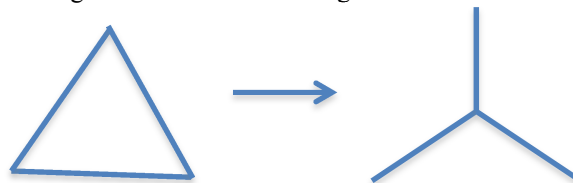B = Under World   B = Men
T = Middle World
T = L-P

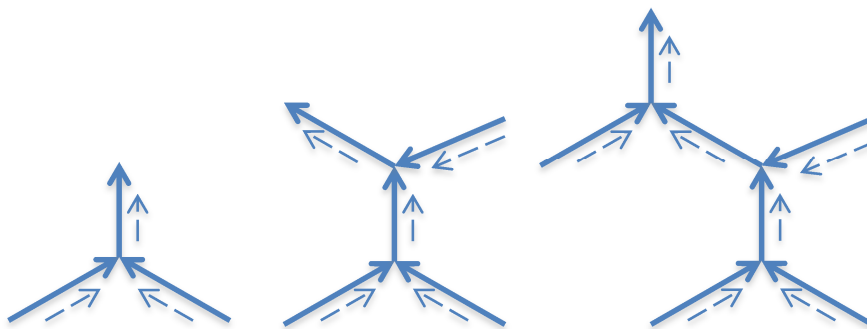Figure 5. Tritangtu Sunda

Source : Danasasmita, 1987: 114-115

Figure 6. Sundanese Tritangtu Trnasformation

Source : Visualization by writer, 2013

Figure 7. Regenerative-Relational Tritangtu

Source : Visualization by Writer, 2013

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