

# THE INHERITANCE OF SARONEN IN SUMENEP, MADURA

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## ABSTRACT

*This article aims to discuss the position and function of the Saronen instrument in Sumenep, Madura and its strategy of inheriting from older generations to younger generations. Until now, no one has discussed the position and function of this instrument and its inheritance strategy in Sumenep, Madura. Saronen as one of the cultural heritage of the Madurese people is still preserved. The questions are : (1) what is the position of the Saronen instrument in the culture of the Madurese people ?; (2) how was the strategy for the inheritance of the instrument carried out by the people of Sumenep, Madura?. This research, which is located in Sumenep, Madura was conducted using qualitative methods. The datasource of this research is the Saronen instrument itself, selected informants, libraries, journals, and research results that have been produced by previous researchers. The data collection process was carried out through observation techniques, literature study, and in-depth interviews with 10 informants, namely observers and players of the Saronen instrument. Data analysis was carried out in a descriptive qualitative manner using semiotic theory and structural-functional theory. The results showed that : (1) as a form of the cultural heritage of the Madurese people, the Saronen instrument has an important position in the culture of the Madurese people, including as Madurese ethnic identity, as a public relations media and the branding of Sumenep City as a tourist destination in East Java. The Saronen instrument, which was originally used as a da'wah medium, has now developed as a musical accompaniment to the activities of the sapi sono and karapan sapi contest, as well as the entertainment medium for the Madurese people in celebratory events (circumcision, marriage) and government events; (2) The inheritance strategy of the Saronen instrument is carried out by the indigenous people through a vertical system, namely an inheritance system through a genetic mechanism passed down from time to time across generations and a horizontal system namely inheritance through institutions, including educational institutions such as schools and art studios.*

*Keywords:* Cultural Inheritance, Saronen, Madura Ethnic, Sumenep.

## INTRODUCTION

As a country that includes thousands of islands stretching from Sabang to Merauke, Indonesia has grown and developed a diverse regional culture. Traditional cultural arts that grow in this area are the identity and medium of expression of the supporting communities (Dharmika, et.al., 2020; Pradana and Pantiyasa, 2018; Pradana, 2018b; Rai S. et.al., 2019; Ruastiti et.al., 2018). One of the elements of regional culture in this archipelago is the *Saronen* instrument.

Almost all ethnic groups in the archipelago have distinctive traditional instruments. Traditional instruments are cultural arts that have lived and developed from generation to

generation in certain areas. Traditional instruments are community music that has been passed down from generation to generation and is sustainable in the community of an area (Rai S. et.al., 2019). Traditional instruments are used to build national character, especially the people who support these arts. Starting from two assumptions, first, the relationship between humans (teachers/agents, artists, cultural actors) and their environment (social, cultural, and mental) is never neutral. This is because humans have a reflective capacity (thinking and cultured), not just instinctive, so humans often become a constitutive factor for their environment (Berger and Luckman, 1990; Tejayadi et.al., 2019).

Traditional instruments are music that is used as an embodiment and cultural values by tradition (Rai S., et.al., 2020). As part of cultural arts, traditional instruments have many functions. According to Merriam (1964), the existence of a music has functions which include : (1) the function of emotional expression; (2) function of aesthetic appreciation, (3) entertainment function, (4) communication function, (5) symbolic function, (6) physical reaction function, (7) function related to social norms, 8) legalization function of social institutions, (9) cultural sustainability function, and (10) community integration function. In general, traditional instruments are music that is unique and reflects the culture of an ethnicity or society.

Traditional instruments contain a collection of compositions, structures, idioms and instrumentation as well as styles and basic elements of the composition, such as rhythm, melody, mode or scale, not taken from the repertoire or musical systems that come from outside the culture of the people who own the music in question (Ruastiti, 2019).

One type of unique traditional instrument is the *Saronen* which was born and developed in the Madurese people in *Sumenep* Regency, East Java. *Saronen* has distinctive features and characteristics according to the socio-cultural conditions of the Madurese people in *Sumenep* Regency. As part of the elements of *Madura* culture, *Saronen* colored various arts and culture activities of the Madurese people. This Madurese folk music art is an integral part of the cattle races and the *sapi sono* contest. Furthermore, *Saronen* has also been developed into an icon as well as a tourist attraction in *Sumenep* Regency, *Madura*.

*Saronen* has now developed as an Madurese identity. *Saronen's* existence is now facing a global era. In fact, in the global era, local arts have a great opportunity to develop as an ethnic identity. This is because in the global era, people tend to compete to find and display their respective characteristics as part of their respective identities. The global era can be interpreted as a narrowing of the world amid the high frequency of global connections (Robertson, 1992; Ruastiti, 2018). The global era is marked by global connections that accommodate the economy, social, culture and politics that are spread simultaneously throughout the world (Barker, 2003). The existence of traditional cultures, including *Saronen*, is now facing the era of the Industrial Revolution 4.0. The Industrial Revolution 4.0 is an era marked by artificial intelligence, the supercomputer era, genetic engineering, innovation, and rapid changes that have an impact on the economy, industry, government and politics. Among other things, this symptom is marked by the many sources of information through social media channels, such as Facebook, YouTube, Instagram, and so on. The fourth phase of the industrial revolution (4.0) was marked by the development of digitalization and automation, which is a combination of the internet and manufacturing. The process that occurs is social and cultural changes that occur quickly, concerning the basic needs of the community (needs) and wants (wants) society. The basis for this change is the fulfillment of desires to fulfill human needs quickly and with quality. Therefore, in the era of the industrial revolution, many have changed the way humans work from manual use to automation or digitization (BKSTI 2017).

The current global digital era of the industrial revolution 4.0 has touched various dimensions of Madurese life, including influencing the existence of traditional instruments. The onslaught of globalization in this digital era, among others is in the form of the increasing number of modern music, new entertainment media that came with the 4.0 era in the life of the *Madurese* people, but *Saronen's* existence still exists.

The existence of *Saronen* is supported by stakeholders. Various related parties, including the Regional Government of *Sumenep* Regency, a group of *Madurese* artists and some Regional Organizations (OPDs) also support the preservation and development of *Saronen* instruments as part of *Madurese* traditional culture. There is a common awareness that has grown from various circles to care for *Saronen* in *Sumenep Madura*. The existence of *Saronen* which is now threatened by modern culture needs to be saved. *Saronen*, who has begun to be eliminated is considered important to be socialized and passed on to the young *Madurese* generation. The older generation of *Madura* tries to pass on *Saronen* to the young *Madurese* children. Efforts to preserve *Saronen* as part of the cultural traditions of the *Madurese* people can be guaranteed if it is carried out through a process of cultural inheritance from generation to generation through a formal and informal learning process. The role of parents is so important in socializing and enculturating (the process of cultivating) cultural values to children as the next generation (Atmaja et.al., 2019; Gidden, 2003; Ruastiti, et.al., 2019; Ruastiti, et al., 2019a; Ruastiti, et.al., 2020a; Pradana, 2018a). A disposition system that lasts a long time and serves as a generative basis for objectively structured and integrated practices (Bourdieu, 1984).

This scientific article specifically discusses : (1) the position and function of *Saronen* in the life of the Madurese people in *Sumenep*; and (2) the process of inheriting *Saronen* to the next *Madurese* generation. Hopefully, practically this scientific publication can introduce *Saronen* as part of the cultural treasures of the archipelago. Furthermore, theoretically this publication about *Saronen* will become part of the ethnomusicological discourse on traditional Indonesian instruments.

## LITERATURE REVIEW

This scientific article discusses the existence of *Saronen*. There have been several previous publications related to the existence of traditional instruments of the archipelago and *Saronen Madura*. The publications in question include Aswab Mahasin (2016) in an academic study of *Madura* Province, which states that *Madura* originated from religious advocates from India when he arrived in the archipelago at the beginning of the first millennium. The Brahmins found a beautiful island, so by using the *Sanskrit* language *Madura* means beautiful, comely, lovely, sweet, friendly, and gentle. This then developed into the century *Jayendradewi Prajnaparamita*, one of *Sri Kertarajasa Jayawardana's* first *Majapahit* wives, symbolizes *gunacaranurupita satyapara* (very loyal and rich in good and useful qualities) and has flawless beauty. *Madura* presents a simple beauty with soft, striped colors and criss-cross chalk white.

the *Madurese* people is known to have a distinctive, unique, stereotypical, and stigmatic culture. This cultural identity is considered as a description of the generalization of the individual and communal identities of the *Madurese* ethnic in behavior and life. Their lives at home and abroad often carry and are always understood by other ethnic communities based on their collective identity. As a result, it is not uncommon for them to receive social and cultural treatment physically and / or psychologically which they feel is not proportional. Various descriptions of the absurd behavior of the *Madurese* people are accustomed to being revealed and displayed, for example in well-educated forums so that they reinforce the generalization of their identity in subordinated, hegemonic, and alienated nuances from the "cultural stage" of various other ethnic groups as forming elements. national culture. In the context of

religiosity, the *Madurese* people is known to strongly adhere to (guide) Islamic teachings in their life patterns even though it leaves a "dilemma," to mention a deviation / contradiction between Islamic teachings (formal and substantive) and sociocultural behavior patterns in their religious praxis. The recognition that Islam is a formal teaching that is believed and guided in the individual life of the *Madurese* ethnic does not always show linearity in their attitudes, stance, and behavior patterns.

Besides having a characteristic, distinctive ethnic identity, the *Madurese* in *Sumenep* have *Saronen*. In this regard, Romadhan (2018) discusses *Saronen* as a public relations media. In the public relations management process, local culture, namely *Saronen* is deliberately used in welcoming guests activities which aim to establish better relationships. Also, the culture of *karapan sapi* and *sapi sono* is used as part of the festival activities to introduce *Madura* to the wider community. The three elements of culture, namely *Saronen*, *karapan sapi* and *sapi sono* are part of the *Madura* culture adopted to color the public relations management process.

The existence of *Saronen* needs to be preserved. *Madurese* youths should know him. In this connection, Romadhan, et al (2019) discussed the Communication Process in Preserving *Saronen* to the Young Generation in *Sumenep*. It is concluded that there are two strategies applied in the preservation of *Saronen* to the younger generation, namely interpersonal communication and public communication. The communication process consists of three types, namely one-way communication, interactive communication, and transactional communication. In the interaction process that takes place in cultural preservation, *Saronen* uses two types of communication, namely those that are work-oriented and those that are oriented to the social-emotional aspects.

In general, several publications of the results of these studies discuss *Madurese* issues and glimpse *Saronen*. Some of these publications have not specifically discussed the process of inheriting *Saronen* to the next generation of *Madura*. However, some of the results of previous research can provide valuable insight or knowledge for the preparation of this scientific article.

## METHODS

As the object and location of this research is the *Madura* traditional instrument, namely *Saronen* in *Sumenep*. The determination of the object and location of this study was based on several considerations, including : (1) *Saronen* has become part of the culture of the *Madurese* people; (2) *Saronen* still exists and is used as a medium of entertainment in various moments of *Madurese* life; (3) *Saronen* developed into public relations media, and even became the identity of the *Madurese* ethnicity.

The process of collecting research data used several techniques, namely : (1) document study, namely by studying references obtained through document materials from the internet; (2) interviews with 10 informants, namely observers and *Saronen* artists; (3) observation by making direct observations in the field to see the existence of *Saronen*. The data analysis was conducted in a descriptive qualitative manner using semiotic theory and structural functional theory.

## RESULTS AND DISCUSSIONS

### *Saronen's* Position and Function

Indonesia is known to be very rich in traditional instruments. One of them is *Saronen* which is located in *Sumenep* Regency, *Madura*. *Saronen* is a typical *Madurese* type of wind instrument (Romadhan et al., 2019). Types of instruments such

as *Saronen* are also found in other areas, such as in *Tanah Pasundan (Tarompet)*, *Sumatra*, *Bali (Pereret)*, *Banyumas*, *Central Java (Tetepret)*. The *Saronen* is played by blowing it is considered a characteristic of *Madurese* culture because it is often used as the accompaniment of the cow races which has now become the image of *Madura*.

As a typical *Madurese* musical instrument, *Saronen* is thought to have come from the Middle East. This musical instrument in its home area is known by various names, including *surnai*, *sirnai*, *sarune*, *shahnai* (Ditwdb, 2019). In *Madura*, this traditional musical instrument has been modified, presented by the players as an orchestra or ensemble of *Madurese* traditional music. The music ensemble consists of: (1). *Tabbhuwan raja* and *tabbhuwan kene* : namely a large gong and a small gong respectively which are hung on the same support and beaten by a drummer with a cloth-covered hammer (*bhutabbu*) which is used to beat the two gongs in turn; (2). A *pendong* (small gong) and a *kennong pernanga* which an artis beats with the help of a *kaleke* wooden bat, the *kennong pernanga* is made of iron, while the bat is made of brass; so it was like a large pot (kettle) with a knot in the middle that was placed upside down on the floor. Pendants are hanging from the ends of the wooden supports; (3). Another *kennong* is placed on the floor and is called a *kolkol*; made of *ghangsa* (a mixture of brass and bronze); (4). *Ghendang raja* is a large drum that has a cowhide membrane at both ends. The instrument is struck first with a wooden stick, then by a drummer who sit's on the floor holding the instrument by hand; (5). *Ghendhang kene* 'is a small drum covered with cowhide at both ends and a cone cut in the middle. The tool was continuously beaten with a wooden jackfruit stick; (6). A *Saronen* made of teak wood; (7). The figurines are a pair of small cymbals. The number of instruments is not fixed. Some orchestras list only two *Saronen*, while others list four *kennongs* but only one *ghendang*. The terminology of the instrument also varies according to the group concerned.

As a traditional musical instrument, the cone-shaped *Saronen* made of teak wood with six holes in a row in front and one hole at the back is played by blowing it. A small bracelet made of brass connects the lower part to the top end made of palm leaf. At the base of the instrument is added a wing of a shell resembling a mustache, thereby increasing the masculinity and prowess of the blower. This traditional musical instrument is usually used as an opening for a composition with solo show. It's voice was a little nasal and so loud, jumping up and down, screeching and writhing in a jolting rhythm. The sound was followed by the striking of another musical instrument. The combination of these musical instruments produces rhythmic harmony. Every musical composition that is played begins with a slow tempo that changes to a medium tempo, then gets faster or vice versa. The game starts immediately in medium tempo and immediately changes to fast and ends with an increasingly fast tempo. The game is very varied and full of improvisation from the players as well as the screams that the players give to add excitement to the rhythm being played. As a *Madurese* traditional instrument, *Saronen* has become a medium to strengthen the cultural image of the *Madurese* people. The *Sumenep* Regency Government made *Saronen* a public relations media, even becoming an icon and tourism branding of *Sumenep* as a tourist destination in East Java (Romadhan, 2019). Traditional cultural arts have the potential to be used as tourist attractions.

In digital era, local culture has the opportunity to rise to color national culture, even global culture. Local reactions and events can have great opportunities as forming a new cultural identity (McGrew, 1992; Robertson, 2002; Swandi et al., 2020; Pradana, 2019; Pradana, 2016; Pradana, 2018). This is evidenced by the existence of *Saronen*. Although battered by the

influence of globalization, *Saronen* still exists today and colors the life of the *Madurese* people. *Saronen* as one of the cultural elements is a form of cultural simiotics, namely the sign system that applies in local culture (Pateda, 200).

The informants stated that *Saronen* came from *Sendang* village, *Praga* Subdistrict, *Sumenep Madura* Regency (Ditwdb, 2019). *Saronen* in *Sumenep Madura* is closely related to the traditions of agrarian society, and cannot be separated from the main harvest season in *Sumenep Madura*. It was during the harvest that *Saronen* was considered to celebrate a celebration (circumcision, or marriage) by farmers in the *Madura* countryside. *Saronen* has become part of the common people's tradition, becoming a symbol of the indigenous village in *Madura*. According to local tradition, the *Saronen* set is played by 9 players in a distinctive *Madurese* ethnic uniform, as shown in the picture below.



Figure 1. *Saronen* musical instruments and the *Saronen* music group in *Sumenep, Madura* <http://merymemei.blogspot.com/2014/12/saronen.html>

The *Saronen* music group above celebrated a celebration such as circumcision, marriage in the villages. Some of the circumcised children or a couple of brides in rural *Madura* are usually paraded around the village. That's when *Saronen* joined him. According to Mistotoify (1998), *Saronen* can encourage and even strengthen greatness and a symbol of honor for the families who respond. Those who have a desire feel more honored thanks to being enlivened by *Saronen*.

*Saronen* has strengthened and built a new attitude for the *Madurese* people amidst changes. Its existence is not just for entertainment, but has become part of the cultural brand of the *Madurese* people. This is by the functional-structural theory that a cultural activity has the intention of satisfying a series of instinctive needs of human beings related to all of their lives. The process of a series of symptoms or reactions to human instinctive needs that is formed through art is functional (Pradana, 2018). Likewise, the existence of *Saronen* has an important function in the life of the *Madurese* people.

Today, the presence of *Saronen*, which has a beautiful tone, is the introduction to all traditional activities and cultural traditions of the *Madurese* people. First, *Saronen* as the accompanist of the *Sapi Sono* contest. *Sapi sono* is a contest like a fashion show by a model that is shown to the public. A pair of cows - deliberately decorated so that they look beautiful and harmonious, are displayed at a cultural carnival that further emphasizes beauty and harmony. Adorned with cows like a bride and groom, cows are paraded and waddled to the music of *Saronen*. Every year there is always a *Sapi Sono* contest by bringing in the best cows from all over *Madura* Island. The *sapi sono* contest tradition includes display cows, *taccek* columns, *taccek* stalls, *sapi sono* contests, nursery management and beef cattle production. The display cow is a

place for displaying cows, besides that it functions as a place for drying and healing and is also used as a means of training for *sapi sono*. This display area is called *taccek* which is made of wood but some are made of iron. Each breeder house is usually in the front yard or side there is this display area. It is in this place that breeders are used to looking at the cows on display and taking care of them.

Second, *Saronen* as the accompaniment of cow races. When accompanying the cow races, *Saronen* performed with the rhythm of *sarka*, creating a warm atmosphere and joy for the audience. Here *Saronen* is present as a type of diatonic music, namely music with a tone of enthusiasm, used as a symbol of resistance through expressions of struggle songs to arouse a spirit of solidarity and to display the identity of the *Madurese* people. In this case, *Saronen's* role is to build enthusiasm (Taufiqurrahman. 2007: 4). In the bull race, a pair of cows pulling a kind of wooden carriage (where the jockey stands and controls the cow pair) is driven in a fast race against other pairs of cows. The track is usually about 100 meters long and the races can last anywhere from ten seconds to one minute. The origin of cattle *kerapan* was motivated by *Madura* land which was less fertile for agricultural land. As a substitute, the *Madurese* people shifted their livelihoods as fishermen for coastal areas and raised cattle which were also used for farming, especially for plowing their fields or fields (Taufiqurrahman, 2007).

The tradition of *karapan sapi* has become a phenomenal routine of the *Madurese* people and is one of the famous cultural events of the *Madurese* people. Every year the bull race is held in levels from the sub-district, district, and *Madura* level assistants. The cow race is preceded by parading a pair of cows around the racetrack accompanied by *Madurese* traditional music called *Saronen*. *Saronen* musicians served as encouragement for the contingent members and their cows before the race began.

### ***Saronen's* Inheritance to the Next Generation**

The existence of *Saronen* for the *Madurese* people in *Sumenep* seems very important. Apart from being an entertainment, *Saronen* has become a tourist icon in *Sumenep* district. This folk music has become part of the *Madurese* ethnic identity. Therefore, all parties seem to have an interest in caring for and preserving *Saronen*, which has become a *Madurese* ethnic identity. This traditional instrument is rooted in the tradition of that society. The continuity of one of the cultural elements that has been passed down from generation to generation is part of the cultural traditions (Ruastiti, 2017; Ruastiti, 2018a; Ruastiti, et.al., 2020; Pradana and Pratiwi, 2020). Tradition is something that can present the past in the present era, so that the culture of the ethnicity is traditionally conceptualized as an element of culture that develops sustainably, the continuity of the past for the present and the future. Practical practices that are instilled in the next generation repeatedly so that they become skills, habits, traditions are considered as actions or practices that contain value (Bourdieu, 1984: 466; Pradana, 2012).

Efforts to preserve *Saronen* as one of the cultural elements of the *Madurese* people appear to have been carried out through a process of cultural inheritance. The inheritance process is carried out through transfer learning, ideas, values, and skills. The cultural inheritance system is a way to maintain ideas or skills in a culture. In general, art is continued through a learning process. Each traditional art has its inheritance pattern, this pattern influences the art's existence.

In general, there are two systems of cultural inheritance, namely vertical transmission and horizontal transmission. Vertical transmission is an inheritance system that takes place through a genetic mechanism that is passed down from time to time across generations, which involves the inheritance of cultural characteristics from parents to children and grandchildren. In

upright inheritance, parents pass on values, skills, beliefs, cultural motives, and so on to their children and grandchildren. Therefore, erect inheritance is also called genealogical transmission, which is a biological inheritance system. Horizontal transmission is an inheritance system that takes place through educational institutions such as schools or studios. Horizontal transmission can take place when someone learns from adults or institutions in society (Romadhan, 2018; Pradana, 2017; Pradana, 2017a; Pradana, 2019; Pradana and Parwati, 2017).

Table 1  
Saronen's Inheritance Strategy

No.	System	Executor / path	Explanation
1	Vertical	Family (personal, collective / family train)	There is an intensive process of socialization and enculturation
2	Horizontal	Stakeholders in the <i>Sumenep Madura</i> Regency Government	Facilitating efforts to develop cultural arts by holding cultural exhibitions and competitions
		Public Relations of the Regional Government of <i>Sumenep</i> Regency	Making <i>Saronen</i> a human relations media
		<i>Sumenep</i> district education office	Conducting cultural arts education as extracurricular activities in schools Intensively socializing <i>Saronen</i> to students
		<i>Sumenep</i> Regency Tourism Office	Making <i>Saronen</i> a tourist icon in <i>Sumenep</i> Regency
		The <i>Sumenep</i> Palace Museum	Facilitating, training, appreciation of <i>Madurese</i> art and culture
		Art Gallery	Coaching, training, appreciation of <i>Madurese</i> art and culture
		<i>Sumenep</i> City Artists Association	Conduct training, study and cadre of <i>Madurese</i> artists from generation to generation

Source: Processed from field data (Ruastiti, 2020).

Table 1 shows the strategy in inheriting *Saronen* in *Sumenep Madura*. First, art-culture inheritance through a vertical system. In this regard, the artist family carried out the socialization and enculturation of *Saronen* to the next generation. According to Gidden (2003), the family has an important role in the process of cultural inheritance, because they are so intensively socializing and enculturating the cultural values contained in *Saronen*. The family's socialization process is collectively supported by artists who are members of an association or *Saronen* group. Socialization and enculturation in general seem to touch the cognitive, affective to psychomotor dimensions. The involvement of *Madurese* youth in *Saronen* performances around the *Sumenep* village became an effective media for *Saronen's* socialization and enculturation.

Second, *Saronen* inheritance through a horizontal system, an inheritance system that takes place through institutions, including educational institutions such as schools or studios (Romadhan, et al., 2019). In this regard, stakeholders in the Government of *Sumenep Madura* Regency appear to be active in playing a facilitation role in the development of *Madurese* cultural arts, including through cultural exhibitions and *Madurese* arts and culture talent competitions. *Saronen* has been used as a human relations media in every government activity within the *Sumenep* Regency Government. The local education office also conducts cultural arts education, including socializing *Saronen* through school channels. Through intra and extra-curricular activities at school, *Saronen* was socialized intensively to elementary and middle school students. No less important is the role of the Tourism Office which has made *Saronen* the tourism branding of *Sumenep* Regency.

In addition to the relevant regional government organizations (OPD), other stakeholders, including the *Sumenep* Palace Museum, artists' associations, and some local cultural and art workshops are also active in caring for and developing *Saronen*. This was stated by the informants, as said by Erwin (54 yo), an observer of *Madurese* culture as follows.

"..Artists' families, schools and cultural arts centers in *Sumenep* Regency have an important role in the socialization and enculturation of *Saronen* to future generations. Through direct involvement of *Madurese* youth, *Saronen* has become better known by the *Madurese* millennial generation. Intensively, the school has introduced *Saronen* to it's students. Likewise, the fierce arts and culture of *Madura*, including the dance singer *Mekar Sare*, *Sumenep*, who collaborated with the *Sumenep* Palace Museum, played a role in maintaining and appreciating *Saronen*.." (Erwin, 54 years old).

In order not to be eroded by modernization, *Saronen* was deliberately cared for by his supporters, among others by carrying out the process of inheriting to the next generation of *Madura*. The effort to inherit *Saronen* is certainly accompanied by the transformation of local cultural values (*Madura*) as a means of building the character concerned. National character and personality can be built through arts and culture (Mantra, 1996; Ruastiti, 2020a; Swandi et al., 2020).

Efforts to build national character are very important. First, philosophically, character building is a basic necessity in the process of nationhood because only a nation that has a strong character and identity will exist. Second, ideologically, character building is an effort to embody the Pancasila ideology in the life of the nation and state. Normatively, character building is a concrete manifestation as a step towards achieving the goals of the State. Third, historically, character building is a core dynamic of the national process that has occurred non-stop in the historical period both during the colonial era and during the independence era. Fourth, socioculturally, character building is a must for a multicultural nation (Master Design for

National Character Development 2010-2025: 1). The next generation of a nation with character is a nation that remains rooted in the culture of its nation, but can compete in the international world. They must be prepared to be able to make Indonesia a strong nation in the future.

## CONCLUSIONS

Based on the description above, it can be concluded that the *Madurese* people in *Sumenep* has an art-culture in the form of an instrument called *Saronen*. *Saronen* has an important position in the culture of the people in *Sumenep*, including as *Madurese* ethnic identity, public relations media, and the branding of *Sumenep* City as a tourist destination in East Java. Previously, *Saronen* was used as a media for *da'wah*, nowadays it is often used as a music accompaniment to the activities of *sapi sono* and *karapan sapi* contests, as well as as a medium for entertainment for the *Madurese* people in celebratory events (circumcision, marriage) and important government events.

The people of *Sumenep Madura* carry out the *Saronen* inheritance strategy through a vertical system, namely an inheritance system that takes place through a genetic mechanism that is passed down from time to time across generations and a horizontal system, namely inheritance that takes place through institutions, including educational institutions such as schools and studios. art and culture.

## SUGGESTION

*Saronen* colored the traditions and culture of the people of *Sumenep Madura* is part of the nation's cultural wealth that needs to be preserved and developed.

## NOVELTY

Based on the results of data analysis, it was found that the process of cultural inheritance, especially *Saronen* from the previous generation to the younger generation, was felt effective by involving local youth in performances or performances of traveling *Saronen* in the villages. It was at that time that the socialization and enculturation process about *Saronen* among *Madurese* youth took place intensively.

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